START

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DECEMBER 1993

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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA
SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

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1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
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27	BSO Pops	1909-1910
28	BSO Pops	1910-1911
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30	BSO Pops	1911-1912
31	BSO Pops	1912-1913
32	BSO Pops	1913-1914
33	BSO Pops	1914-1915
34	BSO Pops	1915-1916
35	BSO Pops	1916-1917
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54	BSO Pops	1931-1932
55	BSO Pops	1932-1933
56	BSO	1933-1934
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58	BSO	1935-1936
59	BSO	1936-1937

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	Tanglewood	1936-1937
61	BSO	1937
62	BSO	1937-1938
63	Pops	
	Tanglewood	1938
64	BSO	1938-1939
65	Pops	
	Tanglewood	1939
66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO	
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69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
	Pops	
	Tanglewood	1944-1945
75	BSO	
	Pops	
	Tanglewood	1945-1946
76	BSO	
	Pops	
	Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
	Pops	1951-1952
83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
93	BSO	
	Pops	1956-1957
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96	BSO	
	Pops	1958-1959
97	BSO	1958-1959
98	Tanglewood	1958-1959
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100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
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106	Tanglewood	1962
107	BSO	
	Pops	1962-1963
108	Tanglewood	1963
109	BSO	
	Pops	1963-1964
110	Tanglewood	1963-1964
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114	BSO	
	Pops	1965-1966
115	Tanglewood	1966
116	BSO	
	Pops	1966-1967
117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
121	Tanglewood	1969
122	BSO	
	Pops	1969-1970
123	Tanglewood	1970
124	BSO	
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127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
130	BSO	
	Pops	1972-1973
131	Tanglewood	1973
132	BSO	
	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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TECHNICAL DATA

IMAGE PLACEMENT: (IA) IB IIA IIB

REDUCTION RATION: 12X

FILM STOCK:

REEL 2

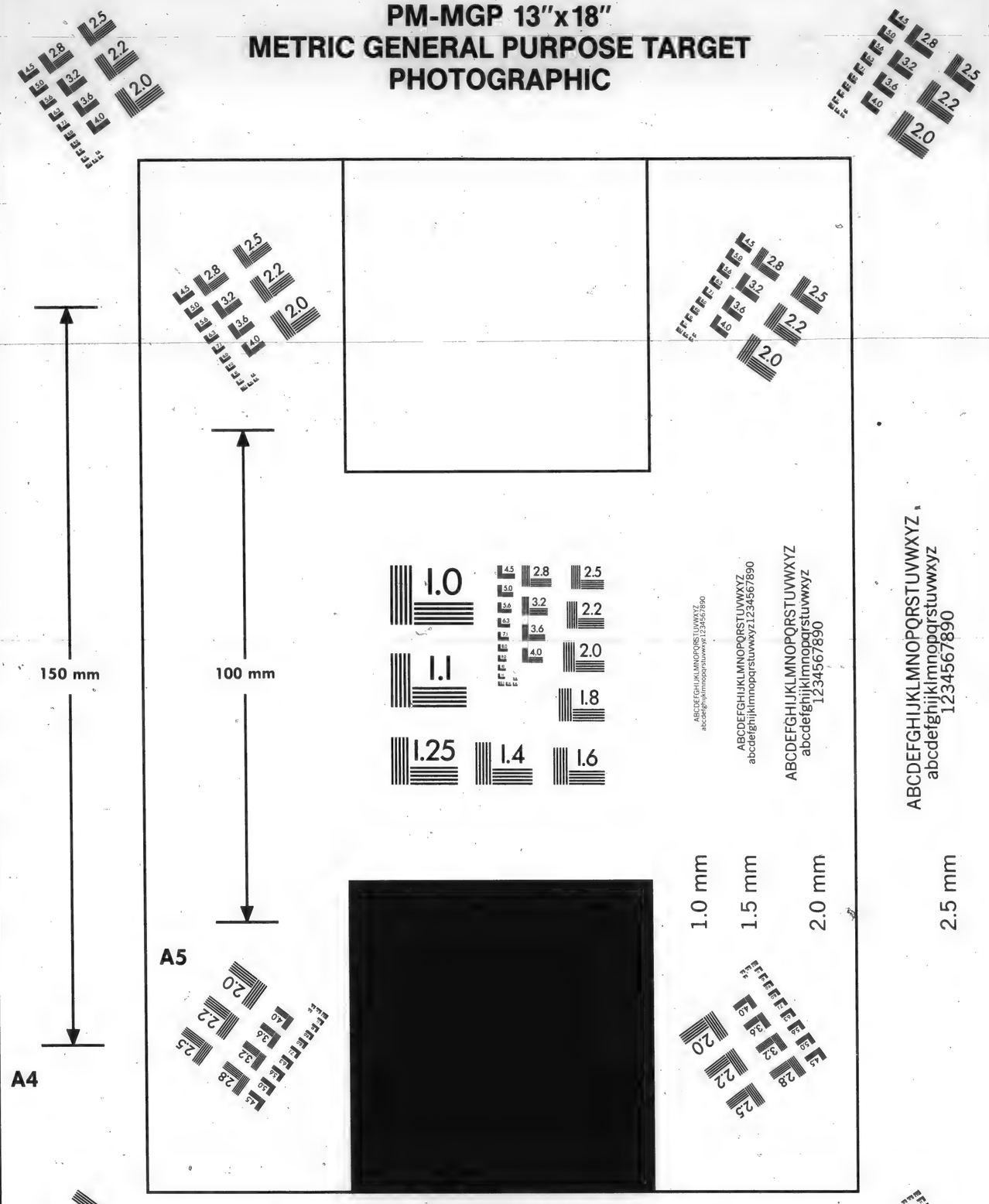
Volume 2

BSO, Kneisel
1890-1891

2.0 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC



PRECISION℠ RESOLUTION TARGETS

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St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
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4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
3.5 mm abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ

MULTIPLE EXPOSURES DUE TO COLOR VARIATIONS AND OVERLAPPING MATERIAL

VOLUME 2

BSO
KNEISEL QUARTET

1890 - 1891

SHIPMAN'S
Invoice & Scrap
BOOK

9.91 Sample

BOSTON MUSIC HALL.

TENTH SEASON.

THE

BOSTON SYMPHONY ORCHESTRA,

(85 PERFORMERS,)

MR. ARTHUR NIKISCH, CONDUCTOR,

WILL GIVE A SERIES OF

TWENTY-FOUR CONCERTS

ON CONSECUTIVE SATURDAY EVENINGS, FROM OCTOBER 11, 1890, TO APRIL 25, 1891, OMITTING NOV. 15, DEC. 13, 1890, JAN. 17, FEB. 28, AND MARCH 28, 1891, AND

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The $12 Seats for the Concerts will be sold at auction, at Music Hall, on **Thursday,** *September 18th, at 10, A. M.*

The $7.50 Seats for the Concerts will be sold in like manner at the same place, on **Friday,** *September 19th, at 10, A. M.*

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

All Seats remaining unsold after the auction will be on sale at the Box Office, on and after Saturday, September 20th.

The Symphony Concerts---Some New "Bostonians."

The Symphony Tickets All to Be Sold at Auction—Novelties in the Bostonians' Repertoire—The Season's Promises—News Notes, Comment and Gossip About Current Events.

The near approach of the annual sale of seats for the series of concerts by the Boston Symphony orchestra has already stirred the musical public of this city, scattered though its members be throughout the summer resorts of New England and in more distant places. Evidences of the remarkable hold these concerts have upon the patrons of music have never been more pronounced than now, and those who have for years made it a business to act for absent, but would-be buyers of tickets, are already well stocked with orders to purchase. All the doubt and uncertainty which was felt in certain quarters a year ago, when Mr. Arthur Nikisch was unknown in this country, save by reputation, have vanished, and today the Symphony concerts have an additional strength as an attraction in the personal following of the conductor, a factor in insuring their continued success which cannot easily be overestimated. It would be difficult to recall a more notable victory won by an artist in this country than that which resulted from the devoted labors of Mr. Arthur Nikisch in his direction of the Boston orchestra last season, and it would be equally difficult to instance an artistic triumph so honestly achieved. He has so thoroughly identified himself with the organization, and has shown himself so ready to meet his American audiences with liberality, intelligence, and, above all, good nature, that his personal popularity, wherever his appearances have been made, either in the home concerts or in other cities, is entirely unprecedented. Although he has given himself a well earned vacation in Europe since the season closed last May, he has by no means forgotten his American patrons, and advices received from him of recent date give rare promise for the concerts of the coming season. He has collected a large number of compositions of more or less importance from the modern composers' works, and his programmes of the coming winter will be enriched by many orchestral gems which have had no previous hearing in America. It is a source of great gratification to be able to state that the 85 men of the orchestra will be practically the same as during last season, so that there is no cause for doubt as to the results of the coming series of concerts. The vexed questions concerning the sales of seats for these concerts will be settled in the most satisfactory way by the arrangements made for the disposal of the seats for the coming season, as the public will be put upon an equal footing as regards all the tickets to be sold, as all the seats in the entire house, both for the public rehearsals and the concerts, will be put up at auction and sold to the highest bidder, whatever the premium. This plan will remove many unpleasant and annoying incidents attendant upon the sales of former years, for which, however, the managers were in no way responsible, and will put the tickets in the hands of the concert patrons at their exact value, which is "what they will fetch." The scale of prices for season tickets for each series will be the same already established—$12 and $7.50, according to location—and there will be no change in the division of the house from that of last year. The $12 seats for the public rehearsals will be sold at auction at Music Hall on Monday, Sept. 15, at 10 A. M., and the $7.50 seats for the public rehearsals will be sold at auction at the same place on Tuesday, Sept. 16, at 10 A. M. Any tickets for the public rehearsals not disposed of at the auction sales will be sold at the box office, Music Hall, on Wednesday, Sept. 17. The $12 seats for the Saturday evening concerts will be sold at auction at Music Hall on Thursday, Sept. 18, at 10 A. M., and the $7.50 seats for the same series will be sold in like manner at the same place, on Friday, Sept. 19, at 10 A. M. Any seats not taken at the auctions will be on sale at the box office on and after Saturday, Sept. 20. Seats in the upper balcony for the public rehearsals will not be reserved, and will be available for purchasers of admission tickets at 25 cents each, as heretofore. During the season the orchestra will give the usual performances in other cities, including a series in New York, Philadelphia, Baltimore, Washington, Cambridge, Providence and New Haven, and at the close of the Boston season will make its annual western tour. So great has become the popularity of the organization in the West that nearly all the concerts to be given on the tour are already guaranteed. The Boston concerts will number 24 as usual, and will be begun on Saturday evening, Oct. 11, and will be continued on consecutive Saturday evenings, omitting Nov. 15, Dec. 13, Jan. 17, Feb. 28 and March 28, and the public rehearsals on Friday afternoons of the same weeks.

TWENTY-FOUR PAGES.

SUNDAY, AUGUST [illegible]

THE SYMPHONY CONCERTS.

Interesting Details of the Approaching Season—Auction Sale Announced.

The arrangements for the coming season of the Boston Symphony orchestra are well advanced, and the numerous inquiries daily received at Music Hall indicate no falling off in the public interest in this splendid series of concerts.

Conductor Nikisch has been spending the summer in Europe, where he has secured such novelties as he was able to find worthy of a place in his programme. He has engaged one or two new artists for the orchestra, but the membership will remain practically the same as last year.

The Boston season will, as usual, consist of 24 concerts on consecutive Saturday evenings, beginning Oct. 11, (omitting Nov. 15, Dec. 13, Jan. 17, Feb. 28 and March 28), and 24 public rehearsals on Friday afternoons in the same weeks.

The scale of prices will be $12 and $7.50, according to location. All the reserved seats will this year be sold at auction, an arrangement which cannot fail to be most satisfactory to patrons, as it will do away entirely with the annoyance of the tedious wait in line for a box office sale.

The $12 seats for the rehearsals will be sold at auction at Music Hall on Monday, Sept. 15, at 10 a. m., and the $7.50 seats for the rehearsals will be sold at auction at the same place on Tuesday, Sept. 16, at 10 a. m. Any tickets for the rehearsals not disposed of at the auction sale will be sold at the box office on Wednesday, Sept. 17.

The $12 seats for the Saturday evening concerts will be sold at auction at Music Hall on Thursday, Sept. 18, at 10 a. m., and the $7.50 seats for the same series will be sold in like manner, at the same place, on Friday, Sept. 19, at 10 a. m.

Any seats not taken at the auction sales will be on sale at the box office on and after Saturday, Sept. 20. The seats in the upper balcony for the public rehearsals will not be reserved, but will be available for purchasers of admission tickets, as heretofore.

Clipping from *Evening New Bedford Journal*

Date 8/30

Boston Symphony Orchestra.

Steps are being taken to secure the Boston Symphony Orchestra for two concerts this coming season by the managers of the Young Men's Christian Association. Should the project meet with sufficient encouragement, the concerts will be given in the Opera House the latter part of October or November and in March. The proceeds, if any above expenses, will be devoted to furnishing the Y. M. C. A. Hall in the new building. The price of tickets for the two concerts will be about $2.50, including reserved seats. The committee should know by the latter part of next week how many wish to subscribe for the course. A meeting will be held Monday afternoon at 4 o'clock to decide upon plans of work and open a subscription list for those who wish to attend. Fully 700 tickets should be subscribed for to insure the success of the enterprise. Secretary Lougee has already secured subscriptions for 60 tickets.

Standard, New Bedford, [illegible]

Date 9/

SYMPHONY CONCERTS.—A meeting of the committee on the Symphony orchestra concerts was held yesterday afternoon in the Y. M. C. A. rooms. This committee consists of Charles S. Kelley, Ellis L. Howland, William H. Wood, Hay Greene Huling, George Needham and W. E. Lougee, and Misses Lucy Milliken, Henrietta Burt, Mary Sanford, Jennie Denison and Lizzie Rugg. The project of giving the proposed concerts was discussed, and it was decided to vigorously push the canvass. It is necessary that the committee should know by the end of the present week who will take tickets. About 200 have already been subscribed for, and the prospect is that the enterprise will be a success. In addition to the orchestra a soloist will be engaged, but it is undecided as yet whether a vocalist, pianist or violinist will be secured. Whatever the decision may be, the public will undoubtedly be served a rare musical treat. There will be two concerts, probably the last part of November and early part of March. The price of tickets for both concerts will be $2.50, and subscribers will have first choice of seats.

Standard, New Bedford, [illegible]

Date 8/2

BOSTON SYMPHONY ORCHESTRA.—Our music loving people will be glad to know that steps are being taken to secure the orchestra for two concerts this coming season, by the managers of the Young Men's Christian Association. Should the project meet with sufficient encouragement, the concerts will be given in the Opera House the latter part of October or November, and in March. The proceeds, if any above expenses, will be devoted to furnishing the Y. M. C. A. Hall in the new building. The price of tickets for the two concerts will be about $2.50, including reserved seats. The committee should know by the latter part of next week how many wish to subscribe for the course. A meeting will be held Monday afternoon at 4 o'clock, to decide upon plans of work and open a subscription list for those who wish to attend. Fully 700 tickets should be subscribed for to insure the success of the enter-

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ON HOME JOURNAL.

SATURDAY, SEPTEMBER 6, 1890

With a full recollection of the great confusion which attended the sale of tickets for the symphony orchestra concerts last season in mind, and all the dissatisfaction which arose from it among the patrons of the concert, the management will this year avoid a repetition of all that by selling all the seats at auction. It is hoped that as far as possible all those who wish to avail themselves of the concerts will attend one of the sales, as it is felt by the management that more satisfaction will be given the public if the scenes which occurred last year in Winter place could be avoided. It rests with the public.

Gazette

SUNDAY MORNING EDITION

The concerts of the tenth season of the Boston Symphony Orchestra are to begin in Music Hall, under the direction of Mr. A. Nikisch, Oct. 11, and will be given on consecutive Saturday evenings until April 25. The public rehearsals will begin Friday afternoon, Oct. 10, ending April 24. The auction sale of seats for the rehearsals will take place in Music Hall Monday morning, Sept. 15, and Tuesday morning, Sept. 16. The sale of seats for the concerts will take place Thursday morning, Sept. 18, and Friday morning, Sept. 19. Full particulars of the conditions attending these sales will be found in the advertisement in another column, to which attention is called.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA.

(85 PERFORMERS)

Mr. ARTHUR NIKISCH, Conductor.

TENTH SEASON.

TWENTY-FOUR CONCERTS

On consecutive Saturday evenings, from Oct. 11, 1890, to April 25, 1891, omitting Nov. 15, Dec. 13, 1890, Jan. 17, Feb. 28, and March 28, 1891, and

TWENTY-FOUR PUBLIC REHEARSALS

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Tickets for the series of concerts and for the series of rehearsals, $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction, at Music Hall, MONDAY, Sept. 15, at 10 a. m.

The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, TUESDAY, Sept. 16, at 10 a. m. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 17.

The $12 seats for the concerts will be sold at auction, at Music Hall, on THURSDAY, Sept. 18, at 10 a. m.

The $7.50 seats for the concerts will be sold in like manner at the same place, on FRIDAY, Sept. 19, at 10 a. m.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold

All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 20.

BOSTON DAILY ADVERTISER

Established 1816.

MONDAY MORNING, SEPT. 8, 1890.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

[85 PERFORMERS]

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s8 9 13

Boston Transcript

THURSDAY, SEPTEMBER 11, 1890.

Seats for the symphony rehearsals go on sale at auction next Monday and Tuesday, at Music Hall; and the seats for the symphony concerts will be sold in the same way and at the same place on Thursday and Friday. All the seats will be offered at these sales.

BOSTON MUSIC HALL.

TENTH SEASON.

THE

BOSTON SYMPHONY ORCHESTRA,

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The $7.50 Seats for the Rehearsals will be sold at auction, at Music Hall, **Tuesday,** *September 16th, at 10, A. M. Any Rehearsal Seats not sold at auction will be on sale at the Box Office, Music Hall, Wednesday, Sept. 17th.*

The $12 Seats for the Concerts will be sold at auction, at Music Hall, on **Thursday,** *September 18th, at 10, A. M.*

The $7.50 Seats for the Concerts will be sold in like manner at the same place, on **Friday,** *September 19th, at 10, A. M.*

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

All Seats remaining unsold after the auction will be on sale at the Box Office, on and after Saturday, September 20th.

SUNDAY HERALD.

BOSTON, AUGUST 31, 1890.

MUSICAL MATTERS.

The Symphony Concerts---Some New "Bostonians."

The Symphony Tickets All to Be Sold at Auction—Novelties in the Bostonians' Repertoire—The Season's Promises—News Notes, Comment and Gossip About Current Events.

The near approach of the annual sale of seats for the series of concerts by the Boston Symphony orchestra has already stirred the musical public of this city, scattered though its members be throughout the summer resorts of New England and in more distant places. Evidences of the remarkable hold these concerts have upon the patrons of music have never been more pronounced than now, and those who have for years made it a business to act for absent, but would-be buyers of tickets, are already well stocked with orders to purchase. All the doubt and uncertainty which was felt in certain quarters a year ago, when Mr. Arthur Nikisch was unknown in this country, save by reputation, have vanished, and today the Symphony concerts have an additional strength as an attraction in the personal following of the conductor, a factor in insuring their continued success which cannot easily be overestimated. It would be difficult to recall a more notable victory won by an artist in this country than that which resulted from the devoted labors of Mr. Arthur Nikisch in his direction of the Boston orchestra last season, and it would be equally difficult to instance an artistic triumph so honestly achieved. He has so thoroughly identified himself with the organization, and has shown himself so ready to meet his American audiences with liberality, intelligence, and, above all, good nature, that his personal popularity, wherever his appearances have been made, either in the home concerts or in other cities, is entirely unprecedented. Although he has given himself a well earned vacation in Europe since the season closed last May, he has by no means forgotten his American patrons, and advices received from him of recent date give rare promise for the concerts of the coming season. He has collected a large number of compositions of more or less importance from the modern composers' works, and his programmes of the coming winter will be enriched by many orchestral gems which have had no previous hearing in America. It is a source of great gratification to be able to state that the 85 men of the orchestra will be practically the same as during last season, so that there is no cause for doubt as to the results of the coming series of concerts. The vexed questions concerning the sales of seats for these concerts will be settled in the most satisfactory way by the arrangements made for the disposal of the seats for the coming season, as the public will be put upon an equal footing as regards all the tickets to be sold, as all the seats in the entire house, both for the public rehearsals and the concerts, will be put up at auction and sold to the highest bidder, whatever the premium. This plan will remove many unpleasant and annoying incidents attendant upon the sales of former years, for which, however, the managers were in no way responsible, and will put the tickets in the hands of the concert patrons at their exact value, which is "what they will fetch." The scale of prices for season tickets for each series will be the same as already established—$12 and $7.50, according to location—and there will be no change in the division of the house from that of last year. The $12 seats for the public rehearsals will be sold at auction at Music Hall on Monday, Sept. 15, at 10 A. M., and the $7.50 seats for the public rehearsals will be sold at auction at th same place on Tuesday, Sept. 16, at 10 A. M. Any tickets for the public rehearsals not disposed of at the auction sales will be sold at the box office, Music Hall, on Wednesday, Sept. 17. The $12 seats for the Saturday evening concerts will be sold at auction at Music Hall on Thursday, Sept. 18, at 10 A. M., and the $7.50 seats for the same series will be sold in like manner at the same place, on Friday, Sept. 19, at 10 A. M. Any seats not taken at the auctions will be on sale at the box office on and after Saturday, Sept. 20. Seats in the upper balcony for the public rehearsals will not be reserved, and will be available for purchasers of admission tickets at 25 cents each, as heretofore. During the season the orchestra will give the usual performances in other cities, including a series in New York, Philadelphia, Baltimore, Washington, Cambridge, Providence and New Haven, and at the close of the Boston season will make its annual western tour. So great has become the popularity of the organization in the West that nearly all the concerts to be given on the tour are already guaranteed. The Boston concerts will number 24 as usual, and will be begun on Saturday evening, Oct. 11, and will be continued on consecutive Saturday evenings, omitting Nov. 15, Dec. 13, Jan. 17, Feb. 28 and March 28, and the public rehearsals on Friday afternoons of the same weeks.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, AUGUST 31, 1890.

THE SYMPHONY CONCERTS.

Interesting Details of the Approaching Season—Auction Sale Announced.

The arrangements for the coming season of the Boston Symphony orchestra are well advanced, and the numerous inquiries daily received at Music Hall indicate no falling off in the public interest in this splendid series of concerts.

Conductor Nikisch has been spending the summer in Europe, where he has secured such novelties as he was able to find worthy of a place in his programme. He has engaged one or two new artists for the orchestra, but the membership will remain practically the same as last year.

The Boston season will, as usual, consist of 24 concerts on consecutive Saturday evenings, beginning Oct. 11, (omitting Nov. 15, Dec. 13, Jan. 17, Feb. 28 and March 28), and 24 public rehearsals on Friday afternoons in the same weeks.

The scale of prices will be $12 and $7.50, according to location. All the reserved seats will this year be sold at auction, an arrangement which cannot fail to be most satisfactory to patrons, as it will do away entirely with the annoyance of the tedious wait in line for a box office sale.

The $12 seats for the rehearsals will be sold at auction at Music Hall on Monday, Sept. 15, at 10 a. m., and the $7.50 seats for the rehearsals will be sold at auction at the same place on Tuesday, Sept. 16, at 10 a. m.

Any tickets for the rehearsals not disposed of at the auction sale will be sold at the box office on Wednesday, Sept. 17.

The $12 seats for the Saturday evening concerts will be sold at auction at Music Hall on Thursday, Sept. 18, at 10 a. m., and the $7.50 seats for the same series will be sold in like manner, at the same place, on Friday, Sept. 19, at 10 a. m.

Any seats not taken at the auction sales will be on sale at the box office on and after Saturday, Sept. 20. The seats in the upper balcony for the public rehearsals will not be reserved, but will be available for purchasers of admission tickets, as heretofore.

Clipping from Evening New Bedford Journal

Date 8/30

Boston Symphony Orchestra.

Steps are being taken to secure the Boston Symphony Orchestra for two concerts this coming season by the managers of the Young Men's Christian Association. Should the project meet with sufficient encouragement, the concerts will be given in the Opera House the latter part of October or November and in March. The proceeds, if any above expenses, will be devoted to furnishing the Y. M. C. A. Hall in the new building. The price of tickets for the two concerts will be about $2.50, including reserved seats. The committee should know by the latter part of next week how many wish to subscribe for the course. A meeting will be held Monday afternoon at 4 o'clock to decide upon plans of work and open a subscription list for those who wish to attend. Fully 700 tickets should be subscribed for to insure the success of the enterprise. Secretary Lougee has already secured subscriptions for 60 tickets.

Clipping from Standard, New Bedford, Mass.

Date 9/2

SYMPHONY CONCERTS.—A meeting of the committee on the Symphony orchestra concerts was held yesterday afternoon in the Y. M. C. A. rooms. This committee consists of Charles S. Kelley, Ellis L. Howland, William H. Wood, Ray Greene Huling, George Needham and W. E. Lougee, and Misses Lucy Milliken, Henrietta Burt, Mary Sanford, Jennie Denison and Lizzie Rugg. The project of giving the proposed concerts was discussed, and it was decided to vigorously push the canvass. It is necessary that the committee should know by the end of the present week who will take tickets. About 200 have already been subscribed for, and the prospect is that the enterprise will be a success. In addition to the orchestra a soloist will be engaged, but it is undecided as yet whether a vocalist, pianist or violinist will be secured. Whatever the decision may be, the public will undoubtedly be served a rare musical treat. There will be two concerts, probably the last part of November and early part of March. The price of tickets for both concerts will be $2.50, and subscribers will have first choice of seats.

Standard, New Bedford, Mass.

Date 8/2

BOSTON SYMPHONY ORCHESTRA.—Our music loving people will be glad to know that steps are being taken to secure the orchestra for two concerts this coming season, by the managers of the Young Men's Christian Association. Should the project meet with sufficient encouragement, the concerts will be given in the Opera House the latter part of October or November, and in March. The proceeds, if any above expenses, will be devoted to furnishing the Y. M. C. A. Hall in the new building. The price of tickets for the two concerts will be about $2.50, including reserved seats. The committee should know by the latter part of next week how many wish to subscribe for the course. A meeting will be held Monday afternoon at 4 o'clock, to decide upon plans of work and open a subscription list for those who wish to attend. Fully 700 tickets should be subscribed for to insure the success of the enter-

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ON HOME JOURNAL.

SATURDAY, SEPTEMBER 6, 1890

With a full recollection of the great confusion which attended the sale of tickets for the symphony orchestra concerts last season in mind, and all the dissatisfaction which arose from it among the patrons of the concert, the management will this year avoid a repetition of all that by selling all the seats at auction. It is hoped that as far as possible all those who wish to avail themselves of the concerts will attend one of the sales, as it is felt by the management that more satisfaction will be given the public if the scenes which occurred last year in Winter place could be avoided. It rests with the public.

Gazette

SUNDAY MORNING EDITION

The concerts of the tenth season of the Boston Symphony Orchestra are to begin in Music Hall, under the direction of Mr. A. Nikisch, Oct. 11, and will be given on consecutive Saturday evenings until April 25. The public rehearsals will begin Friday afternoon, Oct. 10, ending April 24. The auction sale of seats for the rehearsals will take place in Music Hall Monday morning, Sept. 15, and Tuesday morning, Sept. 16. The sale of seats for the concerts will take place Thursday morning, Sept. 18, and Friday morning, Sept. 19. Full particulars of the conditions attending these sales will be found in the advertisement in another column, to which attention is called.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA.

(85 PERFORMERS)

Mr. ARTHUR NIKISCH, Conductor.

TENTH SEASON.

TWENTY-FOUR CONCERTS

On consecutive Saturday evenings, from Oct. 11, 1890, to April 25, 1891, omitting Nov. 15, Dec. 13, 1890, Jan. 17, Feb. 28, and March 28, 1891, and

TWENTY-FOUR PUBLIC REHEARSALS

On consecutive Friday afternoons, from Oct. 10, 1890, to April 24, 1891, omitting Nov. 14, Dec. 12, 1890, Jan. 16, Feb. 27, and March 27, 1891.

Tickets for the series of concerts and for the series of rehearsals, **$12** and **$7.50**, according to location.

The $12 seats for the rehearsals will be sold at auction, at Music Hall, MONDAY, Sept. 15, at 10 a. m.

The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, TUESDAY, Sept. 16, at 10 a. m. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 17.

The $12 seats for the concerts will be sold at auction, at Music Hall, on THURSDAY, Sept. 18, at 10 a. m.

The $7.50 seats for the concerts will be sold in like manner at the same place, on FRIDAY, Sept. 19, at 10 a. m.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold

All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 20.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, SEPT. 8, 1890.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

85 PERFORMERS.

Mr. ARTHUR NIKISCH, Conductor.

TENTH SEASON.

TWENTY-FOUR CONCERTS

On consecutive Saturday evenings, from Oct. 11, 1890, to April 25, 1891, omitting Nov. 15, Dec. 13, 1890, Jan. 17, Feb. 28, and March 28, 1891, and

TWENTY-FOUR PUBLIC REHEARSALS

On consecutive Friday afternoons, from Oct. 10, 1890, to April 24, 1891, omitting Nov. 14, Dec. 15, 1890, Jan. 16, Feb. 27, and March 27, 1891.

Tickets for the series of concerts and for the series of rehearsals, **$12** and **$7.50**, according to location.

The $12 seats for the rehearsals will be sold at auction, at Music Hall, **MONDAY**, Sept. 15, at 10 A. M.

The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, **TUESDAY**, Sept. 16, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 17.

The $12 seats for the concerts will be sold at auction, at Music Hall, on **THURSDAY**, Sept. 18, at 10 A. M.

The $7.50 seats for the concerts will be sold in like manner, at the same place, on **FRIDAY**, Sept. 19, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 20.

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Boston Transcript

THURSDAY, SEPTEMBER 11, 1890.

Seats for the symphony rehearsals go on sale at auction next Monday and Tuesday, at Music Hall; and the seats for the symphony concerts will be sold in the same way and at the same place on Thursday and Friday. All the seats will be offered at these sales.

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SUNDAY HERALD, BOSTON, SEPT. 7, 1890.

BOSTON MUSIC HALL.
TENTH SEASON.

THE BOSTON SYMPHONY ORCHESTRA,

85 PERFORMERS,

MR. ARTHUR NIKISCH, CONDUCTOR,

WILL GIVE A SERIES OF

TWENTY-FOUR CONCERTS

ON CONSECUTIVE SATURDAY EVENINGS, FROM OCT. 11, 1890, TO APRIL 25, 1891, OMITTING NOV. 15, DEC. 13, 1890, JAN. 17, FEB. 28 AND MARCH 28, 1891, AND

TWENTY-FOUR PUBLIC REHEARSALS

ON CONSECUTIVE FRIDAY AFTERNOONS, FROM OCT. 10, 1890, TO APRIL 24, 1891, OMITTING NOV. 14, DEC. 12, 1890, JAN. 16, FEB. 27 AND MARCH 27, 1891.

TICKETS for the series of Concerts and for the series of Rehearsals, **$12.00** *and* **$7.50,** *according to location.*

The $12 Seats for the Rehearsals will be sold at auction, at Music Hall, **Monday,** Sept. 15, at 10 A. M.
The $7.50 Seats for the Rehearsals will be sold at auction, at Music Hall, **Tuesday,** Sept. 16, at 10 A. M. Any Rehearsal Seats not sold at auction will be on sale at the Box Office, Music Hall, Wednesday, Sept. 17.
The $12 Seats for the Concerts will be sold at auction, at Music Hall, on **Thursday,** Sept. 18, at 10 A. M.
The $7.50 Seats for the Concerts will be sold in like manner at the same place, on **Friday,** Sept. 19, at 10 A. M.
Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.
Tickets will be delivered in the Hall, and must be paid for as soon as bought or they will be resold.
All Seats remaining unsold after the auction will be on sale at the Box Office, on and after Saturday, Sept. 20.

THE SYMPHONY CONCERTS.

It is somewhat interesting to read again the comments made 10 years ago concerning the action of Mr. Henry L. Higginson in establishing the Boston Symphony orchestra, and compare the predictions then made with the accomplished results of this great local institution. Those who expressed doubts of the permanency of the organization were amply justified in their position in the light of previous experiences in orchestral endeavor in this city, but they failed to fully grasp the character of the man who assumed the duty of founding the Boston orchestra. Mr. Higginson said at that time that he looked upon the orchestral enterprise exactly the same as if he had decided to add another department to Harvard University; and that his intention was to acknowledge his loyalty to Boston and her institutions by giving the musical public opportunities to gain a knowledge of all that is best in orchestral composition, just as the students of the law, divinity, medical and other schools benefit by their founding. How well he has carried out this intention is best proven by the widespread interest in the Symphony concerts of the day. This interest has been healthily and steadily developed, and is now shared in so generally that the opportunities to attend the concerts have became a source for a competitive sale of seats of unprecedented extent. Without doubt the personal popularity gained by Mr. Arthur Nikisch during last season will add a new element in the interest felt in the concerts of the coming months, and the knowledge he has sought and gained of the demands of American audiences gives ample assurance of the satisfactory character of the concert programmes, which are said to be already completed for the season. The soloists who will participate in the concerts have not yet been fully decided upon, but Mr. Theodore Reichmann and a few other equally strong names are announced in the earlier engagements of the season. All who intend purchasing tickets for the season should remember that all the seats, both for the rehearsals and concerts, will be offered at auction this year, thus giving an equal opportunity to every one desiring to attend the concerts. The plans for this sale are as follows: The $12 seats for the rehearsals will be sold at Music Hall, Monday, Sept. 15, at 10 A. M. The $7.50 seats for the rehearsals will be sold Tuesday, Sept. 16, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 17. The $12 seats for the concerts will be sold on Thursday, Sept. 18, at 10 A. M. The $7.50 seats will be sold on Friday, Sept. 19, at 10 A. M. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold. All seats remaining unsold after the auction will be on sale at the box office, on and after Saturday, Sept. 20.

BOSTON HERALD.
MONDAY, SEPTEMBER 8, 1890.
MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

[85 PERFORMERS.]
MR. ARTHUR NIKISCH, Conductor.
Tenth Season.

TWENTY-FOUR CONCERTS
On consecutive Saturday evenings, from Oct. 11, 1890, to April 25, 1891, omitting Nov. 15, Dec 13, 1890, Jan. 17, Feb. 28, and March 28, 1891, and
TWENTY-FOUR PUBLIC REHEARSALS
On consecutive Friday afternoons, from Oct. 10, 1890, to April 24, 1891, omitting Nov. 14, Dec. 12, 1890, Jan. 16, Feb. 27, and March 27, 1891.

Tickets for the series of concerts and for the series of rehearsals, $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction at Music Hall, MONDAY, Sept. 15, at 10 A. M.
The $7.50 seats for the rehearsals will be sold at auction at Music Hall, TUESDAY, Sept. 16, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 17.
The $12 seats for the concerts will be sold at auction at Music Hall, on THURSDAY, Sept. 18, at 10 A. M.
The $7.50 seats for the concerts will be sold in like manner at the same place, on FRIDAY, Sept. 19, at 10 A. M.
Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 20.

Boston Daily Globe.
MONDAY, SEPT. 8.
MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

[85 PERFORMERS.]
Mr. ARTHUR NIKISCH, Conductor
TENTH SEASON.

TWENTY-FOUR CONCERTS
On consecutive Saturday evenings, from Oct. 11, 1890, to April 25, 1891, omitting Nov. 15, Dec. 13, 1890, Jan. 17, Feb. 28 and March 28, 1891, and
TWENTY-FOUR PUBLIC REHEARSALS
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Tickets for the series of concerts and for the series of rehearsals, $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction at Music Hall, MONDAY, Sept. 15, at 10 a. m.
The $7.50 seats for the rehearsals will be sold at auction at Music Hall, TUESDAY, Sept. 16, at 10 a. m. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 17.
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All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 20.
MThS 48

Boston Post
MONDAY MORNING, SEPT. 8, 1890.
MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

[85 PERFORMERS.]
Mr. ARTHUR NIKISCH, Conductor
TENTH SEASON.

TWENTY-FOUR CONCERTS
On consecutive Saturday evenings, from Oct. 11, 1890, to April 25, 1891, omitting Nov. 15, Dec. 13, 1890, Jan. 17, Feb. 28, and March 28, 1891, and
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The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, TUESDAY, Sept. 16, at 10 a. m. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 17.
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Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 20.

Boston Journal.
MONDAY MORNING, SEPT. 8, 1890.
MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

[85 PERFORMERS.]
Mr. ARTHUR NIKISCH, Conductor.
TENTH SEASON.

TWENTY-FOUR CONCERTS
On consecutive Saturday evenings, from Oct. 11, 1890, to April 25, 1891, omitting Nov. 15, Dec. 13, 1890, Jan. 17, Feb. 28, and March 28, 1891, and
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On consecutive Friday afternoons, from Oct. 10, 1890, to April 24, 1891, omitting Nov. 14, Dec. 12, 1890, Jan. 16, Feb. 27, and March 27, 1891

Tickets for the series of concerts and for the series of rehearsals, $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction at Music Hall, MONDAY, Sept. 15, at 10 A. M.
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All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 20.
MWS sep8

THE BOSTON TIMES

BOSTON, SUNDAY, SEPT. 7, 1890.

Mr. Arthur Nikisch has been spending the summer vacation time at Ischl, a famous Austrian watering place. He will sail for America about the 15th inst.

Mr. Arthur Nikisch will probably bring his family with him to this country.

Boston Journal.
WITH SUPPLEMENT.
WEDNESDAY MORNING, SEPT. 10, 1890.

The Symphony Concerts.

No events of the musical year in our city are looked forward to with more delightful anticipation by all classes of music lovers than the concerts of our peerless Boston Symphony Orchestra. It has become one of our institutions. The coming season will consist, as usual, of 24 concerts and 24 public rehearsals. The prices of season tickets for each series will be $12 and $7.50, according to location. The $12 seats for the rehearsals will be sold at auction at Music Hall next Monday, beginning at 10 o'clock. The $7.50 seats for the rehearsals will be sold at auction on Tuesday, and the concert seats will be sold in the same manner on Thursday and Friday of next week.

Boston Journal.
TUESDAY MORNING, SEPT. 9, 1890.

The Music Hall auction sales of Symphony Concert and Rehearsal tickets takes place on Monday and Tuesday and Thursday and Friday of next week, the full particulars of the sales being given in the advertising columns.

Boston Post
WEDNESDAY MORNING, SEPT. 10, 1890

BOSTON SYMPHONY ORCHESTRA.

The announcement of the sale of tickets for the coming series of concerts by the Boston Symphony Orchestra excites the liveliest interest among the thousands of music lovers in Boston and its vicinity, to whom these concerts have become almost a necessity, embodying, as they do, all that is greatest and best in the divine art of music. It is almost superfluous at this period in the history of this splendid organization to call attention to its complete equipment in all departments for a worthy and adequate presentation of the works of the great masters. Season tickets for the series of twenty-four concerts and twenty-four public rehearsals will be sold at auction at Music Hall next week. Full details of the sales may be found in the advertisement which appears in another column.

Boston Daily Globe.
WEDNESDAY, SEPT. 10.

Symphony Concert Tickets.

Next week come the auction sales of tickets for the 10th season of concerts by the Boston Symphony orchestra at Music Hall. Music lovers do not need to be reminded of the excellence of this organization, whose fame has become national. Full details of the sale of tickets, etc., are given in the advertisement in another column.

BOSTON HERALD.
WEDNESDAY, SEPT. 10, 1890.

The orders for purchases of symphony rehearsal and concert tickets are coming in to the agents in this line of purchases with unusual freedom, and the auction sales at Music Hall next week promise to be the scene of many sharp competitions for the choice seats.

BOSTON DAILY ADVERTISER
Established 1813.
WEDNESDAY MORNING, SEPT. 10, 1890.

THE SYMPHONY CONCERTS.

As the time of the opening of the musical season approaches, the enterprise of all others which claims the interest of musicians, amateurs and the public alike is the series of concerts to be given by our superb Boston Symphony Orchestra, and all indications point to an even more successful and interesting season than ever. To one who can appreciate even in a moderate degree the work which this orchestra is doing, not only as a purveyor of the highest class of musical entertainment, but also as an educational force of the greatest value in a musical community—the success which has attended these concerts in all the large cities seems but natural. The season ticket sales for the coming series will be held at Music Hall next week. Full details may be found this morning in the advertisement.

BOSTON POST
SEPTEMBER 10.

THE NUMBER OF ORDERS for tickets to the rehearsals and concerts of the Boston Symphony Orchestra now in the hands of the regular purchasing agents in this line indicate a sharp competition for choice seats at the Music Hall auction sales next week. The rehearsal tickets will be offered on Monday and Tuesday, and the concert tickets on Thursday and Friday.

Boston Daily Traveller
WEDNESDAY, SEPT. 10, 1890.

The Boston Symphony Orchestra will give 24 concerts and as many public rehearsals for the tenth season in the Music Hall as follows: Public rehearsals on Friday afternoons, beginning Oct. 10, and continued at weekly intervals with the exceptions of Nov. 14, Dec. 12, Jan. 16, Feb. 27 and March 27. Concerts on Saturday nights beginning Oct. 11, and continued at weekly intervals with the exceptions of Nov. 15, Dec. 13, Jan. 17, Feb. 28 and March 28. Mr. Arthur Nikisch will again be conductor, and the orchestra will number 85 players. It has been decided to offer all the reserved seats with season tickets at auction, after this manner: The prices for either series will be the same as last season, $12 and $7.50 according to position, and there will be no change in the division of the house. The $12 seats for the public rehearsals will be offered at auction in the Music Hall on Monday, Sept. 15, at 10 A.M., and the $7.50 seats on Tuesday, Sept. 16, at 10 A.M. Season tickets for the rehearsals not taken at the auction will be sold at the office on Wednesday, Sept. 17. The $12 seats for the concerts will be offered at auction on Thursday, Sept. 18, at 10 A.M., and the $7.50 seats on Friday, Sept. 19, at 10 A. M. Any seats not taken at the auctions will be on sale at the box office on Saturday, Sept. 20. Seats in the upper balcony for the rehearsals will not be reserved, and will be available for purchasers of admission tickets at 25 cents each, as heretofore.

BOSTON MUSIC HALL.

TENTH SEASON.

THE BOSTON SYMPHONY ORCHESTRA

85 PERFORMERS.

MR. ARTHUR NIKISCH, Conductor,

WILL GIVE A SERIES OF

TWENTY-FOUR CONCERTS

ON CONSECUTIVE SATURDAY EVENINGS, FROM OCT. 11, 1890, TO APRIL 25, 1891, OMITTING NOV. 15, DEC. 13, 1890, JAN. 17, FEB. 28 AND MARCH 28, 1891, AND

TWENTY-FOUR PUBLIC REHEARSALS

ON CONSECUTIVE FRIDAY AFTERNOONS, FROM OCT. 10, 1890, TO APRIL 24, 1891, OMITTING NOV. 14, DEC. 12, 1890, JAN. 16, FEB. 27 AND MARCH 27, 1891.

Tickets for the Series of Concerts and for the Series of Rehearsals, $12.00 and $7.50, according to location.

The $12 Seats for the REHEARSALS will be sold at auction, at Music Hall, MONDAY, Sept. 15, at 10 a. m.
The $7.50 Seats for the REHEARSALS will be sold at auction, at Music Hall, TUESDAY, Sept. 16, at 10 a. m. Any Rehearsal Seats not sold at auction will be on sale at the Box Office, Music Hall, Wednesday, Sept. 17.
The $12 Seats for the CONCERTS will be sold at auction, at Music Hall, on THURSDAY, Sept. 18, at 10 a. m.
The $7.50 Seats for the CONCERTS will be sold in like manner at the same place, on FRIDAY, Sept. 19, at 10 a. m.
Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid.
The seats open to competition will be shown on a diagram, and will be marked off as sold.
TICKETS WILL BE DELIVERED IN THE HALL, AND MUST BE PAID FOR AS SOON AS BOUGHT, OR THEY WILL BE RESOLD.
All seats remaining unsold after the auction will be on sale at the Box Office on and after Saturday, Sept. 20.

BOSTON SYMPHONY ORCHESTRA

Auction Sale of Tickets for the Tenth Season Soon to Begin.

A reminder of the near approach of the opening of the musical season is the announcement of the sale of season tickets for the public rehearsals and concerts by the Boston Symphony orchestra, which will be read with interest by the musical public all over New England. The number of performances will be the same as last year—24 in each series. This year, for the first time, the $7.50 as well as the $12 tickets will be sold by auction. The sales will take place at Music Hall, beginning at 10 o'clock each day. The $12 seats for the rehearsals will be sold on Monday, Sept. 15, and the $7.50 seats for the same series on Tuesday, Sept. 16. On Wednesday, Sept. 17, any rehearsal seats not taken at the auctions will be on sale at the box office. The $12 seats for the concerts will be sold on Thursday, Sept. 18, and the $7.50 seats for the concerts on Friday, Sept. 19. Bids will be accepted for seats in their regular order only and not for the choice, and no more than four seats will be sold on one bid.

The seats open to competition will be shown on a large diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold. Patrons will do well to attend the auction sales personally as far as possible. Ladies will find no difficulty in making their own purchases.

Conductor Nikisch will arrive before the end of September, bringing with him considerable additions to the library of the orchestra, and will begin his rehearsals on Oct. 2. The outlook for the season is most promising, and there are indications of a greater public interest than ever before.

Boston Transcript

MONDAY, SEPTEMBER 8, 1890.

The Boston Symphony Orchestra will begin its tenth season in the Music Hall on Friday, Oct. 1, public rehearsal, and Saturday, Oct. 11, concert. The following are the appointments for the sale of season tickets: Public rehearsals—Sept. 15, $10 seats, auction; Sept. 16, $7.50 seats, auction; Sept. 17, seats unsold at auction at ticket office. Concerts—Sept. 18, $10 seats, auction; Sept. 19, $7.50 seats, auction; Sept. 20, seats unsold at auction, at ticket office. The auction sales will be held in Music Hall.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

[85 PERFORMERS.]

Mr. ARTHUR NIKISCH, Conductor.

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The $12 seats for the concerts will be sold at auction at Music Hall, on THURSDAY, Sept. 18, at 10 A. M.
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Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 20.

Boston Courier.

SUNDAY MORNING, SEPTEMBER 7, 1890.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

[85 PERFORMERS.]

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THE SYMPHONY CONCERTS.

THEIR EDUCATIONAL VALUE—MR. NIKISCH AND MR. GERICKE.

The announcement of the sale of tickets for the coming course of Symphony concerts is a forcible reminder that summer is over and that the musical season is close at hand. A year ago Boston was in a state of high excitement over the expected advent of the new conductor, who was to take the baton laid down by Mr. Gericke and lead our splendid orchestra to heights that had never before been attained by them under his predecessor. Under Mr. Nikisch the patrons of the concerts were to be favored with model programmes, and with an originality and breadth of conception of the works of the masters as had previously been unknown in our city. Of one thing in particular they were fully assured: there could be no doubt but that he would accomplish one feat that Mr. Gericke had at least been exceedingly chary of performing—that of "letting out the brass." In fact there were all sorts of rumors and statements in circulation, many of which in the course of the winter were proved to have been absurd; and in all likelihood no one, if he could have realized the nature of the expectations thus aroused, would have regretted it more sincerely than Mr. Nikisch. The result of all this fever of anticipation was an unheard-of demand for tickets, and phenomenal prices at the auction sales. As to the concerts, the balance was so unevenly maintained between the fulfillment of these expectations and many unlooked for disappointments as to give rise to more confident assertion than ever before by some people, who, although deeply interested in the musical welfare of Boston, have always seemed to regard them with suspicion—that at last it had seen their best days. It is to show why this is quite improbable, and to recall to the minds of would-be patrons of the coming season its true purpose, that this article is written.

Any thoughtful person who hears for the first time of the scheme of the Boston Symphony Concerts can hardly fail to come to the conclusion that their mission must be, of necessity, purely educational. A few such concerts, given during a winter, may not improperly be regarded in the light of refined entertainment. But a course of twenty-four, given weekly, must soon cease to become entertaining, in the accepted sense of the term, and take on instead the form of a regular course of musical instruction. No persons, however indifferent or unmusical, can attend such a series constantly, without finding themselves involuntarily trying with more and more earnestness to comprehend what is going on. In addition, their ears gradually become so thoroughly accustomed to music and performances of the highest class, that inferior music and inadequate performances will soon grow to a large degree intolerable to them.

It is evident that the importance of the relation of the present to the coming generation is not to be overlooked in music any more than in other departments of education. All teachers of this art know the disadvantages they labor under, when they have to deal with the musical children of unmusical parents; and as this condition of things is nowadays more prevalent than otherwise, it can readily be seen that any institution that tends to remedy it, is, if for no other reason, worthy of the highest praise and sincerest support.

However the Symphony concerts may have been regarded at the outset, there can be no reasonable doubt that their present prosperity is really due to their value as a means of education, rather than to their power of creating momentary pleasure. They are eagerly anticipated by a very large number of cultivated people of Boston and vicinity, who will in all probability continue to take a deep interest in them as long as their present high standard is maintained.

Even in the event of their becoming no longer fashionable, it is impossible to believe that the places made vacant by followers of the fickle goddess would not be quickly filled. There might result to the management a loss in premiums, but it is fair to presume that such a loss would not produce any change in their character or quality; for Mr. Higginson, when he established them, could not possibly have foreseen the course they have since taken, and consequently could not have counted on the great help the premiums have been in keeping down the yearly deficit.

With respect to Mr. Nikisch and his success and lack of it last winter, it seems clear now that he was placed at as great a disadvantage as Mr. Gericke was during the first part of his engagement: that is, he was as much over-rated as his predecessor was under-rated. Mr. Gericke had everything to do when he took the leadership, for the reason that the first three years of the existence of the orchestra were purely experimental. A man of ideas and faithful to a high ideal, he had to make it clear that a thorough reorganization was necessary before that which he deemed worthy of the institution and himself could be accomplished. This done, he proceeded on his way toward his chosen goal with as much loyalty and forgetfulness of self as it is given most men to show.

It is easy to recall the results of his faithfulness; how, year after year he labored, until his efforts were finally crowned with the tremendous success of his last two seasons; how the fame of his band spread abroad until the demand for tickets became unprecedented. Every one felt that he was doing magnificent work. And yet, the love of change is so inborn with most people, that, notwithstanding this evident appreciation, the eagerness with which the glowing accounts of Mr. Nikisch were received was sure proof that he had not been estimated at his true worth.

It has been said of Mr Gericke that he was a great drill-master, but not a great interpreter. There is, without doubt, plenty of truth in the first assertion, and plenty of room for argument over the last. One thing however is certain: the value of his work as a whole, and his influence on the thousands that listened to his splendid examples of ensemble playing and artistic and conservative readings of the masters cannot be over-estimated.

The noble music in which Mr. Gericke performed his part can as plainly be seen now as can the failure of Mr. Nikisch to justify wholly the expectations that were aroused concerning him. But if the latter's conceptions, and lack of care in maintaining the technical excellence of the orchestra were subject to much adverse comment, so also were the former's first efforts. It is said that Mr. Nikisch is sensitive to criticism. However that may be, the performances under his direction present at this time a curious spectacle of ups and downs. For some time there was a steady falling off in accuracy and finish; and the audiences were treated to certain interpretations, which could at the time only be accounted for when his former intimate connection with the opera at Leipsic was taken into consideration.

But we have now a dim suspicion that other things may have influenced him strongly. Mr. Nikisch, although extremely talented, is also extremely young for the position he holds. It seems improbable that he could have fully realized before he came here the nature of the institution of which he was to be the autocratic leader. Being a man of boundless imagination and ambition, when he discovered the true state of affairs—this mine of wealth as it were, which was placed at his disposal, what could be more natural than that he should have desired to work it for his own benefit? In other words, his audiences were most likely the victims of not a few experiments on his part. Perhaps, too, he labored under the impression that nothing short of loud and sensational readings would suit us Americans.

Whether these suppositions are correct or not, before the end of the season a marked improvement in the performances was noticeable, which seemed at least to indicate that he was getting more thoroughly accustomed to the atmosphere of the concert room than he had been in Leipsic.

That Mr. Nikisch possesses rare talent is unquestionable. And it will be to his friends, whose number already is legion, the saddest of surprises if, having sown his wild oats last year, he does not proceed to put the orchestra and their performances on the high plane that he was expected to do at the very commencement of his first season. There can be scarcely a doubt but that he will accomplish all this, and that the end of his term will find him indissolubly identified with another step in the progress of music in Boston.

T. P. CURRIER.

Boston Daily Traveller

MONDAY, SEPT. 8, 1890.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

[85 PERFORMERS.]

Mr. ARTHUR NIKISCH, Conductor.

TENTH SEASON.

TWENTY-FOUR CONCERTS

On consecutive Saturday evenings, from Oct. 11, 1890, to April 25, 1891, omitting Nov. 15, Dec. 13, 1890, Jan. 17, Feb. 28, and March 28, 1891, and

TWENTY-FOUR PUBLIC REHEARSALS

On consecutive Friday afternoons, from Oct. 10, 1890, to April 24, 1891, omitting Nov. 14, Dec. 12, 1890, Jan. 16 Feb. 27, and March 27, 1891.

Tickets for the series of concerts and for the series of rehearsals, $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction at Music Hall, MONDAY, Sept. 15, at 10 a.m.
The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, TUESDAY, Sept. 16, at 10 a.m. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 17.
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Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 20. 8,11,13 sep8

BOSTON HERALD.

THURSDAY, SEPT. 11, 1890.

THE Symphony concerts of Boston are going to take the belt awarded by Fashion, as usual, this year. Their favor in this respect increases. It will cost more money than ever for the better seats, but the public is willing to pay it, and it is very fortunate that Fashion has this time given its sanction to something so highly artistic and otherwise meritorious.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, SEPTEMBER 10, 1890.

——Arthur Nikisch, conductor of the Boston Symphony Concerts, is due here on September 28 on the Lahn from Bremen.

——Fred. R. Comee, assistant manager of the Boston Symphony Concerts, has returned from his annual vacation and is hard at work.

——Adamowski, the violinist, has returned from Europe, and will be at one of the first violin stands of the Boston Symphony Orchestra the coming season.

——Ad. M. Foerster, the well-known Pittsburgh

Boston Sunday Globe, SUNDAY, SEPT. 7, 1890.

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TENTH SEASON.

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Auction Sale of Tickets for the Tenth Season Soon to Begin.

A reminder of the near approach of the opening of the musical season is the announcement of the sale of season tickets for the public rehearsals and concerts by the Boston Symphony orchestra, which will be read with interest by the musical public all over New England. The number of performances will be the same as last year—24 in each series. This year, for the first time, the $7.50 as well as the $12 tickets will be sold by auction. The sales will take place at Music Hall, beginning at 10 o'clock each day. The $12 seats for the rehearsals will be sold on Monday, Sept. 15, and the $7.50 seats for the same series on Tuesday, Sept. 16. On Wednesday, Sept. 17, any rehearsal seats not taken at the auctions will be on sale at the box office. The $12 seats for the concerts will be sold on Thursday, Sept. 18, and the $7.50 seats for the concerts on Friday, Sept. 19. Bids will be accepted for seats in their regular order only and not for the choice, and no more than four seats will be sold on one bid.

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Conductor Nikisch will arrive before the end of September, bringing with him considerable additions to the library of the orchestra, and will begin his rehearsals on Oct. 2. The outlook for the season is most promising, and there are indications of a greater public interest than ever before.

Boston Transcript

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Boston Courier.

SUNDAY MORNING, SEPTEMBER 7, 1890.

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BOSTON SYMPHONY ORCHESTRA

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THE SYMPHONY CONCERTS.

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Any thoughtful person who hears for the first time of the scheme of the Boston Symphony Concerts can hardly fail to come to the conclusion that their mission must be, of necessity, purely educational. A few such concerts, given during a winter, may not improperly be regarded in the light of refined entertainment. But a course of twenty-four, given weekly, must soon cease to become entertaining, in the accepted sense of the term, and take on instead the form of a regular course of musical instruction. No persons, however indifferent or unmusical, can attend such a series constantly, without finding themselves involuntarily trying with more and more earnestness to comprehend what is going on. In addition, their ears gradually become so thoroughly accustomed to music and performances of the highest class, that inferior music and inadequate performances will soon grow to a large degree intolerable to them.

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Even in the event of their becoming no longer fashionable, it is impossible to believe that the places made vacant by followers of the fickle goddess would not be quickly filled. There might result to the management a loss in premiums, but it is fair to presume that such a loss would not produce any change in their character or quality; for Mr. Higginson, when he established them, could not possibly have foreseen the course they have since taken, and consequently could not have counted on the great help the premiums have been in keeping down the yearly deficit.

With respect to Mr. Nikisch and his success and lack of it last winter, it seems clear now that he was placed at as great a disadvantage as Mr. Gericke was during the first part of his engagement: that is, he was as much over-rated as his predecessor was under-rated. Mr. Gericke had everything to do when he took the leadership, for the reason that the first three years of the existence of the orchestra were purely experimental. A man of ideas and faithful to a high ideal, he had to make it clear that a thorough reorganization was necessary before that which he deemed worthy of the institution and himself could be accomplished. This done, he proceeded on his way toward his chosen goal with as much loyalty and forgetfulness of self as it is given most men to show.

It is easy to recall the results of his faithfulness; how, year after year he labored, until his efforts were finally crowned with the tremendous success of his last two seasons; how the fame of his band spread abroad until the demand for tickets became unprecedented. Every one felt that he was doing magnificent work. And yet, the love of change is so inborn with most people, that, notwithstanding this evident appreciation, the eagerness with which the glowing accounts of Mr. Nikisch were received was sure proof that he had not been estimated at his true worth.

It has been said of Mr Gericke that he was a great drill-master, but not a great interpreter. There is, without doubt, plenty of truth in the first assertion, and plenty of room for argument over the last. One thing however is certain: the value of his work as a whole, and his influence on the thousands that listened to his splendid examples of ensemble playing and artistic and conservative readings of the masters cannot be over-estimated.

The noble manner in which Mr. Gericke performed his part can as plainly be seen now as can the failure of Mr. Nikisch to justify wholly the expectations that were aroused concerning him. But if the latter's conceptions, and lack of care in maintaining the technical excellence of the orchestra were subject to much adverse comment, so also were the former's first efforts. It is said that Mr. Nikisch is sensitive to criticism. However that may be, the performances under his direction present at this time a curious spectacle of ups and downs. For some time there was a steady falling off in accuracy and finish; and the audiences were treated to certain interpretations, which could at the time only be accounted for when his former intimate connection with the opera at Leipsic was taken into consideration.

But we have now a dim suspicion that other things may have influenced him strongly. Mr. Nikisch, although extremely talented, is also extremely young for the position he holds. It seems improbable that he could have fully realized before he came here the nature of the institution of which he was to be the autocratic leader. Being a man of boundless imagination and ambition, when he discovered the true state of affairs—this mine of wealth as it were, which was placed at his disposal, what could be more natural than that he should have desired to work it for his own benefit? In other words, his audiences were most likely the victims of not a few experiments on his part. Perhaps, too, he labored under the impression that nothing short of loud and sensational readings would suit us Americans.

Whether these suppositions are correct or not, before the end of the season a marked improvement in the performances was noticeable, which seemed at least to indicate that he was getting more thoroughly accustomed to the atmosphere of the concert room than he had been in Leipsic.

That Mr. Nikisch possesses rare talent is unquestionable. And it will be to his friends, whose number already is legion, the saddest of surprises if, having sown his wild oats last year, he does not proceed to put the orchestra and their performances on the high plane that he was expected to do at the very commencement of his first season. There can be scarcely a doubt but that he will accomplish all this, and that the end of his term will find him indissolubly identified with another step in the progress of music in Boston.

T. P. CURRIER.

Boston Daily Traveller

MONDAY, SEPT. 8, 1890.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

[85 PERFORMERS.]

Mr. ARTHUR NIKISCH, Conductor.

TENTH SEASON.

TWENTY-FOUR CONCERTS

On consecutive Saturday evenings, from Oct. 11, 1890, to April 25, 1891, omitting Nov. 15, Dec. 13, 1890, Jan. 17, Feb. 28, and March 28, 1891, and

TWENTY-FOUR PUBLIC REHEARSALS

On consecutive Friday afternoons, from Oct. 10, 1890, to April 24, 1891, omitting Nov. 14, Dec. 12, 1890, Jan. 16 Feb. 27, and March 27, 1891.

Tickets for the series of concerts and for the series of rehearsals, $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction at Music Hall, MONDAY, Sept. 15, at 10 a.m.
The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, TUESDAY, Sept. 16, at 10 a.m. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 17.
The $12 seats for the concerts will be sold at auction, at Music Hall, on THURSDAY, Sept. 18, at 10 a.m.
The $7.50 seats for the concerts will be sold in like manner at the same place, on FRIDAY, Sept. 19, at 10 a.m.
Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 20. 8,11,13 sep8

BOSTON HERALD.

THURSDAY, SEPT. 11, 1890.

THE Symphony concerts of Boston are going to take the belt awarded by Fashion, as usual, this year. Their favor in this respect increases. It will cost more money than ever for the better seats, but the public is willing to pay it, and it is very fortunate that Fashion has this time given its sanction to something so highly artistic and otherwise meritorious.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, SEPTEMBER 10, 1890.

——Arthur Nikisch, conductor of the Boston Symphony Concerts, is due here on September 28 on the Lahn from Bremen.

——Fred. R. Comee, assistant manager of the Boston Symphony Concerts, has returned from his annual vacation and is hard at work.

——Adamowski, the violinist, has returned from Europe, and will be at one of the first violin stands of the Boston Symphony Orchestra the coming season.

——Ad. M. Foerster, the well-known Pittsburgh

[5]

Boston Post

FRIDAY MORNING, SEPT. 12, 1890

BOSTON SYMPHONY ORCHESTRA.

Occasions of great interest to concert-goers will be the annual auction sales of season tickets for the public rehearsals and concerts by the Boston Symphony Orchestra. These sales take place at Music Hall on Monday, Tuesday, Thursday and Friday of next week as announced in the advertisement. The method now adopted for disposing of the seats for these wonderfully popular performances certainly gives the fairest possible chance to everyone without the discomfort incidental to a box office sale. Intending purchasers will do well to attend personally the sales if possible. There is likely to be a wide range of prices, suiting all purses.

BOSTON DAILY ADVERTISER

Established 1813.

FRIDAY MORNING, SEPT. 12, 1890.

THE SYMPHONY CONCERTS.

The talk of the town in musical circles is the approaching season of the Boston Symphony Orchestra, and the auction sales of season tickets at Music Hall next week promise to develop some lively competition for seats. Certainly no amusement enterprise deserves better of the public, and no entertainments given return greater enjoyment and benefit for the money invested in tickets. The auction sales of rehearsal tickets will be held at Music Hall Monday and Tuesday, and the concert tickets will be sold at auction on Thursday and Friday. Circulars giving full information may be had on application at Music Hall.

Boston Daily Globe.

FRIDAY, SEPT. 12.

The Symphony Concerts.

Tickets for the 10th season's performances by the Boston Symphony orchestra will be sold at auction at Music Hall next week. Seats for the public rehearsals are to be sold on Monday and Tuesday, and for the concerts on Friday and Saturday. Circulars, giving full particulars, may be had on application at Music Hall.

Boston Daily Traveller

FRIDAY, SEPT. 12, 1890.

Symphony Concert Tickets.

The Boston Symphony Orchestra will give 24 concerts and as many public rehearsals for the 10th season in the Music Hall, as follows: Public rehearsals on Friday afternoons, beginning Oct. 10, and continued at weekly intervals, with the exceptions of Nov. 14, Dec. 12, Jan. 16, Feb. 27, and March 27. Concerts on Saturday nights, beginning Oct. 11, and continued at weekly intervals, with the exceptions of Nov. 15, Dec. 13, Jan. 17, Feb. 28, and March 28.

Arthur Nikisch will again be conductor, and the orchestra will number 85 players. It has been decided to offer all the reserved seats with season tickets at auction after this manner: The prices for either series will be the same as last season, $12 and $7.50, according to position, and there will be no change in the division of the house. The $12 seats for the public rehearsals will be offered at auction in the Music Hall on Monday, Sept. 15, at 10 A.M., and the $7.50 seats on Tuesday, Sept. 16, at 10 A.M.

Season tickets for the rehearsals not taken at the auction will be sold at the office on Wednesday, Sept. 17. The $12 seats for the concerts will be offered at auction on Thursday, Sept. 18, at 10 A.M., and the $7.50 seats on Friday, Sept. 19, at 10 A.M. Any seats not taken at the auctions will be on sale at the box office on Saturday, Sept. 20. Seats in the upper balcony for the rehearsals will not be reserved and will be available for purchasers of admission tickets at 25 cents each, as heretofore.

Standard, New Bedford,

9/11

BOSTON SYMPHONY CONCERTS.—Less than 600 tickets are needed now to make it possible to have the finest musical organization in New England if not in this country, give a course of two concerts in our city. These should be subscribed for at once that the committee having the matter in charge should feel no embarrassment in closing the contracts. The Boston Herald in an editorial this morning says: "The Symphony concerts of Boston are going to take the belt awarded by Fashion, as usual, this year. Their favor in this respect increases: it will cost more money than ever for the better seats, but the public is willing to pay it, and it is very fortunate that Fashion has this time given its sanction to something so highly artistic and otherwise meritorious."

There will be a meeting of the committee this afternoon at 4 o'clock, at the Young Men's Christian Association, to see what steps shall be taken to make the matter a success. The proceeds, if any, go towards the furnishing the new building of the association and this fact, coupled with the merits of the orchestra, ought not to leave a seat unsold.

Mercury, New Bedford, M

Date 9/11

The Symphony Concerts.

The number of tickets now sold for the concerts of the Boston Symphony Orchestra, under the auspices of the Young Men's Christian Association, is 606. This success is very gratifying, and it assures to the people of New Bedford two exceptionally fine con-

The Beacon.

BOSTON, SATURDAY, SEPT. 13, 1890.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

(85 PERFORMERS.)

Mr. Arthur Nikisch, Conductor

TENTH SEASON.

Twenty-Four Concerts

On consecutive Saturday evenings, from Oct. 11, 1890 to April 25, 1891, omitting Nov. 15, Dec. 13, 1890, Jan. 17, Feb. 28 and March 28, 1891, and

Twenty-Four Public Rehearsals

On consecutive Friday afternoons, from Oct. 10, 1890 to April 24, 1891, omitting Nov. 14, Dec. 12, 1890, Jan. 16, Feb. 27 and March 27, 1891.

Tickets for the series of concerts and for the series of rehearsals, $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction at Music Hall, **MONDAY**, Sept. 15, at 10 A.M.

The $7.50 seats for the rehearsals will be sold at auction at Music Hall, **TUESDAY**, Sept. 16, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept 17.

The $12 seats for the concerts will be sold at auction, at Music Hall, on **Thursday**, Sept. 18, at 10 A.M.

The $7.50 seats for the concerts will be sold in like manner at the same place, on **Friday**, Sept. 19, at 10 AM.

Bids will be accepted for seats in their regular order only and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 20.

THE SYMPHONY TICKET SALE.

We have seen the last of the unseemly aggregation of disreputable-looking men and boys waiting to help intending purchasers secure Symphony tickets, and a considerable expense will also be done away with. Hereafter all the tickets, both for rehearsals and concerts, will be sold at auction, only those for which nobody cares to bid an advance being put on sale at the box-office—exception made of the second-balcony, afternoon admission-tickets for which will be sold from week to week as heretofore. This is by far the best course for everybody; individuals can then offer for places just what they are worth to them and be assured that every step in the sale procedure is an open and fair one if they are unable to secure what they wish. There is no reason to think that the average of premium will overpass that of other seasons or exceed the usual cost of obtaining in a roundabout way the seats formerly sold otherwise. There is furthermore a distinct gain, in that all the surplusage of price goes into the treasury, which is sure to return good value for it, an increase of the orchestra to eighty-five men being already promised. An advertisement in another column names the dates set for the sales and prescribes the conditions, which are in no respect different from those which have been made in previous seasons. As usual there will be some breaks in the continuity of the series, in order to provide for the concerts which the orchestra must give in other cities, and these omissions are now announced.

publican, Springfield, Mass

Date 9/11

The Boston symphony orchestra under Arthur Nikisch will begin their series of 24 rehearsals and concerts at Music hall in Boston in October, the concerts taking place on Saturday evenings from October 11 to April 25 next, omitting November 15, December 13, January 17, February 28 and March 28; and the rehearsals on the Friday afternoons preceding, with corresponding omissions. Tickets for the entire course of either concerts or rehearsals are $12 and $7.50. The seats for the rehearsals will be sold at auction at Music hall, on the 15th instant the $12 seats, and on the 16th the $7.50 seats, and those remaining over will be on sale at the box office on the 17th. The auctions of concert seats in the same order will be held on the 18th and 19th; all sales being at 10 o'clock in the forenoon.

Boston Daily Globe.

MONDAY, SEPT. 15.

Symphony Seats Sold Today.

The first important events of the musical season will be the sales of season tickets for the concerts by the Boston Symphony Orchestra. The auction sale of the $12-season tickets for the Friday afternoon public rehearsals will be held at Music Hall today, beginning at 10 o'clock. The $7.50 seats for the same series will be sold tomorrow, and seats for the Saturday evening concerts will be sold on Thursday and Friday.

Boston Journal.

WITH SUPPLEMENT.

SATURDAY MORNING, SEPT. 13, 1890.

The Symphony Ticket Sale.

The announcement of the sale of tickets for the coming season of the Boston Symphony Orchestra is an event of much importance to the musical public. The organization is recognized all over the country as the leading one for the performance of orchestral music. Last year its success outside of Boston was far in advance of previous years, and the demand for seats was as great as it has been in this city for the last few seasons. Mr. Nikisch has passed the initiatory year with the public in this country; he has been indorsed as no other conductor has been indorsed here. With his return it is confidently expected that the library of the organization will be enriched by novelties which his sojourn in Germany this summer has enabled him to secure, and that the attractiveness of the coming season will equal anything heard in this country. Monday the sale of tickets opens at Music Hall, and the readers of The Journal should remember that all seats are to be sold thus: Monday, the $12 seats for the Friday afternoon rehearsals; Tuesday, the $7 50 seats for the same rehearsals. Thursday, the $12 seats for the concerts on Saturday evening will be disposed of, and Friday the $7 50 seats for the concerts. There is no difficulty in the way of ladies attending the auction sales. Experience has shown that this is the proper method of selling, and the management invites the ladies to come and takes pains to have them treated with the greatest consideration. It is felt that the change from last year in offering the $7 50 seats at auction will not result in the patrons of the concerts being compelled to pay any higher price for the tickets. Last year the $7 50 seats were all taken by speculators, who kept men and boys in line for a week, and the purchasers of tickets this year who pay a slight premium at auction will pay no more, in all probability, than was paid last year by those who purchased. This additional money will therefore go to the treasury directly, and to this no one can object. On the contrary, it should go there. It is known to all musical people that this Symphony Orchestra could not be supported, even with the large sales which have resulted the past few years, were it not for the munificence and public spirit of Mr. Higginson. Our people cannot be reminded of this too often, and with the course of concerts an established thing in this city, there is too much danger that it may be forgotten.

Boston Transcript

SATURDAY, SEPTEMBER 13, 1890.

The Boston Symphony Orchestra will give twenty-four concerts and as many public rehearsals for its tenth season in the Music Hall, as follows: Public rehearsals, Friday afternoons, beginning Oct. 10, continued at weekly intervals, with the exceptions of Nov. 14, Dec. 12, Jan. 16, Feb. 27 and March 27; concerts, Saturday nights, beginning Oct. 11, continued at weekly intervals, with the exceptions of Nov. 15, Dec. 13, Jan. 17, Feb. 28 and March 28. Mr. Arthur Nikisch will again be conductor, and the orchestra will number eighty-five players. All the reserved seats with season tickets will be offered at auction, according to this scheme: Prices for either series, same as last season, $12 and $7.50, according to position, and there will be no change in the division of the house. The $12 seats for rehearsals will be offered at auction in the Music Hall next Monday, and the $7.50 seats on Tuesday; tickets not taken at the auctions will be sold at the office on Wednesday; the $12 seats for concerts will be offered at auction on Thursday and the $7.50 seats on Friday; tickets not taken at the auctions will be sold at the box office on Saturday. Seats in the upper balcony for rehearsals will not be reserved, and will be available for purchasers of admission tickets at twenty-five cents each, as heretofore. Further particulars are given in the advertisement.

Boston Post

MONDAY MORNING, SEPT. 15, 1890

BOSTON SYMPHONY ORCHESTRA

Tenth Season.

AUCTION SALE OF $12 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS AT MUSIC HALL THIS (MONDAY) MORNING AT 10 O'CLOCK, CONTINUING THROUGH THE DAY.

Auction sale of $7.50 seats for rehearsals tomorrow (TUESDAY) at 10. Auction sale of $12 seats for concerts, THURSDAY, Sept. 18. Auction sale of $7.50 seats for concerts, FRIDAY, Sept. 19.

THE SYMPHONY TICKET SALES.

The absence of the long line of waiters which graced (?) the entrance to Music Hall a year ago at this time indicates no less eagerness on the part of the public than last season to secure seats for the concerts by the Boston Symphony Orchestra. The plan of selling all seats at auction has done away wholly with the necessity of a long wait at the box office, and will doubtless give entire satisfaction to patrons, being manifestly the fairest way. The $12 seats for the public rehearsals will be sold at auction in Music Hall this morning, and the $7 50 seats for the same series will be sold in the same way on Tuesday. The auction sales of the $12 and the $7 50 seats for the concerts will take place on Thursday and Friday, respectively. For this splendid series of concerts the public owe a debt of gratitude to the founder of the Boston Symphony Orchestra which it would be difficult to express. While other cities are dependent on the fickle fortunes of managers or the chance visit of outside organizations, Boston has had for nine years a resident permanent orchestra whose performances have steadily increased in excellence until it is today unquestionably the peer of any orchestra in the world.

N HOME JOURNAL.

SATURDAY, SEPTEMBER 13, 1890

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

[85 PERFORMERS.]

Mr. ARTHUR NIKISCH, Conductor.

TENTH SEASON.

TWENTY-FOUR CONCERTS

On consecutive Saturday evenings, from Oct. 11, 1890, to April 25, 1891, omitting Nov. 15, Dec. 13, 1890, Jan. 17, Feb. 28, and March 28, 1891, and

TWENTY-FOUR PUBLIC REHEARSALS

On consecutive Friday afternoons, from Oct. 10, 1890, to April 24, 1891, omitting Nov. 14, Dec. 12, 1890, Jan. 16, Feb. 27, and March 27, 1891.

Tickets for the series of concerts and for the series of rehearsals $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction, at Music Hall, **MONDAY**, Sept. 15, at 10 A. M.

The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, **TUESDAY**, Sept. 16, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 17.

The $12 seats for the concerts will be sold at auction, at Music Hall, on **THURSDAY**, Sept. 18, at 10 A. M.

The $7.50 seats for the concerts will be sold in like manner at the same place, on **FRIDAY**, Sept. 19, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 20. 37m

The event of next week to musical people will be the auction sale of seats for the Symphony rehearsals and concerts. It will begin on Monday, the 15th inst., the $12-rehearsal seats being offered that day at Music Hall, and the $7.50 seats being sold on the following day. The concert tickets will be put up on Thursday and Friday, and all the seats will this year be sold in this way. Full particulars of these sales were given last week and the announcement will be found in another column.

Boston Courier.

SUNDAY MORNING, SEPTEMBER 14, 1890.

BOSTON SYMPHONY ORCHESTRA,

85 Performers.

MR. ARTHUR NIKISCH, Conductor.

TENTH SEASON.

Auction Sale of $12 Seats for the Friday Afternoon Public Rehearsals at Music Hall. Tomorrow (Monday), beginning at 10 o'clock.

Auction Sale of $7.50 Seats for Rehearsals, TUESDAY, Sept. 16th.

Auction Sale of $12.00 Seats for Concerts, THURSDAY, Sept. 18th.

Auction Sale of $7.50 Seats for Concerts, FRIDAY, Sept. 19th.

THE SYMPHONY TICKET SALES.

The concerts of the Boston Symphony Orchestra have become almost a necessity to thousands of of music lovers in Boston and vicinity and there is likely to be a greater demand than ever for seats at the sales of season tickets, which takes place at Music Hall during the coming week. As As has already been announced, all the seats will be sold at auction. The $12 seats for the public rehearsals will be sold tomorrow (Monday), the sale beginning at ten o'clock. The $7.50 seats for the same series will be sold on Tuesday, and the $12 and $7.50 seats for the Saturday evening concerts will be sold on Thursday and Friday respectively.

Mr. Arthur Nikisch, conductor of the Boston Symphony Orchestra, has been passing the summer at Ischl, a famous watering place in Austria. He sails for this country with his wife about Sept. 15.

Mr. T. Adamowski, the violinist, has returned from Europe, and will be one of the first violinists of the Boston Symphony Orchestra the coming season.

Fred R. Comee, assistant manager of the Boston Symphony concerts, has returned from his annual vacation and is hard at work at duties for the coming season.

Gazette

BOSTON, SUNDAY MORNING, SEPT. 14.

The sale of seats for the Boston Symphony rehearsals and concerts will take place this week, the rehearsal seats to be disposed of at the auctions of Monday and Tuesday, and the concert seats at those of Thursday and Friday. All of the seats for both the rehearsals and concerts are to be sold at auction, thus doing away with the line of agents, uncleanly, boisterous and otherwise, that have hitherto burdened, day and night, the entrance to Music Hall when the tickets were to be sold. The new plan is commendable at every point, and those wishing to attend these concerts will be able to secure them with less trouble, and in all likelihood at no more expense than by the old and inconvenient method. The only seats that will be sold at the box office are those in the second balcony, for which afternoon admission tickets may be had from week to week as usual, and those seats for which nobody cares to pay a premium, and which are left over from the sales.

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Boston Post

FRIDAY MORNING, SEPT. 12, 1890

BOSTON SYMPHONY ORCHESTRA.

Occasions of great interest to concert-goers will be the annual auction sales of season tickets for the public rehearsals and concerts by the Boston Symphony Orchestra. These sales take place at Music Hall on Monday, Tuesday, Thursday and Friday of next week as announced in the advertisement. The method now adopted for disposing of the seats for these wonderfully popular performances certainly gives the fairest possible chance to everyone without the discomfort incidental to a box office sale. Intending purchasers will do well to attend personally the sales if possible. There is likely to be a wide range of prices, suiting all purses.

BOSTON DAILY ADVERTISER

Established 1813.

FRIDAY MORNING, SEPT. 12, 1890.

THE SYMPHONY CONCERTS.

The talk of the town in musical circles is the approaching season of the Boston Symphony Orchestra, and the auction sales of season tickets at Music Hall next week promise to develop some lively competition for seats. Certainly no amusement enterprise deserves better of the public, and no entertainments given return greater enjoyment and benefit for the money invested in tickets. The auction sales of rehearsal tickets will be held at Music Hall Monday and Tuesday, and the concert tickets will be sold at auction on Thursday and Friday. Circulars giving full information may be had on application at Music Hall.

Boston Daily Globe.

FRIDAY, SEPT. 12.

The Symphony Concerts.

Tickets for the 10th season's performances by the Boston Symphony orchestra will be sold at auction at Music Hall next week. Seats for the public rehearsals are to be sold on Monday and Tuesday, and for the concerts on Friday and Saturday. Circulars, giving full particulars, may be had on application at Music Hall.

Boston Daily Traveller

FRIDAY, SEPT. 12, 1890.

Symphony Concert Tickets

The Boston Symphony Orchestra will give 24 concerts and as many public rehearsals for the 10th season in the Music Hall, as follows: Public rehearsals on Friday afternoons, beginning Oct. 10, and continued at weekly intervals, with the exceptions of Nov. 14, Dec. 12, Jan. 16, Feb. 27, and March 27. Concerts on Saturday nights, beginning Oct. 11, and continued at weekly intervals, with the exceptions of Nov. 15, Dec. 13, Jan. 17, Feb. 28, and March 28.

Arthur Nikisch will again be conductor, and the orchestra will number 85 players. It has been decided to offer all the reserved seats with season tickets at auction after this manner: The prices for either series will be the same as last season, $12 and $7.50, according to position, and there will be no change in the division of the house. The $12 seats for the public rehearsals will be offered at auction in the Music Hall on Monday, Sept. 15, at 10 A.M., and the $7.50 seats on Tuesday, Sept. 16, at 10 A.M.

Season tickets for the rehearsals not taken at the auction will be sold at the office on Wednesday, Sept. 17. The $12 seats for the concerts will be offered at auction on Thursday, Sept. 18, at 10 A.M., and the $7.50 seats on Friday, Sept. 19, at 10 A.M. Any seats not taken at the auctions will be on sale at the box office on Saturday, Sept. 20. Seats in the upper balcony for the rehearsals will not be reserved and will be available for purchasers of admission tickets at 25 cents each, as heretofore.

Standard, New Bedford, Mass

9/11

BOSTON SYMPHONY CONCERTS.—Less than 100 tickets are needed now to make it possible to have the finest musical organization in New England if not in this country, give a course of two conderts in our city. These should be subscribed for at once that the committee having the matter in charge should feel no embarrassment in closing the contracts. The Boston *Herald* in an editorial this morning says: "The Symphony concerts of Boston are going to take the belt awarded by Fashion, as usual, this year. Their favor in this respect increases. It will cost more money than ever for the better seats, but the public is willing to pay it, and it is very fortunate that Fashion has this time given its sanction to something so highly artistic and otherwise meritorious."

There will be a meeting of the committee this afternoon at 4 o'clock, at the Young Men's Christian Association, to see what steps shall be taken to make the matter a success. The proceeds, if any, go towards the furnishing the new building of the association and this fact, coupled with the merits of the orchestra, ought not to leave a seat unsold.

Mercury, New Bedford, Mass

Date 9/11

The Symphony Concerts.

The number of tickets now sold for the concerts of the Boston Symphony Orchestra, under the auspices of the Young Men's Christian Association, is 606. This success is very gratifying, and it assures to the people of New Bedford two exceptionally fine con-

The Beacon.

BOSTON, SATURDAY, SEPT. 13, 1890.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

(85 PERFORMERS.)

Mr. Arthur Nikisch, Conductor

TENTH SEASON.

Twenty-Four Concerts

On consecutive Saturday evenings, from Oct. 11, 1890 to April 25, 1891, omitting Nov. 15, Dec. 13, 1890, Jan. 17, Feb. 28 and March 28, 1891, and

Twenty-Four Public Rehearsals

On consecutive Friday afternoons, from Oct. 10, 1890 to April 24, 1891, omitting Nov. 14, Dec. 12, 1890, Jan. 16, Feb. 27 and March 27, 1891.

Tickets for the series of concerts and for the series of rehearsals, $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction at Music Hall, **MONDAY**, Sept. 15, at 10 A.M.

The $7.50 seats for the rehearsals will be sold at auction at Music Hall, **TUESDAY**, Sept. 16, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept 17.

The $12 seats for the concerts will be sold at auction, at Music Hall, on **Thursday**, Sept. 18, at 10 A.M.

The $7.50 seats for the concerts will be sold in like manner at the same place, on **Friday**, Sept. 19, at 10 AM.

Bids will be accepted for seats in their regular order only and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 20.

THE SYMPHONY TICKET SALE.

We have seen the last of the unseemly aggregation of disreputable-looking men and boys waiting to help intending purchasers secure Symphony tickets, and a considerable expense will also be done away with. Hereafter all the tickets, both for rehearsals and concerts, will be sold at auction, only those for which nobody cares to bid an advance being put on sale at the box-office—exception made of the second-balcony, afternoon admission-tickets for which will be sold from week to week as heretofore. This is by far the best course for everybody; individuals can then offer for places just what they are worth to them and be assured that every step in the sale procedure is an open and fair one if they are unable to secure what they wish. There is no reason to think that the average of premium will overpass that of other seasons or exceed the usual cost of obtaining in a roundabout way the seats formerly sold otherwise. There is furthermore a distinct gain, in that all the surplusage of price goes into the treasury, which is sure to return good value for it, an increase of the orchestra to eighty-five men being already promised. An advertisement in another column names the dates set for the sales and prescribes the conditions, which are in no respect different from those which have been made in previous seasons. As usual there will be some breaks in the continuity of the series, in order to provide for the concerts which the orchestra must give in other cities, and these omissions are now announced.

Republican, Springfield, Mass

Date 9/11

The Boston symphony orchestra under Arthur Nikisch will begin their series of 24 rehearsals and concerts at Music hall in Boston in October, the concerts taking place on Saturday evenings from October 11 to April 25 next, omitting November 15, December 13, January 17, February 28 and March 28; and the rehearsals on the Friday afternoons preceding, with corresponding omissions. Tickets for the entire course of either concerts or rehearsals are $12 and $7.50. The seats for the rehearsals will be sold at auction at Music hall, on the 15th instant the $12 seats, and on the 16th the $7.50 seats, and those remaining over will be on sale at the box office on the 17th. The auctions of concert seats in the same order will be held on the 18th and 19th; all sales being at 10 o'clock in the forenoon.

Boston Daily Globe.

MONDAY, SEPT. 15.

Symphony Seats Sold Today.

The first important events of the musical season will be the sales of season tickets for the concerts by the Boston Symphony Orchestra. The auction sale of the $12-season tickets for the Friday afternoon public rehearsals will be held at Music Hall today, beginning at 10 o'clock. The $7.50 seats for the same series will be sold tomorrow, and seats for the Saturday evening concerts will be sold on Thursday and Friday.

Boston Journal.

WITH SUPPLEMENT.

SATURDAY MORNING, SEPT. 13, 1890.

The Symphony Ticket Sale.

The announcement of the sale of tickets for the coming season of the Boston Symphony Orchestra is an event of much importance to the musical public. The organization is recognized all over the country as the leading one for the performance of orchestral music. Last year its success outside of Boston was far in advance of previous years, and the demand for seats was as great as it has been in this city for the last few seasons. Mr. Nikisch has passed the initiatory year with the public in this country; he has been indorsed as no other conductor has been indorsed here. With his return it is confidently expected that the library of the organization will be enriched by novelties which his sojourn in Germany this summer has enabled him to secure, and that the attractiveness of the coming season will equal anything heard in this country. Monday the sale of tickets opens at Music Hall, and the readers of The Journal should remember that all seats are to be sold thus: Monday, the $12 seats for the Friday afternoon rehearsals; Tuesday, the $7 50 seats for the same rehearsals. Thursday, the $12 seats for the concerts on Saturday evening will be disposed of, and Friday the $7 50 seats for the concerts. There is no difficulty in the way of ladies attending the auction sales. Experience has shown that this is the proper method of selling, and the management invites the ladies to come and takes pains to have them treated with the greatest consideration. It is felt that the change from last year in offering the $7 50 seats at auction will not result in the patrons of the concerts being compelled to pay any higher price for the tickets. Last year the $7 50 seats were all taken by speculators, who kept men and boys in line for a week, and the purchasers of tickets this year who pay a slight premium at auction will pay no more, in all probability, than was paid last year by those who purchased. This additional money will therefore go to the treasury directly, and to this no one can object. On the contrary, it should go there. It is known to all musical people that this Symphony Orchestra could not be supported, even with the large sales which have resulted the past few years, were it not for the munificence and public spirit of Mr. Higginson. Our people cannot be reminded of this too often, and with the course of concerts an established thing in this city, there is too much danger that it may be forgotten.

Boston Transcript

SATURDAY, SEPTEMBER 13, 1890.

The Boston Symphony Orchestra will give twenty-four concerts and as many public rehearsals for its tenth season in the Music Hall, as follows: Public rehearsals, Friday afternoons, beginning Oct. 10, continued at weekly intervals, with the exceptions of Nov. 14, Dec. 12, Jan. 16, Feb. 27 and March 27; concerts, Saturday nights, beginning Oct. 11, continued at weekly intervals, with the exceptions of Nov. 15, Dec. 13, Jan. 17, Feb. 28 and March 28. Mr. Arthur Nikisch will again be conductor, and the orchestra will number eighty-five players. All the reserved seats with season tickets will be offered at auction, according to this scheme: Prices for either series, same as last season, $12 and $7.50, according to position, and there will be no change in the division of the house. The $12 seats for rehearsals will be offered at auction in the Music Hall next Monday, and the $7.50 seats on Tuesday; tickets not taken at the auctions will be sold at the office on Wednesday; the $12 seats for concerts will be offered at auction on Thursday and the $7.50 seats on Friday; tickets not taken at the auctions will be sold at the box office on Saturday. Seats in the upper balcony for rehearsals will not be reserved, and will be available for purchasers of admission tickets at twenty-five cents each, as heretofore. Further particulars are given in the advertisement.

Boston Post

MONDAY MORNING, SEPT. 15, 1890

BOSTON SYMPHONY ORCHESTRA

Tenth Season.

AUCTION SALE OF $12 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS AT MUSIC HALL THIS (MONDAY) MORNING AT 10 O'CLOCK, CONTINUING THROUGH THE DAY.

Auction sale of $7.50 seats for rehearsals tomorrow (TUESDAY) at 10. Auction sale of $12 seats for concerts, THURSDAY, Sept. 18. Auction sale of $7.50 seats for concerts, FRIDAY, Sept. 19.

THE SYMPHONY TICKET SALES.

The absence of the long line of waiters which graced (?) the entrance to Music Hall a year ago at this time indicates no less eagerness on the part of the public than last season to secure seats for the concerts by the Boston Symphony Orchestra. The plan of selling all seats at auction has done away wholly with the necessity of a long wait at the box office, and will doubtless give entire satisfaction to patrons, being manifestly the fairest way. The $12 seats for the public rehearsals will be sold at auction in Music Hall this morning, and the $7 50 seats for the same series will be sold in the same way on Tuesday. The auction sales of the $12 and the $7 50 seats for the concerts will take place on Thursday and Friday, respectively. For this splendid series of concerts the public owe a debt of gratitude to the founder of the Boston Symphony Orchestra which it would be difficult to express. While other cities are dependent on the fickle fortunes of managers or the chance visit of outside organizations, Boston has had for nine years a resident permanent orchestra whose performances have steadily increased in excellence until it is today unquestionably the peer of any orchestra in the world.

N HOME JOURNAL.

SATURDAY, SEPTEMBER 13, 1890

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

[85 PERFORMERS.]

Mr. ARTHUR NIKISCH, Conductor.

TENTH SEASON.

TWENTY-FOUR CONCERTS
On consecutive Saturday evenings, from Oct. 11, 1890, to April 25, 1891, omitting Nov. 15, Dec. 13, 1890, Jan. 17, Feb. 28, and March 28, 1891, and

TWENTY-FOUR PUBLIC REHEARSALS
On consecutive Friday afternoons, from Oct. 10, 1890, to April 24, 1891, omitting Nov. 14, Dec. 12, 1890, Jan. 16, Feb. 27, and March 27, 1891.

Tickets for the series of concerts and for the series of rehearsals **$12** and **$7.50**, according to location.

The $12 seats for the rehearsals will be sold at auction, at Music Hall, **MONDAY**, Sept. 15, at 10 A. M.

The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, **TUESDAY**, Sept. 16, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 17.

The $12 seats for the concerts will be sold at auction, at Music Hall, on **THURSDAY**, Sept. 18, at 10 A. M.

The $7.50 seats for the concerts will be sold in like manner at the same place, on **FRIDAY**, Sept. 19, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 20. 37m

The event of next week to musical people will be the auction sale of seats for the Symphony rehearsals and concerts. It will begin on Monday, the 15th inst., the $12-rehearsal seats being offered that day at Music Hall, and the $7.50 seats being sold on the following day. The concert tickets will be put up on Thursday and Friday, and all the seats will this year be sold in this way. Full particulars of these sales were given last week and the announcement will be found in another column.

Boston Courier.

SUNDAY MORNING, SEPTEMBER 14, 1890.

BOSTON SYMPHONY ORCHESTRA,

85 Performers.

MR. ARTHUR NIKISCH, Conductor.

TENTH SEASON.

Auction Sale of $12 Seats for the Friday Afternoon Public Rehearsals at Music Hall, Tomorrow (Monday), beginning at 10 o'clock.

Auction Sale of $7.50 Seats for Rehearsals, TUESDAY, Sept. 16th.
Auction Sale of $12.00 Seats for Concerts, THURSDAY, Sept. 18th.
Auction Sale of $7.50 Seats for Concerts, FRIDAY, Sept. 19th.

THE SYMPHONY TICKET SALES.

The concerts of the Boston Symphony Orchestra have become almost a necessity to thousands of of music lovers in Boston and vicinity and there is likely to be a greater demand than ever for seats at the sales of season tickets, which takes place at Music Hall during the coming week. As As has already been announced, all the seats will be sold at auction. The $12 seats for the public rehearsals will be sold tomorrow (Monday), the sale beginning at ten o'clock. The $7.50 seats for the same series will be sold on Tuesday, and the $12 and $7.50 seats for the Saturday evening concerts will be sold on Thursday and Friday respectively.

Mr. Arthur Nikisch, conductor of the Boston Symphony Orchestra, has been passing the summer at Ischl, a famous watering place in Austria. He sails for this country with his wife about Sept. 15.

Mr. T. Adamowski, the violinist, has returned from Europe, and will be one of the first violinists of the Boston Symphony Orchestra the coming season.

Fred R. Comee, assistant manager of the Boston Symphony concerts, has returned from his annual vacation and is hard at work at duties for the coming season.

Gazette

BOSTON, SUNDAY MORNING, SEPT. 14.

The sale of seats for the Boston Symphony rehearsals and concerts will take place this week, the rehearsal seats to be disposed of at the auctions of Monday and Tuesday, and the concert seats at those of Thursday and Friday. All of the seats for both the rehearsals and concerts are to be sold at auction, thus doing away with the line of agents, uncleanly, boisterous and otherwise, that have hitherto burdened, day and night, the entrance to Music Hall when the tickets were to be sold. The new plan is commendable at every point, and those wishing to attend these concerts will be able to secure them with less trouble, and in all likelihood at no more expense than by the old and inconvenient method. The only seats that will be sold at the box office are those in the second balcony, for which afternoon admission tickets may be had from week to week as usual, and those seats for which nobody cares to pay a premium, and which are left over from the sales.

OBSCURED TEXT

[6]

THE BOSTON TIMES

BOSTON, SUNDAY, SEPT. 14, 1890.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

[85 PERFORMERS.]

Mr. ARTHUR NIKISCH, Conductor.

TENTH SEASON.

TWENTY-FOUR CONCERTS

On consecutive Saturday evenings, from Oct. 11, 1890, to April 25, 1891, omitting Nov. 15, Dec. 13, 1890, Jan. 17, Feb. 28, and March 28, 1891, and

TWENTY-FOUR PUBLIC REAEARSALS

On consecutive F iday afternoons, from Oct. 10, 1890, to April 24, 1891, omitting Nov. 14, Dec. 12, 1890, Jan. 16, Feb. 27, and March 27, 1891.

Tickets for the series of concerts and for the series of rehearsals $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction, at Music Hall, **MONDAY**, Sept. 15, at 10 A. M.

The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, **TUESDAY**, Sept. 16, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 17.

The $12 seats for the concerts will be sold at auction, at Music Hall, on **THURSDAY**, Sept. 18, at 10 A. M.

The $7.50 seats for the concerts will be sold in like manner at the same place, on **FRIDAY**, Sept. 19, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 20.

THE SYMPHONY CONCERTS.

Every music-lover in Boston and its many suburbs reads with much interest anything referring to the approaching series of concerts by the renowned Boston Symphony orchestra. The first concerts of the season will take place Friday evening (rehearsal) Oct. 10, and Saturday evening, Oct. 11.

The sale of seats will this year be by auction. The series will consist of twenty-four evening concerts and twenty-four rehearsals, and the $12 seats for the rehearsals will be sold at auction at Music hall tomorrow, Sept. 15, at 10 a. m.; the $7.50 seats for the rehearsals will be sold at auction. Tuesday, Sept. 16, at 10 a. m. Any rehearsal seats not sold at auction will be on sale at the box office, Music hall, Wednesday, Sept. 17. The $12 seats for the concerts will be sold at auction on Thursday, Sept. 18, at 10 a. m., and the $7.50 seats for the concerts will be sold in like manner at the same place on Friday, Sept. 10, at 10 a. m. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold. All seats rematning unsold after the auction will be on sale at the box office on and after Saturday, Sept. 20.

Boston Transcript

MONDAY, SEPTEMBER 15, 1890.

SYMPHONY CONCERT TICKETS.

Opening of the Series of Auction Sales at Music Hall.

It was like a morning reception at the auction sale of rehearsal seats at Music Hall from ten o'clock until time for luncheon—like one with two minor exceptions: first, people sat down; second, the chat, the comments and the visiting, natural after long summer separations, were carried on in animated whispers. The hall was silent except for the cheerful vocal efforts of the auctioneer and the infrequent murmurs of the bidders.

A finger or a raised hand did duty for every one of the few women who were bidding for seats. An hour's participation in the matinee could have given the most acute listener no chance to detect either eagerness or timidity on the part of the future feminine contingent at the Friday rehearsals. As a rule their bidding was done for them, either by duly accredited men of their family or by agents, although now and then a soprano note sounded over the well-filled floor of the hall, as the price of a choice place was raised five or ten dollars.

Boston—the best of Boston—really showed to excellent advantage at the auction matinee, and when the names were called of those who took two or four of the most desirable seats in the centre of the house, it sounded like a review of the discovery of America and the founding of Boston with historical names like Cabot and Alden and Endicott, Adams and Everett rippling off the fluent lips of the conductor of the matinée. As he kept time to his own refrain of "Twenty, [illegible], am I offered twenty-two?" and the [illegible] rose to $50 apiece on some of the [illegible], there was a murmur of talk in the [illegible] which all tended to praise of the new system. It was better to come in the rain one's self than to send one's agent to suffer "in line" as in previous years. For each of the gentlemen who came—and you could have counted distinguished fellow-citizens by the dozen—the affair was over as soon as his word was given for the twenty or forty or thirty-six dollars which he must pay for the chairs which "madame and the girls" will occupy Friday afternoons" for a long season. But for these, [illegible]

SUNDAY HERALD.

BOSTON, SEPTEMBER 14, 1890.

BOSTON SYMPHONY ORCHESTRA

[85 PERFORMERS.]

Mr. ARTHUR NIKISCH, Conductor

TENTH SEASON.

Auction Sale of $12 Seats for the Friday Afternoon Public Rehearsals at Music Hall, Tomorrow, Monday, beginning at 10 o'clock.

Auction Sale of $7.50 Seats for Rehearsals, Tuesday, Sept. 16, at 10 A. M.
Auction Sale of $12.00 Seats for Concerts, Thursday, Sept. 18, at 10 A. M.
Auction Sale of $7.50 Seats for Concerts, Friday, Sept. 19, at 10 A. M.

THE SYMPHONY CONCERTS.

Thousands of concertgoers will be glad to be reminded of the ticket sales for the 10th season of concerts by the Boston Symphony orchestra (the second under direction o Arthur Nikisch) which are to be held a Music Hall during the coming week.

All the sales will be by auction as has already been several times announced—and they will begin each day at 10 o'clock. The $12 seats for the public rehearsals will be sold tomorrow (Monday) and the $7.50 seats for the rehearsals on Tuesday. The $12 and the $7.50 seats for the Saturday evening concerts will be sold on Thursday and Friday respectively. Every arrangement will be made at these sales for the comfort and convenience of bidders, and ladies will have no difficulty in making purchases. A large diagram will be erected on the stage showing plainly the position of seats, which will be marked off as they are sold. To avoid mistakes, it should be understood that bids received are for the premium on each seat, which in every case is to be added to the face value of the ticket—$12 or $7.50, as the case may be. No more than four seats will be sold on any one bid. Without doubt the demand for tickets will be greater than ever before. There is likely, however, to be a very wide range of prices, which will suit all purses, and satisfaction is expressed on all sides at the decision of the management to offer all seats at auction. The Symphony concerts have become well nigh indispensable to the musical public of Boston and vicinity, and their annual occurrence easily lead the musical events of the years. It would be impossible to overestimate the good influence which they exert on the musical taste of our city or the pleasure they give to the multitudes who are their constant patrons.

citizens went away by ones and twos, but the members of their families who had come to the auction with them remained after their fate was decided, and there were groups in the entrance talking over the situation in tones more or less cheerful, mingling the talk about the premium on tickets with discussions about waterproofs which the rainy morning had made necessary. There was a coming and going of cabs in Hamilton Place; there were greetings of friends not seen since June or earlier; there were murmurs of "came home on the Cephalonia," "expected on the Sevia," "will stay down until November," "the boys come up to school everyday now," "beautiful there till the snow flies," and so on—murmurs which show how many Boston families are lingering out of Boston still, and how the interest in the rehearsals made them all kin and drew them up to town. Paterfamilias as represented at the auction matinee in large numbers wore a face less sunburned than the women of various families. It was the symphony audience of midwinter, with the difference of a good coat of tan on two-thirds of the faces, a tan which will vanish before that time. It was amusing to see the vigor with which some gray heads were shaken in the negative when the auctioneer called for fifty cents more. There is a greater difference perceptible to any mind between $39.50 and $40 than between $39 and $38.50. The great upright board with the plan of the hall obscured Beethoven, and the man who mounted high on the ladder to chalk off the high-priced places at the top of the board, had to move his ladder back and forth and mount and descend many times to keep his score going. It read in the Hindostanee manner, from right to left, and he must needs get down and go up after every row of seats was sold. On either side of the great board which shows the plan of the house and in several places in the hall were posted huge placards, warning the unwary:

BIDS
are the premiums
on each seat, to
be added to $12.

The Boston Symphony Orchestra will give twenty-four concerts and as many public rehearsals for its tenth season in the Music Hall, as follows: Public rehearsals, Friday afternoons, beginning Oct. 10, continued at weekly intervals, with five exceptions; concerts, Saturday nights, beginning Oct. 11, continued at weekly intervals, with five exceptions. Arthur Nikisch will conduct and the orchestra will number eighty-five. All reserved seats with season tickets will be offered at auction, according to this scheme: The $12 seats for rehearsals were put up this morning; $7.50 seats will be sold tomorrow morning; rehearsal tickets not taken at the auctions will be sold at the office on Wednesday; $12 seats for concerts will be offered on Thursday; $7.50 seats on Friday; concert tickets not taken at the auctions will be sold at the box office on Saturday. Seats in the upper balcony for rehearsals will not be reserved, and will be available for purchasers of admission tickets at twenty-five cents each.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, SEPT. 14, 1890.

MINIATURE ALMANAC, Sept. 14

BOSTON SYMPHONY ORCHESTRA

[85 PERFORMERS.]

Mr. ARTHUR NIKISCH, Conductor.

Tenth Season.

Monday to Begin the Symphony Sale at Music Hall.

This week marks the sale of seats for the 10th season of the Boston Symphony Orchestra. There are many indications of undiminished public interest in these concerts; and Mr. Nikisch may count upon warm appreciation, for no conductor has made himself more quickly a favorite in Boston. The series of 24 concerts will be given on consecutive Saturday evenings, from Oct. 11, 1890, to April 25, 1891, omitting Nov. 15, Dec. 13, 1890, Jan. 17, Feb. 28 and March 28, 1891, and the twenty-four public rehearsals will be given on consecutive Friday afternoons, from Oct. 10, 1890, to April 24, 1891, omitting Nov. 14, Dec. 12, 1890, Jan. 16, Feb. 27 and March 27, 1891. Tickets for the series of concerts and for the series of rehearsals, $12 and $7.50, according to location. The symphony rehearsal tickets go on sale at auction on Monday morning at 10 o'clock, the $12 seats being offered first. On Tuesday morning the $7.50 seats to the rehearsals will be sold, and the concert tickets will be offered on Thursday and Friday at the same place and in the same order.

Auction Sale of $12 Seats for the Friday Afternoon Public Rehearsals at Music Hall Tomorrow (Monday), Beginning at 10 O'Clock.

Auction Sale of $7.50 Seats for Rehearsals, Tuesday, Sept. 16, at 10 A. M.
Auction Sale of 12.00 Seats for Concerts, Thursday, Sept. 18, at 10 A. M.
Auction Sale of 7.50 Seats for Concerts, Friday, Sept. 19, at 10 A. M.

BOSTON HERALD.

TUESDAY, SEPTEMBER 16, 1890.

The sale of the $7.50 seats for the public rehearsals of the symphony concerts is to be held at Music Hall this morning, and the concert tickets will be sold on Thursday and Friday mornings as already announced.

C. Erin Verner, recognized as one of the

THE MUSIC HALL CONCERTS.

The seats to the Symphony concerts at Music Hall sold higher than ever yesterday. There are no bounds to theenthusiasm that Boston displays in engaging in this undertaking. We wish we could say it all arises from a genuine love of music on the part of the people who pay these great sums for their musical entertainments; but candor compels us to admit that fashion has much to do with the furor that these concerts create. Still, good comes of it. The people hear music that ought to improve them all, and does improve the taste as well as gratify the higher artistic sense in many of them, while the city has acquired the reputation of furnishing the most creditable series of instrumental concerts that has yet been realized on this side the Atlantic ocean. It is not to be forgotten that we owe this to the munificence of a Boston business man, who strove unselfishly to furnish a great boon to genuine musical art in his native city, and who has succeeded in this endeavor, even if fashion does come in and stand in the way of some of the people who love music for its own sake enjoying it under the best conditions.

Boston Journal.

TUESDAY MORNING, SEPT. 16, 1890.

Sale of Symphony Rehearsal Tickets.

The sale of $12 seats for the Friday afternoon public rehearsals of the Boston Symphony Orchestra, tenth season, took place yesterday at Music Hall, with a large attendance and spirited bidding. The highest premium received was $150, paid by Mr. Harland, for each of four end seats in K, the tenth row from the front.

There were also two seats sold at $125, two more at a trifle less than that figure, and the price ranged from $30 to $60 for the large part of the floor until the seats in the rear, under the balcony, were reached, when the premium dropped to about $16 in some cases. The balcony seats sold at a high figure, the first seats sold bringing a premium of $13 50, and Mr. Wadsworth bought four seats in the right balcony at $70 and two at $74 premium, and several at about $50. There was a wide difference in the price of seats for the front row in the right balcony and in the opposite one, few in the left balcony bringing over $40 premium. Many ladies were present bidding for seats, and a large sprinkling of purchasers were of the fair sex. The premiums averaged much in advance of last year, the highest premium for any seat last year being less than $100. Every $12 seat was sold. The premium for the rehearsal seats is usually more than for the evening concerts. This morning at 10 o'clock the $7 50 rehearsal seats will be sold at auction.

Boston Transcript

SEPTEMBER 16.

BOSTON

Symphony Orchestra!

Tenth Season.

AUCTION SALE OF $12.00 SEATS FOR THE SATURDAY EVENING CONCERTS AT MUSIC HALL THURSDAY, SEPT. 18, AT 10 O'CLOCK, AND CONTINUING THROUGH THE DAY.

Auction sale of $7.50 seats for Concerts, FRIDAY, Sept. 19. 1[A] s16

[7]

EVENING EDITION.

SALE OF CONCERT SEATS.

High Prices Paid for the Privilege of Hearing the Symphony Public Rehearsals at Music Hall.

The sale of seats for the Friday afternoon public rehearsals of the Boston Symphony Concert Company, commenced at Music Hall at 10 o'clock this morning. Auctioneer Jackson handled the gavel, and his lungs were severely taxed during the day. The bidding was prompt and spirited, and the prices were in most instances very high, ranging in some cases well up in the second hundred. Mr. Connelly of the Adams House was the first to break the 100 limit, and when seats 16 and 17, in section I, were knocked down to him for $115, there was a round of applause from those assembled.

The next two seats, however, went higher, being knocked off at $125, and the same gentleman a few minutes later purchased four seats more. Numbers 14, 15, 18 and 19, in section K, for $150 each. The bid in each instance was to be added to $12 as a premium.

The seats were sold as follows:

SECTION A.

No. 1, $12.50, purchased by a lady, name unknown.
No. 2, $10.50, Mr. Abbott.
Nos. 3, 4, 5, 6, Mr. Connolly, Adams House, $9.50 each.
No. 7, $10.75.
Nos. 29, 30, 31, $17.
No. 33, $14.50, Mr. Stewart.

SECTION B.

Nos. 1, 2, 3, $14.50, Mr. Stewart.
Nos. 4, 5, $15, Mr. Howell.
Nos. 6, 7, $18, H. D. White.
No. 8, $20.50.
Nos. 9, 10, 11, 12, $18.50, Mr. Connolly.
No. 13, $21, Mr. Harrington.
Nos. 14, 15, 16, 17, $21.
Nos. 18, 19, $28, Mr. Humphreys.
No. 20, $22, Mr. Foster.
Nos. 21, 22, 23 and 24, $22, Mr. Brooks.
Nos. 25, 26, $21, Mr. Smith.
Nos. 28, 29, $20.50, Mr. Sargent.
No. 31, $18, Capt. Sherman.
Nos. 32, 33, 34, $17.50, Mr. Connolly.

SECTION C.

No. 1, $17.50, Mr. Connolly.
Nos. 2, 3, 4, 5, Mr. Connolly.
Nos. 6, 7, 8 and 9, $24.50, Mr. Connolly.
Nos. 10 and 11, $22, Mr. Pratt.
No. 12, $21, Mr. Warren.
Nos. 13, 14, $20.
Nos. 15, 16, 17, 18, $22.50, Mr. Harland.
Nos. 19, 20, $23.
Nos. 21, 22, 23, 24, $21, Mr. Warren.
Nos. 25, 26, 27, $24.
Nos. 28, 29, $25, Mr. Tucker.
Nos. 30, 31, $25.
Nos. 32, 33, 34, $21.

SECTION D.

Nos. 1, 2, 3, 4, $21.
No. 5, $24.50, Mr. Bigelow.
Nos. 6, 7, 8, 9, $27.50, Mr. Stewart of the Germania orchestra.
Nos. 10, 11, 12, 13, Gen. W. W. Blackmer, $24.
Nos. 18, 19, $34, Mr. Sherman.
Nos. 20, 21, 22, 23, $32, Mr. Connolly.
Nos. 24, 25, 26, 27, $29.50, Mr. Connolly.
Nos. 28, 29, $24, C. H. Thayer.
Nos. 30, 31, $26, A. F. Reed.
No. 32, $25, Dr. J. Foster Bushe.
Nos. 33, 34, $22.50, Mr. Fuller.

SECTION E.

Nos. 1, 2, 3 4, $22.50.
Nos. 5, 6, 7, 8, $25.50, C. H. Thayer.
No. 9, $22.50, C. H. Thayer.
Nos. 10, 11, 12, 13, $31.50, Mr. Connolly.
Nos. 14, 15, 16, 17, $40, Mr. Herrick.
Nos. 18, 19, $42, Mr. Gay.
No. 20, $41, Mr. White.
No. 21, $40, Mr. Bigelow.
No. 22, $39, C. H. Thayer.
Nos. 23, 24, 25, $40, Mr. Warren.
No. 26, $42, Mr. Rice.
Nos. 27, 23, 29, 30, $34, Mr. Connolly.
Nos. 31, 32, $26.
Nos. 33, 34, $23.50.

SECTION F.

No. 1, $24.50, Mr. Wadsworth.
Nos. 2, 3, 4, 5, $23.50, Mr. Connolly.
Nos. 6, 7, 8, 9, $40, Mr. Thayer.
Nos. 10, 11, $34, Louis Hector.
Nos. 12, 13, 14, 15, $36, Mr. Connolly.
Nos. 16, 17, $43, Mr. Hall.
Nos. 21, 22, $34, Mr. Lowell.
Nos. 23, 24, 25, 26, $34, Mr. Thayer.
Nos. 27, 28, 29, $30, Mr. Thayer.
Nos. 30, 31, $28.
No. 32, $22, Mr. Lowell.
Nos. 33, 34, $20.50, Mr. Ellis.

SECTION G.

Nos. 1, 2, 3, $45, Mr. Endicott.
Nos. 6, 7, 8, 9, $45, Mr. Wadsworth.
Nos. 10, 11, 12, $28, Mr. Wadsworth.
Nos. 13, 14, 15, 16, $33, Mr. Connolly.
Nos. 17, 18, 19, $50, Mr. Thayer.
Nos. 20, 21, $40.
Nos. 22, 23, $31, Mr. Baker.
Nos. 24, 25, 26, 27, $41, Mr. Wadsworth.
Nos. 28, 29, $50, Mr. Lyman.
Nos. 30, 31, $29.
Nos. 32, 33, $23, Mr. Stanley.
No. 34, $22.50.

SECTION H.

Nos. 1, 2, 3, 4, $24.
Nos. 5, 6, $25.
Nos. 7, 8, 9, 10, $36, Hon. E. L. Davis, Worcester.
Nos. 11, 12, 13, $37.
Nos. 14, 15, 16, 17, $50.
Nos. 18, 19, 20, 21, $55, Mr. Harland.
Nos. 22, 23, 24, 25, $40, C. H. Thayer.
No. 26, $41, C. H. Thayer.
No. 29, $31.
No. 30, $31.
Nos. 31, 32, 33, $29.
No. 34, $21, Mr. Connolly.

SECTION I.

Nos. 1, 2, 3, $21, Mr. Connolly.
Nos. 4, 5, 6, $37.
Nos. 7, 8, $33, Mr. King.
Nos. 9, 10, $32.
Nos. 11, 12, $47, Mr. Stewart.
Nos. 13, 14, 15, $44, Mr. Connolly.
Nos. 16, 17, $115, Mr. Connolly.
Nos. 18, 19, $125, Mr. Harland.
No. 20, $45.
No. 25, $49, Mr. Wadsworth.
No. 31, $30.50, Mr. Royce.
No. 34, $24.

SECTION J.

Nos. 1, 2, 3, $27, Mr. Johnson of C. F. Hovey & Co.
Nos. 4, 5, $36.
Nos. 6, 7, 8, 9, $49, C. H. Thayer.
Nos. 10, 11, $33.
Nos. 12, 13, 14, 15, Levi C. Wade, $36.
Nos. 16, 17, 18, 19, $53, Mr. Wadsworth.
No. 20, $38.
Nos. 21, 22, $37.
Nos. 23, 24, 25, 26, $32, C. H. Thayer.
Nos. 27, 28, 29, $49, Mr. Baker.
No. 30, $50.
Nos. 31, 32, $30.
Nos. 33, 34, $21, Mr. Cushing.

Nos. 1, 2, 3, $28, Mr. Connolly.
Nos. 4, 5, 6, 7, $29, Mr. Connolly.
Nos. 10, 11, $35, Mr. Blake.
Nos. 17, 18, $32, Arthur Foote.
Nos. 14, 15, 18, 19, $150, Mr. Harland.
Nos. 20, 21, $41, ——.
Nos. 23, 24, 25, 26, $35, Hon. Levi C. Wade.
Nos. 27, 28, $42, Hon. Levi C. Wade.
Nos. 31, 32, $28, ——.
Nos. 33, 34, $25, Mr. Cabot.

SECTION L.

Nos. 1, 2, 3, $25.
Nos. 4, 5, 6, 7, $29.
Nos. 8, 9, $33, Mr. Wadsworth.
Nos. 10, 11, $37, Mr. Wadsworth.
Nos. 20, 21, 22, $35, Mr. Minot.
Nos. 25, 26, 27, 28, $44, Mr. Wadsworth.
Nos. 29, 30, 31, $28.
Nos. 32, 33, $22, Mr. Herrick.
No. 34, $21, Mr. Connolly.

SECTION M.

Nos. 1, 2, 3, $21, Mr. Connolly.
Nos. 4, 5, 6, 7, $28, Mr. Heyward.
Nos. 8, 9, 10, $38, ——.
Nos. 11, 12, $35, ——.
Nos. 13, 14, 15, 16, $36, ——.
Nos. 17, 18, 19, $51, Mr. Curtis.
Nos. 20, 21, 22, $40, ——.
Nos. 23, 24, 25, 26, $36, ——.
Nos. 27, 28, 29, $33, ——.

As the seats towards the back of the hall were sold the prices grew smaller in proportion, though the bidding went on with considerable spirit to the close.

Tomorrow the $7.50 seats will be put up for sale at 10 o'clock.

Boston Post

TUESDAY MORNING, SEPT. 16, 1890

BOSTON SYMPHONY ORCHESTRA

Tenth Season.

AUCTION SALE OF $7.50 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS AT MUSIC HALL THIS (TUESDAY) MORNING AT 10 O'CLOCK.

Auction sale of $12 seats for concerts, THURSDAY, Sept. 18. Auction sale of $7.50 seats for concerts, FRIDAY, Sept. 19.

SYMPHONY ORCHESTRA TICKETS.

Opening Sale for This Season's Concerts in Music Hall.

The sale of the $12 tickets for the Friday afternoon rehearsals of the concerts to be given by the Boston Symphony Orchestra during the season was begun at Music Hall yesterday morning at 10 o'clock. The sale was by auction, as usual, and Auctioneer Jackson conducted it as in former years. The general arrangements were made after the plan of earlier seasons, excepting that additional notices were displayed about the hall informing patrons that only the $12 seats were to be sold during that day, the $7 50 seats being held for today. There was a large attendance notwithstanding the storm. The bidding was lively and prices ranged much higher, it was stated, than ever before. Up to 12:30 o'clock the highest premium at which seats were knocked down was $150 each for four seats in K, the tenth row. Two of these seats were next to the end seat on the right hand side of the centre aisle, while the other two were the end seats on the left hand side of the centre aisle. These four seats were knocked down to Mr. "Harland," who is said to represent a speculator from one of the hotel news stands in Boston, who was himself a prominent buyer. The next highest premium that had been paid up to this time was $125 for the two end seats on the left hand side of the centre aisle in I, the eighth row; these were also disposed of to Mr. Harland. Nos. 16 and 17, the two end seats on the right hand side of the centre aisle, in I, were taken by Mr. C. J. Connelly of the Adams House news stand. This was the first big premium paid, and the bidding on these seats between Mr. Connelly and Mr. Charles H. Thayer of the Parker House was very spirited. The result was received with some applause.

This year a change has been introduced in the manner of disposing of the tickets, both for the rehearsals and the concerts. The scale of prices of season tickets for each series was the same as already established—$12 and $7 50, according to location, and there was no change in the division of the house, but the $12 seats for the public rehearsal were sold yesterday, and the $7 50 seats for the public rehearsals will be sold at auction at the same place today. Any tickets for the public rehearsals not disposed of at the auction sales will be sold at the box office, Music Hall, on Wednesday, Sept. 17. The $12 seats for the Saturday evening concerts will be sold at auction at Music Hall on Thursday, Sept. 18, at 10 a. m., and the $7 50 seats for the same series will be sold in like manner at the same place on Friday, Sept. 19, at 10 a. m. Any seats not taken at the auctions will be on sale at the box office on and after Saturday, Sept. 20. Seats in the upper balcony for the public rehearsals will not be reserved, and will be available for purchasers of admission tickets at 25 cents each, as heretofore. The Boston concerts will number twenty-four, as usual, and will be begun on Saturday evening, Oct. 11, and continued on successive Saturday evenings, omitting Nov. 15, Dec. 13, Jan. 17, Feb. 28 and March 28, the public rehearsals occurring on Friday afternoons of the same weeks.

Among the prominent bidders were Mr. C. J. Connelly of the Adams House, Mr. Charles H. Thayer of the Parker House, Mr. Charles M. Cashin of Young's Hotel, Mr. George F. Wadsworth, presumably representing Colonel Henry L. Higginson; Mr. George W. Stewart, manager of the Germania Band; the "Mr. Harland" already referred to; Mr. Arthur Foote, Mr. Frank Capen Herrick of 229 Boylston street, Copley square; the Hon. Levi C. Wade, president Mexican Central railway; Professor Royce of Harvard College, and the Hon. E. S. Davis of Worcester.

Boston Post

THURSDAY MORNING, SEPT. 18, 1890

BOSTON SYMPHONY ORCHESTRA

Mr. ARTHUR NIKISCH, Conductor.

Tenth Season.

AUCTION SALE OF $12 SEATS FOR THE SATURDAY EVENING CONCERTS AT MUSIC HALL THIS (THURSDAY) MORNING AT 10 O'CLOCK, CONTINUING THROUGH THE DAY.

Auction sale of $7.50 seats for the concerts, FRIDAY, Sept. 19, at 10 a. m.

THE BOSTON BUDGET

BOSTON, SEPTEMBER 14, 1890.

BOSTON SYMPHONY ORCHESTRA,

85 Performers.

MR. ARTHUR NIKISCH, Conductor.

TENTH SEASON.

Auction Sale of $12 Seats for the Friday Afternoon Public Rehearsals at Music Hall, Tomorrow (Monday), beginning at 10 o'clock.

Auction Sale of $7.50 Seats for Rehearsals, TUESDAY, Sept. 16th.

Auction Sale of $12 Seats for Concerts, THURSDAY, Sept. 18th.

Auction Sale of $7.50 Seats for Concerts, FRIDAY, Sept. 19th.

The tenth season of the Boston Symphony Orchestra is announced in another column, and the management have adopted the sale of the tickets for both rehearsals and concerts by auction, as the best plan for the interests of the public and all concerned. This will increase the revenues directly, and result in a good return to the concert patrons. Already the orchestra has been increased to eighty-five men by promise, and as has been announced the $12 seats for the rehearsals will be sold at auction at Music Hall, Monday, Sept. 15, at 10 A. M. The $7.50 seats for the rehearsals will be sold at auction at Music Hall, Tuesday, Sept. 16, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 17. The $12 seats for the concerts will be sold at auction, at Music Hall, on Thursday, Sept. 18, at 10 A. M. The $7.50 seats for the concerts will be sold in like manner at the same place, on Friday, Sept. 19, at 10 A. M. Bids will be accepted for seats in their regular order only and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold. All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 20. The patrons of the Symphony Concerts are to be congratulated upon the fact that the sale of tickets at auction does away with the unseemly rabble which filled the entrance to Music Hall, in the struggle to be "in line," when the sale at the window began. The "ticket fiend's" occupation is gone at Music Hall, and the public rejoices.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, SEPTEMBER 13, 1890.

Sale of Seats for the Boston Symphony Orchestra Concerts.

The sale of seats for the tenth season of the Boston Symphony Orchestra will this year be by auction. The series will consist of 24 evening concerts and 24 rehearsals, and the $12 seats for the rehearsals will be sold at auction at Music Hall, Monday, Sept. 15, at 10 A. M.; the $7.50 seats for the rehearsals will be sold at auction, Tuesday, Sept. 16, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 17. The $12 seats for the concerts will be sold at auction on Thursday, Sept. 18, at 10 A. M., and the $7.50 seats for the concerts will be sold in like manner at the same place, on Friday, Sept. 19, at 10 A. M. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold. All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 20.

Boston Daily Traveller

TUESDAY, SEPT. 16, 1890.

THE SYMPHONY SALE.

Rehearsal Tickets at $7.50 Command Good Premiums.

The sale of the $7.50 seats for the Symphony rehearsals began at 10 o'clock this morning in Music Hall, buyers being mostly the ticket brokers and ladies. The seats on sale comprised those in the rear portion of the main hall beneath the balcony, a few back rows in the first balcony, and some side seats in the second and third rows of the same. The bidding started in rather slowly, but increased in briskness when the balcony seats were put up. The seats in the rear of the hall averaged perhaps $14 in premiums, the highest price being $17. The balcony went better, most of the bids being above $20, and even reaching as high as $27, which was the price paid for seats 541 and 542 by a gentleman who did not give his name.

These are in the third row of the first balcony, on the left, commanding a good view of the house and stage, and brought the highest price of the morning. Many of the seats went singly or in pairs, since this is the "popular" sale, and did not reach as large figures as the $12 seats. Nevertheless, though not of the best, many went to the ticket brokers in "blocks of four," the favorite combination of those gentlemen. Of the seats in the body of the house many were gathered in by Mr. Dilloway, who seemed the only large buyer at that time. As the balcony tickets came up, however, Mr. Connelly of the Adams House took a hand and appeared to be the high-line buyer of the day. The rear-balcony seats sold well, averaging $18 or $20 apiece. In fact there was competition for nearly every seat in the house.

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Boston Daily Traveller

MONDAY, SEPT. 15, 1890.

SYMPHONY REHEARSALS.

Opening of the Sale of Seats at Music Hall.

The auction sale of $12 seats for the Friday afternoon public rehearsals of the Boston Symphony concerts began this morning at Music Hall, and in spite of the unpleasant weather the attendance was large, and the average bidding was much higher than that of previous years. Ten o'clock was the time announced for the sale to begin, but it was a quarter past that hour when Auctioneer Jackson took his position on the platform and Mr. Hartshorn mounted the step-ladder, which was placed in front of an enormous diagram, and prepared to mark out the seats as fast as they were sold.

The bids were the premium on each seat to be added to the $12, and only four seats were sold on one bid. A large proportion of the audience was composed of men, but there was a generous sprinkling of women, both old and young, and at times there was considerable excitement shown, especialy when the bidding was for the most desirable seats nearest the isles. Those who, from former experience, knew about what they wanted, kept a calm demeanor, and a few individuals were observed who had no apparent interest in the scene about them, but who were carefully perusing books or papers until a favorable moment. The speculators were on hand, of course, and never lost sight of an opportunity to purchase in a desirable location.

The seats were sold in regular order, beginning at the front row and extending across the hall. Seat No. 1, in A, brought $12.50; the next four being sold to Mr. Conolly at $9.50 each. The highest price paid for seats in the first row was $17. The first four seats in B brought $15, the next two $18, two in the centre brought $28, the last three being sold to Mr. Conolly for $17.50 each. The next five rows sold at prices varying from $15 to $50; Messrs. Thayer, Conolly, Harland, Herrick and Wadsworth being the principal purchasers. The seats numbered 16 and 17 in I went for $115, while 18 and 19, just across the aisle, brought $125, the latter being purchased by Mr. Harland, who also paid $150 for Numbers 14, 15, 18 and 19 in K, that being the highest bid of the day. Hon. Levi C. Wade paid $35 each for four seats in J; Hon. E. L. Davis of Worcester purchased the same number of seats in H at the same price, and Mr. Arthur Foote bought 12 and 13 in K for $36. In L the prices ranged from $21 to $33, and the prices decreased toward the rear of the hall. The $7.50 seats for the rehearsals will be sold in the same manner tomorrow morning, and there is much interest shown in the result, as in former years this method was not adopted. The sale of the seats for the concerts will be on Thursday and Friday.

Symphony tickets this week! It is not unlikely that there will be many disappointments concerning the price received at auction for the $7.50 seats. The higher priced tickets are sure to run high, perhaps higher than last year, but if the excitement regarding the $7.50 seats, apparent on an incoming suburban train this morning was duplicated on many roads, the demand for the comparatively few seats of this grade, either for concerts or rehearsals, will send the cost skywards. The wise will approach the sales of Tuesday and Friday with sufficient funds to protect themselves and secure for a certainty the one great privilege of a season in Boston. Those who have not attended the auctions may go with every confidence that their bids will be recognized; Mr. Jackson is a model auctioneer.

The following extract from a letter of Mr. Wilhelm Gericke to Dr. L. Kelterborn of this city will interest many patrons of the symphony concerts: "In consequence of a bad cold caught on a trip to Eisenach, all my plans for the summer had to be abandoned, and I felt it painfully, to be thus obliged to give up a promised rendezvous with Boston friends, the pleasure of which I had anticipated so long before. So many touching marks of friendship have reached me from there during the last winter, that I felt it as a real need only to find some one to whom I could have said, how proud I am of all these tokens of attachment and friendship! Through a three weeks' sojourn in Ischl I had an opportunity to meet Mr. Nikisch with his family, who lived in the same hotel with me. Mr. Nikisch told me a great deal of Boston and the musical events of the last season, and I rejoice greatly at the fact that the Boston Symphony Orchestra is in such good hands and wins everywhere such handsome and many successes. The steadiness and security which this institution has obtained is for me a matter of joyful conscience and fine satisfaction. As to next winter, six concerts and weekly chorus rehearsals with the Vienna *Sing-Verein*, is all that is expected from me, as much as a mere plaything for a man who has worked for several years in America. The new work has a new charm for me, as I have to be engaged in chorus music, of which I was almost deprived during my whole stay in America. But it is particularly the Vienna *Sing-Verein* from which I expect much enjoyment, as with their beautiful and musical voice material they stand unrivalled.

"At the present time I am occupied with Handel,—not to be confounded with the Styrian '*Baked Handels*,' which are good too, also nourishing, although there are not plenty this year. The Handel under my hands now I have to provide with a corresponding accompaniment, a work which is exceedingly interesting, because of an extremely delicate na-

From the above it appears that Mr. [illegible] is contemplating a work of

Boston Daily Globe.

EVENING EDITION.

SALE OF CONCERT SEATS.

High Prices Paid for the Privilege of Hearing the Symphony Public Rehearsals at Music Hall.

The sale of seats for the Friday afternoon public rehearsals of the Boston Symphony Concert Company, commenced at Music Hall at 10 o'clock this morning. Auctioneer Jackson handled the gavel, and his lungs were severely taxed during the day. The bidding was prompt and spirited, and the prices were in most instances very high, ranging in some cases well up in the second hundred. Mr. Connelly of the Adams House was the first to break the 100 limit, and when seats 16 and 17, in section I, were knocked down to him for $115, there was a round of applause from those assembled.

The next two seats, however, went higher, being knocked off at $125, and the same gentleman a few minutes later purchased four seats more, Numbers 14, 15, 18 and 19, in section K, for $150 each. The bid in each instance was to be added to $12 as a premium.

The seats were sold as follows:

SECTION A.

No. 1, $12.50, purchased by a lady, name unknown.
No. 2, $10.50, Mr. Abbott.
Nos. 3, 4, 5, 6, Mr. Connolly, Adams House, $9.50 each.
No. 7, $10.75.
Nos. 29, 30, 31, $17.
No. 33, $14.50, Mr. Stewart.

SECTION B.

Nos. 1, 2, 3, $14.50, Mr. Stewart.
Nos. 4, 5, $15, Mr. Howell.
Nos. 6, 7, $18, H. D. White.
No. 8, $20.50.
Nos. 9, 10, 11, 12, $18.50, Mr. Connolly.
No. 13, $21, Mr. Harrington.
Nos. 14, 15, 16, 17, $21.
Nos. 18, 19, $28, Mr. Humphreys.
No. 20, $22, Mr. Foster.
Nos. 21, 22, 23 and 24, $22, Mr. Brooks.
Nos. 25, 26, $21, Mr. Smith.
Nos. 28, 29, $20.50, Mr. Sargent.
No. 31, $18, Capt. Sherman.
Nos. 32, 33, 34, $17.50, Mr. Connolly.

SECTION C.

No. 1, $17.50, Mr. Connolly.
Nos. 2, 3, 4, 5, Mr. Connolly.
Nos. 6, 7, 8 and 9, $24.50, Mr. Connolly.
Nos. 10 and 11, $22, Mr. Pratt.
No. 12, $21, Mr. Warren.
Nos. 13, 14, $20.
Nos. 15, 16, 17, 18, $22.50, Mr. Harland.
Nos. 19, 20, $23.
Nos. 21, 22, 23, 24, $21, Mr. Warren.
Nos. 25, 26, 27, $24.
Nos. 28, 29, $25, Mr. Tucker.
Nos. 30, 31, $25.
Nos. 32, 33, 34, $21,

SECTION D.

Nos. 1, 2, 3, 4, $21.
No. 5, $24.50, Mr. Bigelow.
Nos. 6, 7, 8, 9, $27.50, Mr. Stewart of the Germania orchestra.
Nos. 10, 11, 12, 13, Gen. W. W. Blackmer, $24.
Nos. 18, 19, $34, Mr. Sherman.
Nos. 20, 21, 22, 23, $32, Mr. Connolly.
Nos. 24, 25, 26, 27, $29.50, Mr. Connolly.
Nos. 28, 29, $24, C. H. Thayer.
Nos. 30, 31, $26, A. F. Reed.
No. 32, $25, Dr. J. Foster Bushe.
Nos. 33, 34, $22.50, Mr. Fuller.

SECTION E.

Nos. 1, 2, 3 4, $22.50.
Nos. 5, 6, 7, 8, $25.50, C. H. Thayer.
No. 9, $22.50, C. H. Thayer.
Nos. 10, 11, 12, 13, $31.50, Mr. Connolly.
Nos. 14, 15, 16, 17, $40, Mr. Herrick.
Nos. 18, 19, $42, Mr. Gay.
No. 20, $41, Mr. White.
No. 21, $40, Mr. Bigelow.
No. 22, $39, C. H. Thayer.
Nos. 23, 24, 25, $40, Mr. Warren.
No. 26, $42, Mr. Rice.
Nos. 27, 28, 29, 30, $34, Mr. Connolly.
Nos. 31, 32, $26.
Nos. 33, 34, $23.50.

SECTION F.

No. 1, $24.50, Mr. Wadsworth.
Nos. 2, 3, 4, 5, $23.50, Mr. Connolly.
Nos. 6, 7, 8, 9, $40, Mr. Thayer.
Nos. 10, 11, $34, Louis Hector.
Nos. 12, 13, 14, 15, $36, Mr. Connolly.
Nos. 16, 17, $43, Mr. Hall.
Nos. 21, 22, $34, Mr. Lowell.
Nos. 23, 24, 25, 26, $34, Mr. Thayer.
Nos. 27, 28, 29, $30, Mr. Thayer.
Nos. 30, 31, $28.
No. 32, $22, Mr. Lowell.
Nos. 33, 34, $20.50, Mr. Ellis.

SECTION G.

Nos. 1, 2, 3, $45, Mr. Endicott.
Nos. 6, 7, 8, 9, $45, Mr. Wadsworth.
Nos. 10, 11, 12, $28, Mr. Wadsworth.
Nos. 13, 14, 15, 16, $33, Mr. Connolly.
Nos. 17, 18, 19, $50, Mr. Thayer.
Nos. 20, 21, $40.
Nos. 22, 23, $31, Mr. Baker.
Nos. 24, 25, 26, 27, $41, Mr. Wadsworth.
Nos. 28, 29, $50, Mr. Lyman.
Nos. 30, 31, $29.
Nos. 32, 33, $23, Mr. Stanley.
No. 34, $22.50.

SECTION H.

Nos. 1, 2, 3, 4, $24.
Nos. 5, 6, $35.
Nos. 7, 8, 9, 10, $36, Hon. E. L. Davis, Worcester.
Nos. 11, 12, 13, $37.
Nos. 14, 15, 16, 17, $50.
Nos. 18, 19, 20, 21, $55, Mr. Harland.
Nos. 22, 23, 24, 25, $40, C. H. Thayer.
No. 28, $41, C. H. Thayer.
No. 29, $31.
No. 30, $31.
Nos. 31, 32, 33, $29.
No. 34, $21, Mr. Connolly.

SECTION I.

Nos. 1, 2, 3, $21, Mr. Connolly.
Nos. 4, 5, 6, $37.
Nos. 7, 8, $33, Mr. King.
Nos. 9, 10, $32.
Nos. 11, 12, $47, Mr. Stewart.
Nos. 13, 14, 15, $44, Mr. Connolly.
Nos. 16, 17, $115, Mr. Connolly.
Nos. 18, 19, $125, Mr. Harland.
No. 20, $45.
No. 25, $49, Mr. Wadsworth.
No. 31, $30.50, Mr. Royce.
No. 34, $24.

SECTION J.

Nos. 1, 2, 3, $27, Mr. Johnson of C. F. Hovey & Co.
Nos. 4, 5, $36.
Nos. 6, 7, 8, 9, $49, C. H. Thayer.
Nos. 10, 11, $33.
Nos. 12, 13, 14, 15, Levi C. Wade, $36.
Nos. 16, 17, 18, 19, $58, Mr. Wadsworth.
No. 20, $38.
Nos. 21, 22, $37.
Nos. 23, 24, 25, 26, $32, C. H. Thayer.
Nos. 27, 28, 29, $49, Mr. Baker.
No. 30, $30.
Nos. 31, 32, $30.
Nos. 33, 34, $21, Mr. Cashin.

SECTION K.

Nos. 1, 2, $21, Mr. Cashin.
Nos. 3, 4, 5, 6, $26, Mr. Connolly.
No. 7, $27, Mr. Connolly.
Nos. 10, 11, $35, Mr. Blake.
Nos. 12, 13, $36, Arthur Foote.
Nos. 14, 15, 18, 19, $150, Mr. Harland.
Nos. 20, 21, $41, ——.
Nos. 23, 24, 25, 26, $35, Hon. Levi C. Wade.
Nos. 27, 28, $42, Hon. Levi C. Wade.
Nos. 31, 32, $28, ——.
Nos. 33, 34, $25, Mr. Cabot.

SECTION L.

Nos. 1, 2, 3, $25.
Nos. 4, 5, 6, 7, $29.
Nos. 8, 9, $63, Mr. Wadsworth.
Nos. 10, 11, $37, Mr. Wadsworth.
Nos. 20, 21, 22, $35, Mr. Minot.
Nos. 25, 26, 27, 28, $44, Mr. Wadsworth.
Nos. 29, 30, 31, $28.
Nos. 32, 33, $22, Mr. Herrick.
No. 34, $21, Mr. Connolly.

SECTION M.

Nos. 1, 2, 3, $21, Mr. Connolly.
Nos. 4, 5, 6, 7, $28, Mr. Heyward.
Nos. 8, 9, 10, $38, ——.
Nos. 11, 12, $35, ——.
Nos. 13, 14, 15, 16, $36, ——.
Nos. 17, 18, 19, $51, Mr. Curtis.
Nos. 20, 21, 22, $40, ——.
Nos. 23, 24, 25, 26, $36, ——.
Nos. 27, 28, 29, $33, ——.

As the seats towards the back of the hall were sold the prices grew smaller in proportion, though the bidding went on with considerable spirit to the close.

Tomorrow the $7.50 seats will be put up for sale at 10 o'clock.

Boston Post

TUESDAY MORNING, SEPT. 16, 1890

BOSTON SYMPHONY ORCHESTRA

Tenth Season.

AUCTION SALE OF $7.50 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS AT MUSIC HALL THIS (TUESDAY) MORNING AT 10 O'CLOCK.

Auction sale of $12 seats for concerts, THURSDAY, Sept. 18. Auction sale of $7.50 seats for concerts, FRIDAY, Sept. 19.

SYMPHONY ORCHESTRA TICKETS.

Opening Sale for This Season's Concerts in Music Hall.

The sale of the $12 tickets for the Friday afternoon rehearsals of the concerts to be given by the Boston Symphony Orchestra during the season was begun at Music Hall yesterday morning at 10 o'clock. The sale was by auction, as usual, and Auctioneer Jackson conducted it as in former years. The general arrangements were made after the plan of earlier seasons, excepting that additional notices were displayed about the hall informing patrons that only the $12 seats were to be sold during that day, the $7 50 seats being held for today. There was a large attendance notwithstanding the storm. The bidding was lively and prices ranged much higher, it was stated, than ever before. Up to 12:30 o'clock the highest premium at which seats were knocked down was $150 each for four seats in K, the tenth row. Two of these seats were next to the end seat on the right hand side of the centre aisle, while the other two were the end seats on the left hand side of the centre aisle. These four seats were knocked down to Mr. "Harland," who is said to represent a speculator from one of the hotel news stands in Boston, who was himself a prominent buyer. The next highest premium that had been paid up to this time was $125 for the two end seats on the left hand side of the centre aisle in I, the eighth row; these were also disposed of to Mr. Harland. Nos. 16 and 17, the two end seats on the right hand side of the centre aisle, in I, were taken by Mr. C. J. Connelly of the Adams House news stand. This was the first big premium paid, and the bidding on these seats between Mr. Connelly and Mr. Charles H. Thayer of the Parker House was very spirited. The result was received with some applause.

This year a change has been introduced in the manner of disposing of the tickets, both for the rehearsals and the concerts. The scale of prices of season tickets for each series was the same as already established—$12 and $7 50, according to location, and there was no change in the division of the house, but the $12 seats for the public rehearsal were sold yesterday, and the $7 50 seats for the public rehearsals will be sold at auction at the same place today. Any tickets for the public rehearsals not disposed of at the auction sales will be sold at the box office, Music Hall, on Wednesday, Sept. 17. The $12 seats for the Saturday evening concerts will be sold at auction at Music Hall on Thursday, Sept. 18, at 10 a. m., and the $7 50 seats for the same series will be sold in like manner at the same place on Friday, Sept. 19, at 10 a. m. Any seats not taken at the auctions will be on sale at the box office on and after Saturday, Sept. 20. Seats in the upper balcony for the public rehearsals will not be reserved, and will be available for purchasers of admission tickets at 25 cents each, as heretofore. The Boston concerts will number twenty-four, as usual, and will be begun on Saturday evening, Oct. 11, and continued on successive Saturday evenings, omitting Nov. 15, Dec. 13, Jan. 17, Feb. 28 and March 28, the public rehearsals occurring on Friday afternoons of the same weeks.

Among the prominent bidders were Mr. C. J. Connelly of the Adams House, Mr. Charles H. Thayer of the Parker House, Mr. Charles M. Cashin of Young's Hotel, Mr. George F. Wadsworth, presumably representing Colonel Henry L. Higginson; Mr. George W. Stewart, manager of the Germania Band; the "Mr. Harland" already referred to; Mr. Arthur Foote, Mr. Frank Capen Herrick of 229 Boylston street, Copley square; the Hon. Levi C. Wade, president Mexican Central railway; Professor Royce of Harvard College, and the Hon. E. S. Davis of Worcester.

Boston Post

THURSDAY MORNING, SEPT. 18, 1890

BOSTON SYMPHONY ORCHESTRA

Mr. ARTHUR NIKISCH, Conductor.

Tenth Season.

AUCTION SALE OF $12 SEATS FOR THE SATURDAY EVENING CONCERTS AT MUSIC HALL THIS (THURSDAY) MORNING AT 10 O'CLOCK, CONTINUING THROUGH THE DAY.

Auction sale of $7.50 seats for the concerts, FRIDAY, Sept. 19, at 10 a. m.

THE BOSTON BUDGET

BOSTON, SEPTEMBER 14, 1890.

BOSTON SYMPHONY ORCHESTRA,

85 Performers.

MR. ARTHUR NIKISCH, Conductor.

TENTH SEASON.

Auction Sale of $12 Seats for the Friday Afternoon Public Rehearsals at Music Hall, Tomorrow (Monday), beginning at 10 o'clock.

Auction Sale of $7.50 Seats for Rehearsals, TUESDAY, Sept. 16th.

Auction Sale of $12 Seats for Concerts, THURSDAY, Sept. 18th.

Auction Sale of $7.50 Seats for Concerts, FRIDAY, Sept. 19th.

The tenth season of the Boston Symphony Orchestra is announced in another column, and the management have adopted the sale of the tickets for both rehearsals and concerts by auction, as the best plan for the interests of the public and all concerned. This will increase the revenues directly, and result in a good return to the concert patrons. Already the orchestra has been increased to eighty-five men by promise, and as has been announced the $12 seats for the rehearsals will be sold at auction at Music Hall, Monday, Sept. 15, at 10 A. M. The $7.50 seats for the rehearsals will be sold at auction at Music Hall, Tuesday, Sept. 16, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 17. The $12 seats for the concerts will be sold at auction, at Music Hall, on Thursday, Sept. 18, at 10 A. M. The $7.50 seats for the concerts will be sold in like manner at the same place, on Friday, Sept. 19, at 10 A. M. Bids will be accepted for seats in their regular order only and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold. All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 20. The patrons of the Symphony Concerts are to be congratulated upon the fact that the sale of tickets at auction does away with the unseemly rabble which filled the entrance to Music Hall, in the struggle to be "in line," when the sale at the window began. The "ticket fiend's" occupation is gone at Music Hall, and the public rejoices.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, SEPTEMBER 13, 1890.

Sale of Seats for the Boston Symphony Orchestra Concerts.

The sale of seats for the tenth season of the Boston Symphony Orchestra will this year be by auction. The series will consist of 24 evening concerts and 24 rehearsals, and the $12 seats for the rehearsals will be sold at auction at Music Hall, Monday, Sept. 15, at 10 A. M.; the $7.50 seats for the rehearsals will be sold at auction, Tuesday, Sept. 16, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 17. The $12 seats for the concerts will be sold at auction on Thursday, Sept. 18, at 10 A. M., and the $7.50 seats for the concerts will be sold in like manner at the same place, on Friday, Sept. 19, at 10 A. M. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold. All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 20.

Boston Daily Traveller

TUESDAY, SEPT. 16, 1890.

THE SYMPHONY SALE.

Rehearsal Tickets at $7.50 Command Good Premiums.

The sale of the $7.50 seats for the Symphony rehearsals began at 10 o'clock this morning in Music Hall, buyers being mostly the ticket brokers and ladies. The seats on sale comprised those in the rear portion of the main hall beneath the balcony, a few back rows in the first balcony, and some side seats in the second and third rows of the same. The bidding started in rather slowly, but increased in briskness when the balcony seats were put up. The seats in the rear of the hall averaged perhaps $14 in premiums, the highest price being $17. The balcony went better, most of the bids being above $20, and even reaching as high as $27, which was the price paid for seats 541 and 542 by a gentleman who did not give his name.

These are in the third row of the first balcony, on the left, commanding a good view of the house and stage, and brought the highest price of the morning. Many of the seats went singly or in pairs, since this is the "popular" sale, and did not reach as large figures as the $12 seats. Nevertheless, though not of the best, many went to the ticket brokers in "blocks of four," the favorite combination of those gentlemen. Of the seats in the body of the house many were gathered in by Mr. Dilloway, who seemed the only large buyer at that time. As the balcony tickets came up, however, Mr. Connelly of the Adams House took a hand and appeared to be the high-line buyer of the day. The rear-balcony seats sold well, averaging $18 or $20 apiece. In fact there was competition for nearly every seat in the house.

TRANSCRIPT.

TUESDAY.

SEPTEMBER 16.

MUSIC-MAD.

Bavaria's late music-mad king was one of the curiosities of the world. But in this country, where every man is a sovereign, there is a city where the whole people seem almost as mad as he! What will the world say of the prices bid at the sale yesterday of the higher-priced season tickets for the public rehearsals of the Symphony orchestra? The premiums reached the highest figure yet touched at these sales. Until now the highest successful bid has been under $100, but yesterday $150, $125, and $115 were paid in several instances, and the occupants of the seats will have the satisfaction of knowing that each two hours of music they shall hear has cost the buyers anywhere from five to seven dollars. This may be to them a solace when Brahms becomes a bore, or the singer is out of tune, or the pianist enters half a measure too late. The less opulent buyers, or less generous if you will, who had their enthusiasm screwed up only to the nine-dollar point—of course there were many of these—on the other hand will be less likely to invoke the aid of philosophy when the tune or the performance suits not their ears. And this will be, not because it is a trait of mankind to find the most fault with that which costs the least, but because these twelve-plus-nine-dollar buyers will be, in all probability, better cultivated connoisseurs.

As at the opera the capacity to appreciate and the ability to judge of music or performance are in inverse proportion to the price of the seats—the higher you go, the less you pay, but the better musical company you will find—so at the Symphony concerts, it is, or it will be, 125 to 9, that on the outskirts of the floor, or in the cramp-producing seats of the galleries, there will be the larger general comprehension of the difference between Schumann and Sullivan, and a greater power of discrimination when the respective merits of German and Italian "methods" are under discussion. There, too, will you find those who can distinguish between the Munich and Paris schools of pianoforte playing, and who can tell with half an ear when it is a Boehm flute or one of the old-fashioned kind that is tootling its way through the mazes of the florid figure in the "William Tell" overture. Still, the owner of the $162 ticket may know all about it, and may have a highly refined taste and a ripe judgment on matters musical, although he has paid more for his seat than is demanded for an equal number of performances at the biggest opera houses in the world.

BOSTON DAILY ADVERTISER

Established 1813.

WEDNESDAY MORNING, SEPT. 17, 1890.

AT AUCTION FOR THE FIRST TIME.

The $7 50 Seats at the Symphony Rehearsals Bring Good Premiums.

The $7 50 seats for the symphony rehearsals were sold yesterday at auction for the first time. Hitherto the rule of "First come, first served" has obtained in the sale of these seats. Hence the long lines of "waiters" besieging the doors of Music Hall in sun and rain and by day and night in years past.

All this has been done away with. The people who buy the $7 50 seats sat down in Music Hall yesterday morning prepared to bid after the fashion of their more opulent brethren who attended the $12 ticket sale of the day previous. The crowd was nearly as large as on Monday, but its complexion was different. The people had a plainer, every-day sort of a look. They were no less intelligent, but much less fashionable than their predecessors.

"This is the hardest job of the year," sighed one gray-haired man with great wrinkled, stubby hands that looked as if they had done about 40 years of good, hard work. "It's a job, this gittin' symphony tickets for the wimmen folks."

The seats disposed of at $7 50 included those in the last six floor rows beneath the balcony; in the third row of the right and left balconies, and a small section of the second row in the same, and in the last three rows in the rear balcony. The sale was very satisfactory, and a large sum was realized in premiums, the bidding at all times being spirited. The six floor rows beneath the balcony were first sold. The bidding started at the right of the first row at a premium of $12 50. Nearer the centre the premium advanced to $13 50. There was a second advance of a dollar, and Ticket-Seller Connolly secured four centre seats at $14 50. The highest premium paid in this row was $16 50. One centre seat was sold at this figure, and Connolly took a block of four at the same price. The highest premium paid in the second row was $14 50. In the third row $12 was realized. In the fourth row prices ranged from $8 to $12 50. Seats were sold at $8 and $9 in the fifth row. In the sixth and last row, that against the wall, a premium of $7 50 was paid for a number of seats.

The bidding became lively when the balcony seats were reached. There were some desirable seats in the $7 50 section of the second row in the right balcony. It was at the stage end of the balcony. Premiums of $18 and $19 were paid. Prices took another jump in the third row of the right balcony. Four seats were sold for $22 50, two at $23 50, two at $24 and three at $25. The interest in the sale continued strong throughout and it was afternoon before it was over.

Boston Daily Globe.

FRIDAY, SEPT. 19.

Close of the Symphony Ticket Sales.

The auction sale of season tickets for the Saturday evening concerts by the Boston Symphony orchestra will be continued at Music Hall this morning, when the $7.50 seats will be offered. There are 1000 of these seats, which will doubtless sell at very moderate prices.

Boston Journal.

WEDNESDAY MORNING, SEPT. 17, 1890.

MORNING EDITION.

BOSTON

SYMPHONY ORCHESTRA!

Tenth Season.

No seats remain unsold for the Friday Afternoon Public Rehearsals.

AUCTION SALE OF $12 SEASON TICKETS FOR THE SATURDAY EVENING CONCERTS AT MUSIC HALL TO-MORROW (THURSDAY) AT 10 O'CLOCK, CONTINUING THROUGH THE DAY.

Auction sale of $7.50 seats for the Concerts, FRIDAY, Sept. 19th, at 10 A. M. 1t sep17

Sale of $7 50 Seats for Symphony Rehearsals.

There was a very spirited sale of the $7 50 tickets Tuesday morning at Music Hall for the Friday afternoon public rehearsals by the Symphony Orchestra. This was the first time that these seats had been offered at auction, and the ideas regarding the premiums varied greatly before the sale, both with the management and the public. The seats first offered were the rear rows on the floor of the hall, under the balcony, extending to the rear wall. All of these were the most undesirable seats. The bidding started off briskly, and the first seat was knocked off at $12 50 premium. These seats ranged from $13 50 to $7—less than half a dozen being sold at this latter price, and these the corner end seats, close by the wall. A goodly number brought from $8 to $11. There remained a portion of the second row in the first balcony, and the entire third row on each side, and those were sold at from $19 to $27 premium, several being taken at $24 and $25. The rear seats in the centre balcony brought from $12 50 to $16 premium. The purchasers were largely ladies, and there was a brisk competition between them for certain seats. This was particularly the case as the end of the sale apppoached. It was a gratification to many in the audience to know that the highest price paid for any seat was bid by the speculators. They obtained what they desired, but had to pay for it. The premiums realized from the sale were very satisfactory to the Music Hall management. The sale of the $12 seats for the Saturday evening concerts begins Thursday morning at 10 o'clock. The auction closed yesterday at 12.45.

Boston Post

WEDNESDAY MORNING, SEPT. 17, 1890

BOSTON

SYMPHONY ORCHESTRA

Tenth Season.

Every seat for the FRIDAY AFTERNOON Public Rehearsals has been sold.

AUCTION SALE OF $12 SEATS FOR THE SATURDAY EVENING CONCERTS AT MUSIC HALL TOMORROW (THURSDAY) AT 10 A. M., CONTINUING DURING THE DAY.

Auction sale of $7.50 seats for the concerts, FRIDAY, Sept. 19, at 10 a. m.

SEATS FOR SYMPHONY REHEARSALS.

Yesterday morning the sale of the $7 50 seats for the Symphony rehearsals Friday afternoons took place at Music Hall. The buyers were mostly ticket brokers and ladies. The seats first offered were the rear rows on the floor of the hall, under the balcony, extending to the rear wall. All of these were the most undesirable seats. The bidding started off briskly, and the first seat was knocked off at $12 50 premium. These seats ranged from $13 50 to $7—less than half a dozen being sold at this latter price, and these the corner end seats, close by the wall. A goodly number brought from $8 to $11. There remained a portion of the second row in the first balcony, and the entire third row on each side, and those were sold at from $19 to $27 premium, several being taken at $24 and $25. The rear seats in the centre balcony brought from $12 50 to $16 premium. It was perhaps a gratification to many to know that the highest price paid for any seat was bid by the speculators. The sale of the $12 seats for the Saturday evening concerts begins Thursday morning at 10 o'clock. The auction closed today at 12:45.

Boston Daily Traveller

WEDNESDAY, SEPT. 17, 1890.

SYMPHONY RECEIPTS.

Figures and Facts Concerning the Sale of the Rehearsal Tickets.

The sale of the $7.50 Symphony rehearsal seats at auction, yesterday, has provoked widespread comment. In spite of everything, however, the scheme was undoubtedly a success. There were at least three buyers for every seat, but, instead of the choice being determined by the stock of patience of the would-be purchaser, the best seats were secured by the owners of the largest pocket-books. Instead of a long line of the "waiting and watching" a longer line of banknotes flowed into the safes of the ticketsellers. A very great reason of the closeness of the bidding was that the number of seats to be sold was reduced by nearly one-half, for the second balcony was not opened.

Thus the 974 cheaper seats of previous years are reduced by 466. The number of seats in the second balcony, the price for which is set at 25 cents, are not reserved.

The auctioneer of the sale says that it was at least 50 per cent better than those of previous years. The $7.50 seats had never before been sold at auction, so the premiums received for them may almost be counted as clear gain. The total amount so taken in is estimated at from $7000 to $10,000, while the receipts from the premiums on the $12 seats are figured at about $30,000. The coming season of the concerts promises to be the most successful ever known.

Boston Transcript

WEDNESDAY, SEPTEMBER 17, 1890.

BOSTON

Symphony Orchestra!

MR. ARTHUR NIKISCH, Conductor.

Tenth Season.

AUCTION SALE OF $12.00 SEATS FOR THE SATURDAY EVENING CONCERTS AT MUSIC HALL, TOMORROW (THURSDAY), AT 10 A. M., CONTINUING THROUGH THE DAY.

Auction sale of $7.50 seats for Concerts, FRIDAY, Sept. 19. 1t[A] s17

SYMPHONY REHEARSAL TICKETS.

The Sale Continued Tuesday—A Lively Demand for Seats.

The sale of $7.50 tickets for the Symphony rehearsals at Music Hall Tuesday was attended by three hundred or four hundred people. The bidding was at times quite spirited, and every seat in the house was sold. The lowest premium paid was $4; the highest was $27 for seats in the back row in the left balcony. As at the sale Monday, a large number of tickets was bought by speculators, presumably on orders, for at the extravagant prices paid it is not probable that speculators could realize any profit on sales made after the excitement of the auction has passed.

Some who were disappointed Monday in their unsuccessful efforts to get tickets came again Tuesday with renewed hopes and possibly with deeper pocketbooks. But many of them were disappointed again, for prices kept high as a rule, only the poor seats at the rear of the hall, under the balcony, selling within reasonable bounds. One man got comfortably seated and waited quietly for the sale to open. But when the first seats knocked down brought a premium of $12.50 he at once left the hall, not waiting to see what the next lot would bring.

A young girl caused some amusement among those around her by persistently starting lot after lot at five dollars, following the bids up to ten dollars, and then sinking back in her seat with an expression of disgust. But she would rally promptly for the next lot, and in all, must have started twenty-five lots.

A woman remarked to a friend that last year she came on admission tickets and rushed for a seat in the upper balcony, but it cost so much for repairs to dresses that this year she thought it would be cheaper to buy a seat at a moderate premium.

There was a feeling during the sale Tuesday morning that the premiums bid were offerings of music lovers. Ridiculously high premiums were paid Monday, in many instances because it is the fashionable thing to go to the Symphony rehearsals. Those premiums were for seats on the floor, however, but the prices paid today were for seats in sections of the hall not considered especially fashionable, though many of the seats are as desirable for music-lovers as many of the high-priced seats in the fashionable quarter.

....This is the day set for the sailing on the Lahn of the North German Lloyd of Mr. and Mrs. Arthur Nikisch. They will be well out from shore when the auction sale of the concert tickets begins at Music Hall tomorrow. Clear skies and fair breezes be with them!

....After all, the speculators managed to secure a good share of the Symphony rehearsal tickets, besides those they bought on orders (among which were included some of the most costly purchases), judging from the numerous advertisements of tickets for sale.

....Tomorrow's auction at Music Hall tells the story of what it is to cost the music lover for his Saturday evening Symphonies.

The Republican.

SPRINGFIELD, WEDNESDAY, SEPT. 17.

The first day's auction of seats for the Boston symphony orchestra rehearsals in Music hall brought out some high premiums for desirable seats; for example, two seats in I row fetched $115 in premiums and two others $125 over the ticket price of $12 apiece. But these and most of the other high premiums were bid by ticket speculators at the various hotels. There were moderate bids from private parties for their own occupancy; thus E. L. Davis of Worcester, president of the Worcester county musical association, bought four seats at $9 premium each, and Gen W. W. Blackman got four seats for $24 extra; though Prof Royce of Harvard paid $30 for a seat in I row. The best seats in the house, judging from the musician's stand-point, the first four rows, did not fetch any of the highest bids, and the buyer of the first seat in A row at a premium of $12.50, was an unknown little woman in black. But the sale prefigured the best of seasons for Mr Higginson's great foundation.

Boston Journal.

FRIDAY MORNING, SEPT. 19, 1890.

Auction of Symphony Concert Tickets.

The sale of $12 seats for the regular Saturday night Symphony concerts took place Thursday at Music Hall. The prices, while considerably higher than last year, were, as always, far below those realized for the same class of seats for the rehearsals. The sale opened at $8 for the front rows and rose to $84 in the centre of the hall. Farther in the rear the premiums were exceedingly variable, according to the personal likes of the bidders, seats side by side differing as much as $12 in the premium secured. All of the seats were sold.

The $7 50 season tickets for the Saturday evening concerts will be sold at auction at Music Hall this morning. There are 1000 of these seats.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, SEPTEMBER 17, 1890.

The Boston Symphony Orchestra will begin its tenth season in Music Hall, Boston, Tuesday, October 1, public rehearsal, and Saturday, October 11, concert. The season will consist, as usual, of twenty-four concerts and twenty-four public rehearsals.

Boston Transcript

THURSDAY, SEPTEMBER 18, 1890.

ANOTHER DAY'S SALE.

Symphony Concert Tickets Offered at Music Hall Today—Brisk Bidding, but Not Such High Prices as on Monday.

Again, at ten o'clock this morning, Auctioneer Jackson, with baton in hand, appeared on the platform in Music Hall to begin another day of seemingly tiresome yet thoroughly successful work in connection with the sale by premium of all the seats in the hall for a series of Saturday evening Symphony concerts. Signs about the hall gave sufficient notice that "bids are the premium on each seat to be added to $12; none but $12 seats sold today. The $7.50 tickets for the concerts will be sold tomorrow at 10 A. M."

As compared with the five-days' sale of $12 tickets this week, the attendance today was not large; still it was large enough to make the sale entirely successful.

Speculators were present; in number they were small, but in shrewdness and greediness they were provokingly conspicuous to the mind of the people who came to buy for themselves. It was amusing to mere spectators to watch the skilful way in which these professional ticket-purchasers would secure for a comparatively low sum the choice of four seats, beginning with the third seat from the end of a certain row. By taking the next four seats they would get the end seat on the row named and also the end seat on the next row. Everybody who has ever attended a symphony concert sale knows how this trick is played.

Although the bidding was as brisk as usual this morning, no good prices were received until Row E, the fifth from the front, was reached. The seats in that row sold as follows: Four beginning at the end at the right, $13 each; two at $15 each; one at $20; two at $21.50 each; two at $15 each; four at $17 each; one at $25; two at $33; two at $20 each; two at $19 each; four at $18 each; two at $19 each; two at $14 each; one at $12.50; two at $10 each. In the next row—F.—seats No. 18 and 19 brought the highest price, these selling at $29 each. In row H, seats 20–21 brought the highest price, being $24.50 each. The end seats 16–17 and 18–19 in row I, sold for $33 each.

The four seats in row K, namely, 14–15 and 18–19, which each sold for $150 premium at the sale for rehearsals, today sold for $18.50 and $21. The prices today were far below those at the sale for rehearsals; but this is not an unusual thing.

The Boston Symphony Orchestra will give twenty-four concerts and as many public rehearsals for its tenth season in the Music Hall, as follows: Public rehearsals, Friday afternoons, beginning Oct. 10, continued at weekly intervals, with five exceptions; concerts, Saturday nights, beginning Oct. 11, continued at weekly intervals, with five exceptions. The sale of the $12 seats for concerts began this morning; the $7.50 seats will be offered tomorrow morning; tickets not taken at the auctions will be sold at the box office on Saturday.

Boston Daily Traveller

THURSDAY, SEPT. 18, 1890.

SYMPHONY TICKETS.

The Seats for the Saturday Evening Concerts on Sale.

The sale of the $12 seats for the Saturday evening Symphony concerts began at a few minutes after 10 o'clock this morning. At the start the bidding was rather light and the amounts small, but as the sale progressed both increased. A noticeable feature was the small number of ladies present. The first two seats, A 1 and 2, went for $7 apiece; the next five for $6. A 28 and 29 went to a Mr. Stewart for $2.50, while B 1 and 2 only brought $2.25. The average price of row B, however, was about $8. Row C did better, seats 12 and 13 bringing $17, and seats 14 and 15 $19. In the right centre of row C Prof. Royce of Harvard bought two seats.

Row C averaged over $15, the highest price being $20.50 for No. 18. The hall then was being filled and the bidding became rather brisk. As the better seats were offered the prices rose. Row D averaged nearly $20, $25 apiece being paid for seats 17, 18, 19 and 20. Nos. 21 and 22 went to Mr. Clement Fay for $21.50. In Row E Mr. Codman and Mr. Cummings bought several seats with prices in the twenties. In the same section seats 18 and 19 went for $33, the highest price up to 11 o'clock. At that time only five rows had been sold, and the sale promised to continue well through the day. The better seats had not been offered, so the ticket brokers were not yet in competition.

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BOSTON SYMPHONY ORCHESTRA.

SEASON 1890--91. 989

REHEARSALS.

No.

Premium,

Name,

BOSTON SYMPHONY ORCHESTRA.

SEASON 1890--91. 215

REHEARSALS.

No.

Premium,

Name,

BOSTON SYMPHONY ORCHESTRA.

SEASON 1890--91. 901

CONCERTS.

No.

Premium,

Name.

BOSTON SYMPHONY ORCHESTRA.

SEASON 1890--91. 901

CONCERTS.

No.

Premium,

Name,

BOSTON DAILY ADVERTISER
Established 1813.

FRIDAY MORNING, SEPT. 19, 1890.

BOSTON SYMPHONY ORCHESTRA!

Mr. ARTHUR NIKISCH, Conductor.

Tenth Season.

AUCTION SALE OF $7.50 SEATS FOR THE SATURDAY EVENING CONCERTS AT MUSIC HALL THIS (FRIDAY) MORNING, AT 10 O'CLOCK, CONTINUING THROUGH THE DAY.

It

SYMPHONY TICKET SALES.

The last of the auction sales of season tickets for the Saturday evening concerts by the Boston Symphony Orchestra will be held at Music Hall this morning, when the $7 50 seats will be offered. There are in all 1000 of these low-priced tickets for the concerts.

PREMIUMS FOR MUSIC HALL SEATS.

Some Lively Bidding at the Ticket Sale for the Symphony.

The sale of seats for the Saturday evening symphony concerts in Music Hall took place yesterday. The $12 seats were sold at auction. There were a good many lovers of music present, and they evidently did not want to go away until they had secured a ticket or two anyhow. The desire not to get left started in many cases a pretty lively run of bidding, but no extraordinary prices were obtained.

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BOSTON DAILY ADVERTISER
Established 1813.
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BOSTON SYMPHONY ORCHESTRA!

Mr. ARTHUR NIKISCH, Conductor.

Tenth Season.

AUCTION SALE OF $7.50 SEATS FOR THE SATURDAY EVENING CONCERTS AT MUSIC HALL THIS (FRIDAY) MORNING, AT 10 O'CLOCK, CONTINUING THROUGH THE DAY.

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BOSTON SYMPHONY ORCHESTRA.
SEASON 1890--91. 989
REHEARSALS.
No.
Premium,
Name.

[9]

BOSTON SYMPHONY ORCHESTRA.
SEASON 1890--91. 215
REHEARSALS.
No.
Premium,
Name.

BOSTON SYMPHONY ORCHESTRA.
SEASON 1890--91. 901
CONCERTS.
No.
Premium,
Name.

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CONCERTS.
No.
Premium,
Name.

[10]

BOSTON DAILY AD[illegible]
Established 1813.

SATURDAY MORNING, SEPT. 20, 1890.

THE SYMPHONY SEATS.

A Good Sale of Saturday Night Seats at $7 50.

There was another large gathering of people at Music Hall yesterday, when the auction sale of $7 50 seats for the Saturday night symphony concerts began. The seats sold were those in the last six rows on the floor; the last three rows in the first balcony, rear; the third row in the first balcony, right and left; and the second balcony. In addition a few seats in the second row of the first balcony were sold.

Among the people who attended the sale were many well-known musicians. The great basso Babcock bought three good seats, at $6 premium in the first of the six floor rows. Arthur Foote and W. L. Whitney of the Conservatory were two other musicians present. There was also a sprinkling of symphony orchestra players.

The highest premium paid for seats on the floor was $7 50. This was in the first row. In the second row the highest premium paid was $5 and in the third $3. After that prices declined rapidly.

Premiums did not range very high during the sale of the seats in the three rear rows of the first balcony. In the first row $6 was touched, in the second row $5 50, and in the third row $4 50.

The bidding became lively as soon as the side seats in the first balcony were reached. The few second row seats in the right balcony were sold first, four being sold at $10 50. Good premiums were realized during the sale of the seats in the third row against the wall. The premiums began at $8 50 at the upper end of the row and rose to $9 50, and then dropped to $9 and $8, and then jumped up to $13 50, one-half way down the row. Three seats were sold at this figure which was the highest reached. Seats farther down the row were sold at $8 50 and $9 25.

N HOME JOURNAL.

SATURDAY, SEPTEMBE 20, 1890

The sale of symphony tickets this year has been a most interesting one. In past seasons it has been stated that Mr. HIGGINSON did not make himself whole with the receipts of the concerts. Not that that was a matter of vital importance to a man whose object, like that of the rich Boston banker, was for the holy cause of music, still, it was worth recording. If it be true that the premiums at the auction this year of the rehearsal alone were over $66,000, then this year Mr. HIGGINSON must have a margin on the profit side of his account.

The auction sale of tickets for the Symphony concerts attracted a large audience to Music Hall on Monday. The bids were high; many of the highest were orders. Miss Virginia Stackpole, Miss Fitzgerald, Mr. Elliott Pratt, Mr. Barton Jenks, Mr. Frank Stanwood, Miss Newell, Mr. Arthur Foote, Mr. Nat Childs, Miss Niles and Mr. Willis Nowell were noticed amongst those present.

Many compliments have been paid Mr. Jackson, who auctioned the symphony seats. It was a trying position, but he carried himself with dignity.

There is little doubt but that the Symphony concerts are to be more popular this season than ever from the rapid way in which the tickets are being disposed of. The bidding was very animated at the auctions during the past week, and the fabulous prices some of the seats brought was most astonishing. It is quite evident that one cannot be truly fashionable this winter and not attend these concerts.

Mr. Adamowski has been giving great pleasure in Lenox, it being the first time that New York society has had an opportunity to hear him play. On Friday morning the large room of Mrs. Greenleaf was filled with a most appreciative audience, when, added to Mr. Adamowski's fine selection, Mrs. Nicholas Fish of New York sang wonderfully well, she being in excellent voice. Lenox never was gayer than at the present season. Mrs. John Struthers gave a delightful musical last week. She being a very fine pianist herself, naturally attracts a most charming collection of musical people about her.

Gazette

BOSTON, SUNDAY MORNING, SEPT. 21.

The excitement to procure seats for the rehearsals and concerts of the Boston Symphony Orchestra, was greater than ever this year, and the prices that were paid in several instances were as surprising as they were unaccountable. It was all very well in its way, as it made it more possible to give these fine concerts without loss to their founder, and is to be commended from that point of view; but beyond this the matter of wild frenzy for this or that particular seat in a part of Music Hall, where all the seats are equally desirable, becomes amusing rather than edifying; and a premium of close upon two hundred dollars for a seat at the rehearsals rises to the astounding. That the pleasure derived from listening to music from that costly seat will be more intense than that derived from listening to it from any other seat on the same row, is scarcely probable; though it would seem that the expenditure of such a sum should insure to its expender some privilege or some superiority of emotion refused to those who have paid a lesser sum for seats, and rigidly denied to those who listen to the rehearsals from a twenty-five cent locality. Perhaps, however, it is musical enthusiasm; perhaps, though, on the other hand, it is merely exaggerated indulgence in a fad.

—The sale of seats for the Symphony concerts attracted a number of well-known persons to Music Hall on Thursday. Mr. and Mrs. Eliot Hubbard, fresh from Europe, Mr. I. M. Gaugengigl, Mr. W. P. Blake, Miss Virginia Stackpole, Miss Gardner, Mr Parkman Haven, Mrs. William Wesselhoeft, Mr. Henry M. Rogers, Mr. A. H. Pickering, Gen. Dwight Faulkner, Mrs. S. A. Williams, Mr. Howard Walker, Mrs. Morton, Mrs. Darwin E. Ware, Mr. Robert M. Cushing, Miss Russell, Mr. Hecht, Mr. John Appleton Brown, Miss Heloise Hersey and Prof. Royce were among those present.

—"D——n the Symphony Concerts!" is what many husbands, fathers and lovers exclaimed vigorously last week.

The Symphony Ticket Sale.

In order to convey to the musical public an idea of the extent to which it "patronizes"—the word is vile, but must pass for the present—a musical enterprise of transcendent worth and value, pains have been taken to collate the figures of the sales of season tickets to the coming concerts and public rehearsals of the Boston Symphony Orchestra. The results are given in the tables below. Absolute accuracy is not guaranteed. It is not unlikely, for instance, that the figures of some of the successful bids are incorrectly set down. There were also at both sales some seats that were bid off which were not taken. But the sum total in either column must surely be less than that which the treasurer's accounts will show. The receipts both at public rehearsals and at concerts will be augmented by the sale of admission tickets whose holders will find seats on the stage at the rehearsals or standing room in the aisles or about the doorways, on the floor, on all occasions. There is also more money to come in from the sale at the window of seats not sold at the auction. The several totals, however, are near enough to exact truth for the purpose of this article.

The reader will be instantly impressed by the differences in results between the sales of rehearsal and of concert tickets; the former earned an aggregate premium of over two hundred per cent.; the latter fell short of one hundred per cent. premium. Fashion, the cause? Possibly; but one would naturally think the Saturday-night concert the better opportunity for display of self and decorations than Friday afternoon, when a majority of the audience are young in years and society, or are from the suburbs and are making the hours serve both their artistic aspirations and their household needs. However, the figures are there and they are produced by bigger premiums all along the line than were earned from the sale of concert tickets. Therefore we may accept it as settled that to be seen at the rehearsals is to give assurance of one's prominence in society. They will be the counterparts of the Thursday nights at the Comédie-Française—perhaps.

There is another interesting comparison. The average receipts at the German opera in New York, last season (sixty-seven performances), was $3054.39. Note how small is the difference between this sum and the average for the public rehearsals. In this the hopeful may see an augury of a permanent opera in this city. But let us not be too sanguine in that direction. There is a little matter of an average of $3000 a night, contributed by the boxholders of the Metropolitan Opera House as a subvention to the German opera, and there was not much left of this princely subsidy to carry over to the coming season.

The reader will ask of himself or of others the question, Do not the symphony concerts pay now? An answer cannot be given here. But it may be said that the premiums on the $7.50 seats, which never before had gone into the treasurer's hands, seem to be the sum that represents a profit on the venture. From this profit, however, there will be deducted in the course of the season the losses that will come on the concert tours to the West and the South, not all of which are likely to be remunerative, but which will be undertaken, as before, mainly as a means of furnishing the orchestra with constant employment.

Study of the figures also suggests, as a device to head off the speculator—who has been very numerous through these four days' sales—that the average cost of the several styles of tickets be taken as the basis for next season's sales. Thus the prices for season tickets to the rehearsals might be $20.00 and $40.00, or less, instead of $7.50 and $12.00; those for the concerts might be $15.00 and $25.00, respectively. A principal argument in favor of this plan is that the figures show that the public is willing to pay these prices, "on an average." On the other hand the buyers who this year have secured tickets for either series at half the average, will find the plan hardly to their liking and perhaps not suited to their means.

The history of music contains no record of so large an expenditure of money in one city for a single season of concerts of classic music, without dramatic or choral element to lend attractiveness to the scheme. In round numbers 5000 people will weekly gather to hear the masterpieces of orchestral writing interpreted by an orchestra of adequate resources and superb material under the direction of a musician of genius and thought. The reader is now at liberty to study the figures:

	REHEARSALS.	CONCERTS.
$12 Tickets:		
Number sold.....	1,351	1,322
Par value.....	$16,212.00	$15,864.00
Premiums.....	36,390.25	14,787.00
Total.....	$52,552.25	$30,651,00
Range of premiums.....	$9 to $150.00	25c to $39.00
Average premium...	26.90	11.19
Average cost.....	38.90	23.19
$7.50 Tickets:		
Number sold.....	508	887
Par value.....	$3,810.00	$6,652.50
Premiums.....	7,044.25	4,307.75
Total.....	$10,854,25	$10,960.25
Range of premiums.....	$4 to $27.00	25c to $15.50
Average premium.....	13.87	4.86
Average cost.....	21.37	12.36
Both Grades:		
Number sold.....	1,859	2,209
Par value.....	$20,022.00	$22,516.50
Premiums.....	43,384.50	19,094.75
Total sales..	$63,406.50	$41,611.25
Average par.....	$10.77	$10.19
Average premium....	23.34	8.64
Average cost....	$34.11	$18.83
Add to total sales	$63,406.50	$41,611.25
Receipts for 466 admissions to upper gallery, each rehearsal, at 25c, $116.50, 24 rehearsals.....	2,796.00	
Grand total receipts..	$66,202.50	$41,611.25
Average receipts.....	$2,758.44	$1,733.80
Assured receipts for both series.....		$107,813.75
Average receipts, 48 performances.....		2,246.12

[illegible]rcury, New Bedford, Mass.

Date.....

The Symphony Concerts.

Last evening 702 tickets for the Boston symphony orchestra concerts had been subscribed for. The financial success of [illegible]

[illegible]—Among the crowd of prominent people who secured some of the best seats for the Symphony rehearsals and concerts at the Music Hall last week through their agents, Mr. Connelly and others, were Mrs. J. H. Sturgis, Mrs. George W. Wright, Mr. T. F. Cushing, Mrs. John L. Gardner, Mrs. John C. Phillips, Mr. Parsons, Mr. C. L. Lovering, Prof. Cross, Mr. Henry M. Whitney, Mrs. Robert C. Hooper Sr., Mr. William Farnsworth, the Ames, Mr. Candler of Brookline, Miss Cheney of Marlboro st., Mr. Kwyvet W. Sears, Mr. H. P. Bridge, Mr. W. H. Allen, Miss Heloise Hersey, Mrs. T. C. Loring of Brookline and Mr. W. G. Webb of Salem. The auction was attended by a larger number than last year, and the bidding was very lively. Mr. Ellis, with his assistants Mr. Comee and Mr. Hughes, were most assiduous in their difficult task of managing the financial part of the sales, and their promptness and courtesy were fully appreciated by every buyer.

THE BOSTON TIMES

BOSTON, SUNDAY, SEPT. 21, 1890.

The Kneisel quartette will play in Providence, R. I., some time in October.

The most enjoyable event that has taken place as yet in Lenox was a concert for the benefit of Mr. Adamowski, for which Dr. Greenleaf lent the use of his beautiful music room, with its fine organ and piano. Mrs. Nicholas Fish sang delightfully with both piano and violin accompaniment, and her selections from Mendelsshon's "St. Paul," with Mr. Dixie at the organ, were given with great taste and true knowledge of her art. Mr. Adamowski was, as usual, charming in his violin playing. —N. Y. Sun.

Boston Journal.

MONDAY MORNING, SEPT. 22 1890.

The proscenium for the performance this evening in Music Hall of "Robin Hood" by the Bostonians was in position Saturday afternoon. The arch is very handsomely decorated, the colors being bronze and dark green, and the design is specially appropriate to the drama. A rich garnet colored curtain adds to the beauty of the stage, and everything will be in working order in season for this evening's performance. The opening in the proscenium is ample for all purposes, and the stage itself will be found to be large enough. There will be an interested audience this evening, and the advance sale for the entire season is very encouraging.

T HOME JOURNAL.

SATURDAY, SEPTEMBER 20, 189 0

The event of the week was the Symphony concert sale. The audiences were fashionable, and at the rehearsal sales the premiums were large. The satire of the thing has ceased to exist from familiarity with it. The to-be cheap classical concerts which a philanthropic capitalist was to offer up on the altar of art have been lost sight of, and Boston can only take pride in her ability to put fifty-two large and fashionable audiences into Music Hall every winter. Money has it as usual.

Inter-Ocean, Chicago Ill.

[illegible]te.....9/

BOSTON SYMPHONY CONCERTS.

BOSTON, Mass., Sept. 16.—*Special Telegram*—The demand for tickets this year to the symphony concerts is phenomenal. The auction sale of seats for the Friday afternoon public rehearsals took place yesterday and the prices were far beyond those of previous years. For the first choice $150 premium was paid on each of four seats. The regular price for the seats was $12, which added to the premium makes a total of $162 for each seat, or about $7 per seat for each concert, while the regular price is only 50 cents. A new departure was made in the sale of the rehearsal and concert tickets. Last year the $12 and $7.50 seats were sold at auction, the lower priced seats being offered at the box office to the first comer without premium. This mode of sale led to such a demoralized condition of affairs about the box office by the employment of messenger boys and other representatives of the buyers for days previous to the sale, that it was determined this year to offer all the seats at auction. The attendance at to-day's sale was quite as large as at that of Monday, and the competition was quite as sharp. The sale began on the floor and the first lot of four seats brought $13 each, the bidding starting at a premium of $5. The prices quickly jumped to $18 and $20, and as the last seats on the floor were put up the bidding took a jump, so that the back rows of the side balconies sold at about an average of $20 premium, and a better figure was got for the back rows of the front balcony. In all 508 seats offered brought, it is estimated, over $10,000 in premiums, making a clear gain of that amount over last year's receipts, in addition to the increased prices paid for the $12 seats on Monday. The Saturday evening concerts will be sold Thursday and Friday.

POST, Hartford Conn.

Date.....9/19

Boston has invested $10,000 in tickets for the symphony concerts. Music reigns in that town of east winds

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New Milford, and John P. Healy from Winn[illegible] Lock[illegible]

BOSTON LOVES GOOD MUSIC,

AND SEEMS RIGHT WILLING TO PAY HANDSOMELY FOR IT.

BOSTON, Sept. 15.—The sale of season tickets for the tenth season of the Boston Symphony Orchestra was begun in Music Hall to-day. There was a large attendance of ladies and gentlemen, notwithstanding the storm. The bidding was very lively and the prices ranged very high—much higher, it was stated, than ever before. The highest premium at which seats were knocked down was $150 each for four seats in K—the tenth row—which were taken by Mr. C. J. Connelly of the Adams House newsstand. This was the first premium paid, and the bidding on these seats between Mr. Connelly and Charles H. Thayer of the Parker House was very spirited. The result was received with some applause. As usual, the premiums paid increased the further back the seats were situated, until the end of the first division, about the middle of the hall, was reached.

This year a change has been introduced in the manner of disposing of the tickets, both for the rehearsals and the concerts. The scale of prices of season tickets for each series was the same—$12 and $7.50, according to location—and there was no change in the divisions of the house, but the twelve-dollar seats for the public rehearsals were sold to-day, and the seven-dollar-and-fifty-cent seats for the public rehearsals will be sold at auction at the same place to-morrow.

Among the prominent bidders at to-day's sale were C. J. Connelly of the Adams House, Charles H. Thayer of the Parker House, Charles M. Cashin of Young's Hotel, George F. Wadsworth, presumably representing Col. Henry L. Higginson; George W. Stewart, manager of the Germania Band; Arthur Foote, Frank Capen Herrick, Levi C. Wade, President Mexican Central Railway; Prof. Royce of Harvard University, and E. S. Davis of Worcester.

Clipping from Sentinel Fitchburg Mass

Date 9/19

The Symphony Ticket Sale.

The auction sales of season tickets for the two series of performances by the Boston S[illegible]chestra will begin at Music Hall, Boston, next Monday, when the $12 seats for the public rehearsals will be sold. The $7.50 seats for the same series will be sold on Tuesday, and the $12 and $7.50 tickets for the concerts will be sold on Thursday and Friday, respectively.

Clipping from Times, Philadelphia Pa.

Date.....9/1[illegible]

The Boston Symphony Concerts.

Special Telegram to THE TIMES.

BOSTON, September 15.—The auction sale of the seats for the matinees of the Boston Symphony Orchestra was held to-day. The seats offered were those at $12 for the season of twenty-four matinees, the cheaper seats being kept till to-morrow. In spite of a driving rain-storm the sale was the most astonishing success ever known here. Every seat was sold. Last year the highest premium was $95, making $107 in all. This year many seats were sold at premiums ranging from $100 to $125, while four brought $150 premium, or $648 for four seats for twenty-five Friday afternoon concerts. The popularity of the orchestra and of Mr. Nikisch were never before so clearly manifested.

Clipping from Rochester Ev[illegible]

Date.....

BOSTON dotes on music. At the auction sale of symphony concert ticket the first four seat went for $[illegible] each for the season's Friday afternoon rehearsals, or about $7 a seat for each performance, while the premiums for all the seats aggregated $10,000.

Press, Philadelphia, Pa.

Date.....9/16

BOSTON SYMPHONY CONCERTS.

Large Premiums Paid for Seats on the First Day's Sale.

BOSTON, Sept. 15 [SPECIAL]—The auction sale of the seats for the matinees of the Boston Symphony Orchestra was held to-day. The seats offered were those at $12 for the season of twenty-four matinees, the cheaper seats being kept till to-morrow. In spite of a driving rainstorm, the sale was the most astonishing success ever known here. Every seat was sold.

Last year the highest premium was $95, making $107 in all. This year many seats were sold at premiums ranging from $100 to $125, while four brought $150 premium. The immense popularity of the orchestra and of Mr. Nikisch were never before so clearly manifested.

BOSTON DAILY ADVERTISER
Established 1813.
SATURDAY MORNING, SEPT. 20, 1890.

THE SYMPHONY SEATS.

A Good Sale of Saturday Night Seats at $7 50.

There was another large gathering of people at Music Hall yesterday, when the auction sale of $7 50 seats for the Saturday night symphony concerts began. The seats sold were those in the last six rows on the floor; the last three rows in the first balcony, rear; the third row in the first balcony, right and left; and the second balcony. In addition a few seats in the second row of the first balcony were sold.

Among the people who attended the sale were many well-known musicians. The great basso Babcock bought three good seats at $6 premium in the first of the six floor rows. Arthur Foote and W. L. Whitney of the Conservatory were two other musicians present. There was also a sprinkling of symphony orchestra players.

The highest premium paid for seats on the floor was $7 50. This was in the first row. In the second row the highest premium paid was $5 and in the third $3. After that prices declined rapidly.

Premiums did not range very high during the sale of the seats in the three rear rows of the first balcony. In the first row $6 was touched, in the second row $5 50, and in the third row $4 50.

The bidding became lively as soon as the side seats in the first balcony were reached. The few second row seats in the right balcony were sold first, four being sold at $10 50. Good premiums were realized during the sale of the seats in the third row against the wall. The premiums began at $8 50 at the upper end of the row and rose to $9 50, and then dropped to $9 and $8, and then jumped up to $13 50, one-half way down the row. Three seats were sold at this figure which was the highest reached. Seats farther down the row were sold at $8 50 and $9 25.

N HOME JOURNAL.
SATURDAY, SEPTEMBE 20, 1890

The sale of symphony tickets this year has been a most interesting one. In past seasons it has been stated that Mr. HIGGINSON did not make himself whole with the receipts of the concerts. Not that that was a matter of vital importance to a man whose object, like that of the rich Boston banker, was for the holy cause of music, still, it was worth recording. If it be true that the premiums at the auction this year of the rehearsal alone were over $66,000, then this year Mr. HIGGINSON must have a margin on the profit side of his account.

The auction sale of tickets for the Symphony concerts attracted a large audience to Music Hall on Monday. The bids were high; many of the highest were orders. Miss Virginia Stackpole, Miss Fitzgerald, Mr. Elliott Pratt, Mr. Barton Jenks, Mr. Frank Stanwood, Miss Newell, Mr. Arthur Foote, Mr. Nat Childs, Miss Niles and Mr. Willis Nowell were noticed amongst those present.

Many compliments have been paid Mr. Jackson, who auctioned the symphony seats. It was a trying position, but he carried himself with dignity.

There is little doubt but that the Symphony concerts are to be more popular this season than ever from the rapid way in which the tickets are being disposed of. The bidding was very animated at the auctions during the past week, and the fabulous prices some of the seats brought was most astonishing. It is quite evident that one cannot be truly fashionable this winter and not attend these concerts.

Mr. Adamowski has been giving great pleasure in Lenox, it being the first time that New York society has had an opportunity to hear him play. On Friday morning the large room of Mrs. Greenleaf was filled with a most appreciative audience, when, added to Mr. Adamowski's fine selection, Mrs. Nicholas Fish of New York sang wonderfully well, she being in excellent voice. Lenox never was gayer than at the present season. Mrs. John Struthers gave a delightful musical last week. She being a very fine pianist herself, naturally attracts a most charming collection of musical people about her.

Gazette
BOSTON, SUNDAY MORNING, SEPT. 21.

The excitement to procure seats for the rehearsals and concerts of the Boston Symphony Orchestra, was greater than ever this year, and the prices that were paid in several instances were as surprising as they were unaccountable. It was all very well in its way, as it made it more possible to give these fine concerts without loss to their founder, and is to be commended from that point of view; but beyond this the matter of wild frenzy for this or that particular seat in a part of Music Hall, where all the seats are equally desirable, becomes amusing rather than edifying; and a premium of close upon two hundred dollars for a seat at the rehearsals rises to the astounding. That the pleasure derived from listening to music from that costly seat will be more intense than that derived from listening to it from any other seat on the same row, is scarcely probable; though it would seem that the expenditure of such a sum should insure to its expender some privilege or some superiority of emotion refused to those who have paid a lesser sum for seats, and rigidly denied to those who listen to the rehearsals from a twenty-five cent locality. Perhaps, however, it is musical enthusiasm; perhaps, though, on the other hand, it is merely exaggerated indulgence in a fad.

—The sale of seats for the Symphony concerts attracted a number of well-known persons to Music Hall on Thursday. Mr. and Mrs. Eliot Hubbard, fresh from Europe, Mr. I. M. Gaugengigl, Mr. W. P. Blake, Miss Virginia Stackpole, Miss Gardner, Mr Parkman Haven, Mrs. William Wesselhoeft, Mr. Henry M. Rogers, Mr. A. H. Pickering, Gen. Dwight Faulkner, Mrs. S. A. Williams, Mr. Howard Walker, Mrs. Morton, Mrs. Darwin E. Ware, Mr. Robert M. Cushing, Miss Russell, Mr. Hecht, Mr. John Appleton Brown, Miss Heloise Hersey and Prof. Royce were among those present.

—"D——n the Symphony Concerts!" is what many husbands, fathers and lovers exclaimed vigorously last week.

Boston Transcript
SATURDAY [illegible] 20.

The Symphony Ticket Sale.

In order to convey to the musical public an idea of the extent to which it "patronizes"—the word is vile, but must pass for the present—a musical enterprise of transcendent worth and value, pains have been taken to collate the figures of the sales of season tickets to the coming concerts and public rehearsals of the Boston Symphony Orchestra. The results are given in the tables below. Absolute accuracy is not guaranteed. It is not unlikely, for instance, that the figures of some of the successful bids are incorrectly set down. There were also at both sales some seats that were bid off which were not taken. But the sum total in either column must surely be less than that which the treasurer's accounts will show. The receipts both at public rehearsals and at concerts will be augmented by the sale of admission tickets whose holders will find seats on the stage at the rehearsals or standing room in the aisles or about the doorways, on the floor, on all occasions. There is also more money to come in from the sale at the window of seats not sold at the auction. The several totals, however, are near enough to exact truth for the purpose of this article.

The reader will be instantly impressed by the differences in results between the sales of rehearsal and of concert tickets; the former earned an aggregate premium of over two hundred per cent.; the latter fell short of one hundred per cent. premium. Fashion, the cause? Possibly; but one would naturally think the Saturday-night concert the better opportunity for display of self and decorations than Friday afternoon, when a majority of the audience are young in years and society, or are from the suburbs and are making the hours serve both their artistic aspirations and their household needs. However, the figures are there and they are produced by bigger premiums all along the line than were earned from the sale of concert tickets. Therefore we may accept it as settled that to be seen at the rehearsals is to give assurance of one's prominence in society. They will be the counterparts of the Thursday nights at the Comédie-Française—perhaps.

There is another interesting comparison. The average receipts at the German opera in New York, last season (sixty-seven performances), was $3054.39. Note how small is the difference between this sum and the average for the public rehearsals. In this the hopeful may see an augury of a permanent opera in this city. But let us not be too sanguine in that direction. There is a little matter of an average of $3000 a night, contributed by the boxholders of the Metropolitan Opera House as a subvention to the German opera, and there was not much left of this princely subsidy to carry over to the coming season.

The reader will ask of himself or of others the question, Do not the symphony concerts pay now? An answer cannot be given here. But it may be said that the premiums on the $7.50 seats, which never before had gone into the treasurer's hands, seem to be the sum that represents a profit on the venture. From this profit, however, there will be deducted in the course of the season the losses that will come on the concert tours to the West and the South, not all of which are likely to be remunerative, but which will be undertaken, as before, mainly as a means of furnishing the orchestra with constant employment.

Study of the figures also suggests, as a device to head off the speculator—who has been very numerous through these four days' sales—that the average cost of the several styles of tickets be taken as the basis for next season's sales. Thus the prices for season tickets to the rehearsals might be $20.00 and $40.00, or less, instead of $7.50 and $12.00; those for the concerts might be $15.00 and $25.00, respectively. A principal argument in favor of this plan is that the figures show that the public is willing to pay these prices, "on an average." On the other hand the buyers who this year have secured tickets for either series at half the average, will find the plan hardly to their liking and perhaps not suited to their means.

The history of music contains no record of so large an expenditure of money in one city for a single season of concerts of classic music, without dramatic or choral element to lend attractiveness to the scheme. In round numbers 5000 people will weekly gather to hear the masterpieces of orchestral writing interpreted by an orchestra of adequate resources and superb material under the direction of a musician of genius and thought. The reader is now at liberty to study the figures:

	REHEARSALS.	CONCERTS.
$12 Tickets:		
Number sold	1,351	1,322
Par value	$16,212.00	$15,864.00
Premiums	36,390.25	14,787.00
Total	$52,552.25	$30,651,00
Range of premiums	$9 to $150.00	25c to $39.00
Average premium	26.90	11.19
Average cost	38.90	23.19
$7.50 Tickets:		
Number sold	508	887
Par value	$3,810.00	$6,652.50
Premiums	7,044.25	4,307.75
Total	$10,854,25	$10,960.25
Range of premiums	$4 to $27.00	25c to $15.50
Average premium	13.87	4.86
Average cost	21.37	12.36
Both Grades:		
Number sold	1,859	2,209
Par value	$20,022.00	$22,516.50
Premiums	43,384.50	19,094.75
Total sales	$63,406.50	$41,611.25
Average par	$10.77	$10.19
Average premium	23.34	8.64
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Add to total sales	$63,406.50	$41,611.25
Receipts for 466 admissions to upper gallery, each rehearsal, at 25c, $116.50, 24 rehearsals	2,796.00	
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Average receipts, 48 performances		2,246.12

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rcury, New Bedford, Mass.
Date

The Symphony Concerts.

Last evening 702 tickets for the Boston symphony orchestra concerts had been subscribed for. The financial success of the concerts is therefore assured.

Boston Evening Globe.
TWENTY-FOUR PAGES.
SUNDAY, SEPT. 21, 1890.

—Among the crowd of prominent people who secured some of the best seats for the Symphony rehearsals and concerts at the Music Hall last week, through their agents, Mr. Connelly and others, were Mrs. J. H. Sturgis, Mrs. George W. Wright, Mr. T. F. Cushing, Mrs. John L. Gardner, Mrs. John C. Phillips, Mr. Parsons, Mr. C. L. Lovering, Prof. Cross, Mr. Henry M. Whitney, Mrs. Robert C. Hooper Sr., Mr. William Farnsworth, the Ames, Mr. Candler of Brookline, Miss Cheney of Marlboro st., Mr. Kwyvet W. Sears, Mr. H. P. Bridge, Mr. W. H. Allen, Miss Heloise Hersey, Mrs. T. C. Loring of Brookline and Mr. W. G. Webb of Salem. The auction was attended by a larger number than last year, and the bidding was very lively. Mr. Ellis, with his assistants Mr. Comee and Mr. Hughes, were most assiduous in their difficult task of managing the financial part of the sales, and their promptness and courtesy were fully appreciated by every buyer.

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Inter-Ocean, Chicago, Ill.
Date 9/1

BOSTON SYMPHONY CONCERTS.

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POST, Hartford, Conn.
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Times, New York City.
Date 9/16

[10]

New-Milford [illegible] John P. Healy from Wm. [illegible] Locks.

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AND SEEMS RIGHT WILLING TO PAY HANDSOMELY FOR IT.

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Among the prominent bidders at to-day's sale were C. J. Connelly of the Adams House, Charles H. Thayer of the Parker House, Charles M. Cashin of Young's Hotel, George F. Wadsworth, presumably representing Col. Henry L. Higginson; George W. Stewart, manager of the Germania Band; Arthur Foote, Frank Capen Herrick, Levi C. Wade, President Mexican Central Railway; Prof. Royce of Harvard University, and E. S. Davis of Worcester.

Clipping from Sentinel
Fitchburg Mass
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Clipping from Times, Philadelphia Pa.
Date 9/16

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Clipping from Boston Herald
Date 9/16

BOSTON dotes on music. At the auction sale of symphony concert ticket the first four seat went for $162 each for the season's Friday afternoon rehearsals, or about $7 a seat for each performance, while the premiums for all the seats aggregated $10,000.

[illegible], Mass.
Date 9/16

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Date 9/17

The symphony concerts will be the fashionable musical craze in Boston this season. Although the price of seats has been raised, the demand is greater than ever. New Bedford music lovers have reason for gratitude to the Young Men's Christian Association, whose enterprise will afford the opportunity of hearing the great orchestra in New Bedford at fair prices. We don't see why this is not a Christian work, and exactly in the line of what the association ought to do for New Bedford.

Union, Springfield Mass.

Date 9/17

The Boston symphony concerts are to this fall more than ever the fashionable musical craze. There is to be a very lively competition for seats at the sale next week, although the price has been raised. No other city in the country supports such a series of concerts or is blessed with a better orchestra.

Clipping from Standard New Bedford Mass

Date 9/

THE SYMPHONY CONCERTS.—The sale of tickets to the Symphony Concerts has reached 958, leaving but 42 to get to make the concerts certainty. These will no doubt be secured very soon. A meeting of the committee to complete arrangements will be held Thursday even-

Clipping from Bee Lynn Mass

Date 9/16

The sale of Symphony rehearsal or Friday afternoon tickets, at auction, occurred Monday in Boston. The prices realized higher than ever before. The highest premium paid per seat was $150.

GAZETTE, Worcester Mass.

Date 9/17

At the auction of seats for the Boston Symphony Orchestra rehearsals in Music Hall, Boston, yesterday, Hon. Edward L. Pierce bought four seats at a premium of $9

Clipping from Bee Lynn Mass

Date 9/17

About $10,000 was realized in premiums Tuesday on the sale of the $7.50 seats for the Symphony concerts.

BOSTON HERALD.

TUESDAY, SEPT. 23, 1890.

AMUSEMENTS.

The Bostonians' Triumph in "Robin Hood."

"A Night Off," "Faust up to Date," "The Soudan," "City Directory," "The Two Orphans," "Castles in the Air," "The English Rose" and "Shamus O'Brien."

THE BOSTONIANS—"ROBIN HOOD."

The Bostonians were welcomed to their new operatic home in Music Hall last evening by an audience well calculated to remove any possible doubts as to the success of the new departure made by the company, or the value of the new opera of "Robin Hood."

The taking of this favorite auditorium for operatic uses was certainly a bold action on the part of Messrs. Karl, Macdonald and Barnabee, but if the opinions of their patrons of last evening rightly represent those of the musical public at large, the ventures of these artist managers will prove profitable alike to their own financial resources and to the standard entertainments of the city.

It is not likely that the three gentlemen who have thus added to the musical attractions of the city in a line that has been sadly neglected feel entirely satisfied with last night's fitting of the hall for its new uses; but they have to be congratulated upon the large measure of success that has attended the artists employed in preparing the stage settings, and with some slight additions the hall will prove a most acceptable home for presenting a repertoire of what is best in foreign cities as the opera comique

The familiar lines of the hall have been but little changed by the work done in preparation for the use of the Bostonians, as, if the ceiling has been lowered somewhat, the height of the auditorium has much of the appearance of a solidly constructed prosperity with a stage opening 34 feet in width, 27 feet in height, or similar in size to the openings of the Museum, Globe and Howard Athenæum theatres. This wall, which is of canvas screen, is decorated in a harmonious and appropriate design, the prevailing colors have been chosen with a view to harmonizing

The story of "Robin Hood" and that of the "Forty Thieves" were more familiar oftentimes than far more important matters, but it is possible that the generation of today does not concern itself with such frivolous subjects as the life of an outlaw whose existence is now denied, and of whom tradition only speaks. It may be well, therefore, to say that the plot concerns the efforts made by Robin Hood to claim, early in the 13th century, the title and estates of the earldom of Huntington, a claim to which, according to tradition, he had no small pretensions. The sheriff, who is custodian of the estates, endeavors to substitute as the earl a young country lout named Guy of Gisborne. Robin Hood makes the life of the sheriff miserable by rallying a hundred men about him in Sherwood Forest, from which retreat they make expeditions for booty throughout the country, robbing the rich and helping the poor, defrauding some and defending others. Of course, Robin Hood comes to his own, and his "merrie men" become good citizens in the finale of the opera, to finish up the story pleasantly.

Mr. Smith has certainly shown much skill in treating this romantic story, and he has used the characters of the Sheriff and Friar Tuck with admirable tact to enhance the humorous situation of his work. His lines are bright, and he has the knack of writing singable words in his lyrics. He has planned some mirth provoking situations, and the hand of a clever stage manager is shown in the business incidental to the leading scenes.

The music has been claimed to be the best yet written by an American musician for the comic opera stage, and last evening's hearing of the work amply justified the claim. Mr. De Koven proved himself a scholarly musician in his "Don Quixote," but in his "Robin Hood" he has shown himself to be possessed of a fertility of musical thought, a fund of tuneful themes and an originality in their treatment that stamps him as a peer of the world's composers in this line. "Robin Hood" overflows with good things musical, and though the limits of the usual hours of such performances were exceeded last evening it would be hard to say what should be sacrificed to reduce the performing time.

Mr. De Koven has produced an opera of the first merit, and has fitted the Bostonians to a nicety in all the work he has done. To recall the numbers which proved enjoyable even at this first hearing would be to give a catalogue of the several numbers of the work, and the fact that a round dozen of repetitions were imperatively demanded best stamps the value of the composer's labors. It is all good music, and the forms are so admirably varied that each number finds a happy contrast, and thus the interest is maintained continuously. The vocal and instrumental parts alike show the hand of a master, and, while the composer has made use of the variety end of the orchestra at times, he has done even this part of his work with skill and taste.

It is a credit to any company to place such an opera in its repertoire, but it is also a credit to any composer to have his opera produced by such a company. The Bostonians, as organized for this season, need not fear criticism in "Robin Hood," and the composer need have no fears of adverse criticism while the opera is given as it was last evening; for it was a source of enjoyment from overture to finale, and the big audience in attendance left no opportunity for doubt upon this question.

The title role is a very grateful one for a tenor, and Mr. Hoff has never been heard to better advantage than last evening. He has a particularly pretty serenade in the second act, which he sang with admirable effect, and necessarily repeated it. In the role of the Sheriff Mr. Barnabee is fitted to a nicety, and his entrance in his robes of office gained him a true Boston welcome, a hearty, spontaneous greeting to the scene of so many of his former triumphs that spoke volumes for the friendly feeling toward this artist in Boston. The role would fall far short of its full value in the hands of a comedian merely; it demands a most capable singer, and these demands were fully met by Mr. Barnabee. The sheriff's song of the first act is a gem in its way, and its singing was quickly redemanded, while his ditty in the disguise of a tinker, in the second act, with its ear-tickling refrain, made one of the notable successes of the evening.

Mr. Macdonald's figure suits the role of Little John capitally, and he made a most admirable success in his impersonation of the fellow-outlaw of Robin Hood, particularly in his scenes in the disguise of the mendicant friar. His song in praise of "Brown October Ale," a delightful piece of vocal writing, was sung as this artist has seldom sung before. It is exactly suited to him, and he gained a well deserved recall for his spirited and artistic interpretation of the number.

Mr. Cowles as Will Scarlet finds his best opportunity in the smith's song of the last act, which well deserved the hearty recognition of its merits shown by the audience. Mr. Frothingham is a veritable Friar Tuck who has stepped out of the story book to help out the company in this production. A better artist for the role could not be had, and the unctuous humor of the part was delightfully given by Mr. Frothingham. Mr. Peter Lang's defiance of all the rules of the Delsartian system of pose and gestures, as the country lout, Sir Guy, was deliciously funny, and he added a capital voice in many of the concerted numbers.

To come to the ladies, it may be said that it was a well contested effort for leading honors between Marie Stone as Maid Marion and Jessie Bartlett Davis as Allan-a-Dale. Both dazzled the audience by the brilliant vocal work they gave to the performance, and both made charming figures in the beautiful stage pictures of the production. Marie Stone never sung better than last evening, and the faultless method, the absolute trueness of her voice and her own exquisite taste as a singer were never more prominently shown. Her duet with Robin Hood in the first act created a sensation, and her beautiful Ida in the second act was a triumph of vocalization seldom surpassed by even this great artist. Jessie Bartlett Davis was a very manly Allan-a-Dale, and her lively song in the last act gained her a double encore. Grace Reals, the Annabel of the cast, showed no traces of being a debutante; and the company has gained an artist of high promise in her engagement. She has a singularly pleasing stage presence, is graceful and natural in all her movements, and uses a voice of lovely quality, with fine skill and effect. The minor role of Dame Durden was most acceptably filled by Josephine Bartlett. It is not alone as solo singers that talent is demanded in Robin Hood, for Mr. De Koven has written some concerted numbers that would go for little save in the hands of the best ensemble singers. An old English round in burlesque form for male voices and a madrigal are some of the best bits in this class of work done by the composer, and both these were [illegible] song. There were half a dozen other [illegible] good successes, of which it is [illegible] this morning. There [illegible] book of voices

The opera will be continued through the week, with evening performances and a matinee on Saturday. In accordance with the custom of this organization, where an opera is announced for a number of consecutive performances, the leading soprano, contralto and tenor roles will be shared by the different artists, and the arrangements for the week provide that Juliette Cordon shall sing "Maid Marion" tonight and Thursday and Saturday evenings. Flora Finlayson sings "Allan-a-Dale" on Thursday evening and at the Saturday matinee, and Ferdinand Schutz sings "Robin Hood" on Wednesday and Saturday evenings.

Boston Post

TUESDAY MORNING, SEPT. 23, 1890

MUSIC.

"ROBIN HOOD" IN MUSIC HALL.

The Bostonians began their season of '90-91 in Music Hall auspiciously last evening with a first performance here of "Robin Hood," a comic opera written and composed especially for them by Messrs. Harry B. Smith and Reginald DeKoven. There was a large audience present, and the stamp of approval was marked deep by the many encores and recalls. Less than a year ago, it will be remembered, the same company gave successfully another joint work by these gentlemen—"Don Quixote." This was hampered by a book not well adapted to the stage, but in "Robin Hood" Mr. Smith has acquitted himself much better, Mr. DeKoven showed then that he could make tuneful music, but he has improved over his former effort. Music Hall has never before had so good adjuncts in the matter of proscenium and stage settings for opera, while the company showed unusual care in training, both under Mr. S. L. Studley and the stage manager, Fred Dixon. Everything lent to the success of the following cast of characters:

Robin Hood	Edwin W. Hoff
High Sheriff of Nottingham	H. C. Barnabee
Little John	W. H. MacDonald
Will Scarlet	Eugene Cowles
Friar Tuck	George B. Frothingham
Sir Guy of Gisborne	Peter Lang
Allan-a-Dale	Jessie Bartlett Davis
Dame Durden	Josephine Bartlett
Annabel	Grace Reals
Maid Marion	Marie Stone

The plot and text are much better than either of Mr. Smith's former efforts—"The Begum" and "Don Quixote." The story lends itself more readily for stage purposes than the latter, while experience has done something. The words of the lyrics are pleasing as well as singable, and though neither the jests, dialogue nor situations are strikingly novel, there is something of a dash and go that help to carry the burden of the composer more easily.

Mr. Reginald DeKoven has made an advance on his previous labors, too, and has shown more restraint in overcrowding his ideas. His orchestration is always pleasing and wonderfully well done for the smaller orchestra of comic opera. His melodies are bright and catchy, though at times a trifle reminiscent, and he has cleverly followed some of the old English forms. The Milkmaid's Chorus and *Robin Hood's* solo, "So gayly the days pass by," the *Sheriff's* entrance song, the duet of *Maid Marion* and *Robin Hood* of the first act were all encored, while the quartette, "All is fair in love and war," is a dainty gem that deserved to be. *Will Scarlet's* solo, the Tinker's Chorus with accompaniment on pans and bells, the sextette, "See the merry lambkins play," and *Maid Marion's* song, were redemanded in the second act, as well as the lovely quartette and the spirited finale with its sensuous waltz theme. The third act has an armorer's song with the anvil that *Will Scarlet* was obliged to repeat, while *Allan-a-Dale's* solo, with chorus, "In olden times St. Swithin's chimes," proved the most popular number of the last act and was twice recalled. Mr. DeKoven has a slight tendency to recur to the waltz time, but it is only what many others have done before him. Much of his music is so much better than is usual—in fact, almost above the comic opera standard—that it is hardly fair to cavil.

To the performers high praise may be given and the *ensemble*, both in acting and singing. The single week that the opera was given in Chicago last season seemed to have removed any of the difficulties. Mr. Hoff was manly and strong as the gallant outlaw, ably seconded by Messrs. Cowles and MacDonald as *Will Scarlet* and *Little John*, the latter lending much spirit to the "Song of Brown October Ale." Mr. Barnabee's *High Sheriff* was very funny, as well as the *Friar Tuck* of Mr. Frothingham. Of the ladies, Miss Reals is the only new comer, and she sings prettily, with a sweet voice not over strong. Miss Stone renewed her former pleasing impressions. The *Allan-a-Dale* of Miss Davis was a picture fair to look upon, and was both sung and acted with much verve.

The opera will be continued through the week, but with several changes in the cast, Miss Corden replacing Miss Stone on Tuesday, Thursday and Saturday evenings, while the new tenor, Mr. Ferdinand Schulz, does *Robin Hood* Wednesday, Friday and Saturday. Miss Flora Finlayson will be heard as *Allan-a-Dale* Thursday and at the matinee. It is safe to predict a very successful season here that should not require any further call on the repertory than "Robin Hood."

Clipping from Union Springfield Mass

Date 9/23

The assured receipts for the Boston symphony concerts and rehearsals, the coming season, amount to nearly $108,000. The ticket sale last week was without precedent in the history of similar concert enterprises, and there is very little grumbling over the grabbing of tickets by rich people and speculators. There is no mistake about it—both in the tastes of the people and in the development of numbers, Boston is the musical center of the

TUESDAY MORNING, SEPT. 23, 1890.

DRAMATIC AND MUSICAL.

The Bostonians in "Robin Hood."

There has been much interest in the opening performance of the Bostonians this year, partly because of their appearance in a new opera and partly because of the venture in occupying Music Hall for the operatic performance instead of one of the theatres, as has formerly been the case. The use of Music Hall made an additional attraction for the city, and there were several very strong attractions at the theatres—notably at the theatre at which the Bostonians have usually appeared. Nevertheless there was a good audience present, as would naturally be the case from the favor which has always been extended this company—always a favorite here.

The stage of Music Hall was very attractive. The proscenium looks better in the evening than it appeared by daylight, and the scenery was well put on, the entire front of the hall looking as if it had always been arranged for theatrical or operatic performances. The seats in the hall being on a level prevented a good view from the rear of the hall, after footlights had been put in the front of the stage, and it was not always easy to hear all that was said or sung. Whether or not Music Hall is a success as a place of operatic venture can perhaps be better determined later in the week.

The opera itself was certainly a success. It is too long and will stand considerable judicious pruning. The waits were somewhat long, but not more so than is usual on first nights. Yet it was considerably after 11 o'clock before the final drop of the curtain. The plot of the opera is founded on the old story of "Robin Hood," but concerns principally the efforts of Robin Hood to claim the titles and estates of the Earl of Huntington, which are disputed by the Sheriff, who was the custodian of the estate. In order to enrich himself he attempts to substitute the Guy of Gisborne, who is to marry the Maid Marion. She, however, is in love with Robin Hood, who proves in the end to be the real Earl.

There can be little but praise accorded to Mr. De Koven for the music. The concerted numbers, both quartette and chorus, are real musical gems. The finales to the second and third act are grand. Some of them remind one of Arthur Sullivan's music, but it is all bright, sparkling and melodious. The harmony in the concerted numbers is very beautiful, particularly the chorus of journeymen tinkers, the bell song with chorus, the market scene at the opening and the chorus of milkmaids. The orchestration is well adapted, and as a whole there is much pleasure in listening to the work. There is no burlesque, no topical song, but all is legitimate opera, appealing to musical taste and feeling, and as such, very creditable to the composer.

The cast of the opera was as follows:

Robin Hood	Edwin W. Hoff
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Little John	W. H. MacDonald
Will Scarlet	Eugene Cowles
Friar Tuck	George B. Frothingham
Sir Guy of Gisborne	Peter Lang
Allan-a-Dale	Jessie Bartlett Davis
Dame Durden	Josephine Bartlett
Annabel	Grace Reals
Maid Marion	Marie Stone

In the part of Sheriff, Barnabee has a role particularly well adapted to him, and it was especially pleasing to note how well preserved is his voice after all the singing he has done in these last few years. It is apparently as strong and rich as it was when he delighted everybody on the concert stage with his humorous songs, and that same distinct articulation was apparent that always characterized Barnabee's impersonations. In this respect many other members of the company could well take pattern from him. There are many amusing situations, which he makes the best of, and the libretto is very funny. His song in the first act is a good one, and with the milkmaids he has a very effective number. Mr. Hoff was in good voice and made the part of Robin Hood one of the best of the evening. He was encored after his entrance song, and his duet with Miss Stone was well sung, and this is true to a large extent of all his numbers. Mr. Frothingham was very witty as the Friar, and after luring recreant Robin from prison by an exchange of garments, and being threatened with instant execution on being discovered by the Sheriff, his imitation of Cardinal Richelieu in threatening the excommunication of all who came within the sacred circle was very amusing and provoked peals of laughter. Messrs. MacDonald and Cowles were in excellent voice, and MacDonald's song of the "Brown October Ale," and the song of Cowles with anvil accompaniment, were both very effective.

Miss Stone was in excellent voice, and the opera did not make extravagant demands upon her. She displayed some excellent costumes, was equally good in songs or ensemble, and received several bouquets. In fact, there were flowers galore all the evening, and the members of the company who did not receive them were the exception. Jessie Bartlett Davis was charming, as usual. She is always an artist; her bell song was one of the best things in the opera, and her rendition of it the most artistic thing of the evening. Miss Grace Reals made her first appearance as Annabel. There was not much for her to do. She has a pleasing stage presence and, with experience and a better opportunity to display her ability than was afforded in this opera, will make a desirable accession to the company. There will be some changes in the cast during the week. Schutz, the new tenor, appears in place of Hoff Wednesday, Friday and Saturday evenings. Juliette Cordon appears this evening, Thursday and Saturday evenings in place of Miss Stone, and Flora Finlayson Thursday evening and Saturday matinee instead of Jessie Bartlett Davis.

THE MUSICAL COURIER.

—A WEEKLY PAPER—

NEW YORK, WEDNESDAY, SEPTEMBER 24, 1890.

—BOSTON, September 15, 1890.—The sale of seats for the Boston Symphony Orchestra rehearsals was not so well attended as last year, but prices were higher. Two seats sold at $115 premium for each, and Mr. Charles H. Thayer bid off two seats at $125 each, making $137 for a seat, which is the highest price ever paid at the auction sales. Later in the day $150 premium was paid for each of four end seats in the tenth row.

Clipping from Standard New Bedford Mass

Date 9/23

THE SYMPHONY CONCERTS.—A series of concerts by the justly celebrated Boston Symphony Orchestra is now an assured thing in this city, and two concerts will be given as previously announced. Something over 735 tickets have been subscribed for, and those who have not already done so, but intend to, would do well to consult the advertisement in another column, and subscribe at once.

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[11]

Clipping from Courier, New Bedford, Mass.

Date 9/17

The symphony concerts will be the fashionable musical craze in Boston this season. Although the price of seats has been raised, the demand is greater than ever. New Bedford music lovers have reason for gratitude to the Young Men's Christian Association, whose enterprise will afford the opportunity of hearing the great orchestra in New Bedford at fair prices. We don't see why this is not a Christian work, and exactly in the line of what the association ought to do for New Bedford.

Clipping from Union, Springfield Mass.

Date 9/17

The Boston symphony concerts are this fall more than ever the fashionable musical craze. There is to be a very lively competition for seats at the sale next week, although the price has been raised. No other city in the country supports such a series of concerts or is blessed with a better orchestra.

Clipping from Standard New Bedford Mass

Date 9/

THE SYMPHONY CONCERTS.—The sale of tickets to the Symphony Concerts has reached 858, leaving but 42 to get to make the concerts a certainty. These will no doubt be secured very soon. A meeting of the committee to complete arrangements will be held Thursday evening.

Clipping from Bee Lynn Mass

Date 9/16

The sale of Symphony rehearsal or Friday afternoon tickets, at auction, occurred Monday in Boston. The prices averaged higher than ever before. The highest premium paid per seat was $150.

Clipping from GAZETTE, Worcester, Mass.

Date 9/17

At the auction of seats for the Boston Symphony Orchestra rehearsals in Music Hall, Boston, yesterday, Hon. Edward L. Davis bought four seats at a premium of $9

Clipping from Bee Lynn Mass

Date 9/17

About $10,000 was realized in premiums Tuesday on the sale of the $7.50 seats for Boston Symphony concerts.

BOSTON HERALD.

TUESDAY, SEPT. 23, 1890.

AMUSEMENTS.

The Bostonians' Triumph in "Robin Hood."

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THE BOSTONIANS—"ROBIN HOOD."

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The taking of this favorite auditorium for operatic uses was certainly a bold action on the part of Messrs. Karl, Macdonald and Barnabee, but if the opinions of their patrons of last evening rightly represent those of the musical public at large, the venture of these artist managers will prove profitable alike to their own financial resources and to the standard entertainments of the city.

It is not likely that the three gentlemen who have thus added to the musical attractions of the city in a line that has been sadly neglected feel entirely satisfied with last evening's fitting of the hall for its new uses; but they are to be congratulated upon the very large measure of success that has attended the artists employed in preparing the new stage settings, and with some slight additions the hall will prove a most acceptable place for presenting a repertoire of what is known in foreign cities as the opera comique school.

The familiar lines of the hall have been greatly changed by the work done in preparing it for the use of the Bostonians, as, if the eye does not wander too far skyward, the stage end of the auditorium has much of the appearance of a solidly constructed proscenium wall, with a stage opening 34 feet in width by 28 feet in height, or similar in size to the stage openings of the Museum, Globe and Hollis Street theatres. This wall, which is but a vast canvas screen, is decorated in a well worked out and appropriate design, in which the prevailing colors have been [illegible] with a view to harmonizing with the general scheme of color of the auditorium. The proscenium boxes have been removed, and the space occupied by them filled in with a solid wall, which adds greatly to the appearance of the stage. The auditorium is well lighted by an increased number of incandescent electric lamps, and is stocked with scenery suited to the opera of last evening; the mechanical appliances appearing to be calculated to meet all the demands of such performances.

The attraction of the opening night, the comic opera "Robin Hood," written and composed for the company by Harry B. Smith and Reginald DeKoven, proved to be altogether worthy the high praise given it by those who heard its original production in Chicago last June, and the great reception it got last evening settled its popularity with Boston audiences. The cast given the opera last evening was as follows: High sheriff of Nottingham, H. C. Barnabee; Robin Hood, Edwin Hoff; Little John, W. H. Macdonald; Will Scarlet, Eugene Cowles; Friar Tuck, George Frothingham; Sir Guy of Gisborne, Peter Lang; Allan-a-Dale, Jessie Bartlett Davis; Annabel, Grace Reals; Dame Durden, Josephine Davis; Maid Marion, Marie Stone.

To the boys and girls of a half-century ago the story of "Robin Hood" and that of the "Forty Thieves" were more familiar oftentimes than far more important matters, but it is possible that the generation of today does not concern itself with such frivolous subjects as the life of an outlaw whose existence is now denied, and of whom tradition only speaks. It may be well, therefore, to say that the plot concerns the efforts made by Robin Hood to claim, early in the 13th century, the title and estates of the earldom of Huntington, a claim to which, according to tradition, he had no small pretensions. The sheriff, who is custodian of the estates, endeavors to substitute as the earl a young country lout named Guy of Gisborne. Robin Hood makes the life of the sheriff miserable by rallying a hundred men about him in Sherwood Forest, from which retreat they make expeditions for booty throughout the country, robbing the rich and helping the poor, defrauding some and defending others. Of course, Robin Hood comes to his own, and his "merrie men" become good citizens in the finale of the opera, to finish up the story pleasantly.

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All in all "Robin Hood," as given by the Bostonians, is opera by an American which should be heard by all Americans who are willing to recognize merit whenever and wherever they find it. The story is good, bright and clean, the music is such that it can be listened to again and again with growing respect and admiration for the composer, and the whole opera is put upon the stage with a degree of skill, taste and judgment highly creditable to Stage Manager Fred Dixon.

"Robin Hood" is announced as the bill of the present week, with evening performances and a matinee on Saturday. In accordance with the custom of this organization, where an opera is announced for a number of consecutive performances, the leading soprano, contralto and tenor roles will be shared by the different artists, and the arrangements for the week provide that Juliette Cordon shall sing "Maid Marion" tonight and Thursday and Saturday evenings. Flora Finlayson sings "Allan-a-Dale" on Thursday evening and at the Saturday matinee, and Ferdinand Schutz sings "Robin Hood" on Wednesday and Saturday evenings.

Boston Post

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MUSIC.

"ROBIN HOOD" IN MUSIC HALL.

The Bostonians began their season of '90-91 in Music Hall auspiciously last evening with a first performance here of "Robin Hood," a comic opera written and composed especially for them by Messrs. Harry B. Smith and Reginald DeKoven. There was a large audience present, and the stamp of approval was marked deep by the many encores and recalls. Less than a year ago, it will be remembered, the same company gave successfully another joint work by these gentlemen—"Don Quixote." This was hampered by a book not well adapted to the stage, but in "Robin Hood" Mr. Smith has acquitted himself much better. Mr. DeKoven showed then that he could make tuneful music, but he has improved over his former effort. Music Hall has never before had so good adjuncts in the matter of proscenium and stage settings for opera, while the company showed unusual care in training, both under Mr. S. L. Studley and the stage manager, Fred Dixon. Everything lent to the success of the following cast of characters:

Robin Hood	Edwin W. Hoff
High Sheriff of Nottingham	H. C. Barnabee
Little John	W. H. MacDonald
Will Scarlet	Eugene Cowles
Friar Tuck	George B. Frothingham
Sir Guy of Gisborne	Peter Lang
Allan-a-Dale	Jessie Bartlett Davis
Dame Durden	Josephine Bartlett
Annabel	Grace Reals
Maid Marion	Marie Stone

The plot and text are much better than either of Mr. Smith's former efforts—"The Begum" and "Don Quixote." The story lends itself more readily for stage purposes than the latter, while experience has done something. The words of the lyrics are pleasing as well as singable, and though neither the jests, dialogue nor situations are strikingly novel, there is something of a dash and go that help to carry the burden of the composer more easily.

Mr. Reginald DeKoven has made an advance on his previous labors, too, and has shown more restraint in overcrowding his ideas. His orchestration is always pleasing and wonderfully well done for the smaller orchestra of comic opera. His melodies are bright and catchy, though at times a trifle reminiscent, and he has cleverly followed some of the old English forms. The Milkmaid's Chorus and *Robin Hood's* solo, "So gayly the days pass by," the *Sheriff's* entrance song, the duet of *Maid Marion* and *Robin Hood* of the first act were all encored, while the quartette, "All is fair in love and war," is a dainty gem that deserved to be. *Will Scarlet's* solo, the Tinker's Chorus with accompaniment on pans and bells, the sextette, "See the merry lambkins play," and *Maid Marion's* song, were redemanded in the second act, as well as the lovely quartette and the spirited finale with its sensuous waltz theme. The third act has an armorer's song with the anvil that *Will Scarlet* was obliged to repeat, while *Allan-a-Dale's* solo, with chorus, "In olden times St. Swithin's chimes," proved the most popular number of the last act and was twice recalled. Mr. DeKoven has a slight tendency to recur to the waltz time, but it is only what many others have done before him. Much of his music is so much better than is usual—in fact, almost above the comic opera standard—that it is hardly fair to cavil.

To the performers high praise may be given and the *ensemble*, both in acting and singing. The single week that the opera was given in Chicago last season seemed to have removed any of the difficulties. Mr. Hoff was manly and strong as the gallant outlaw, ably seconded by Messrs. Cowles and MacDonald as *Will Scarlet* and *Little John*, the latter lending much spirit to the "Song of Brown October Ale." Mr. Barnabee's *High Sheriff* was very funny, as well as the *Friar Tuck* of Mr. Frothingham. Of the ladies, Miss Reals is the only new comer, and she sings prettily, with a sweet voice not over strong. Miss Stone renewed her former pleasing impressions. The *Allan-a-Dale* of Miss Davis was a picture fair to look upon, and was both sung and acted with much verve.

The opera will be continued through the week, but with several changes in the cast, Miss Corden replacing Miss Stone on Tuesday, Thursday and Saturday evenings, while the new tener, Mr. Ferdinand Schulz, does *Robin Hood* Wednesday, Friday and Saturday. Miss Flora Finlayson will be heard as *Allan-a-Dale* Thursday and at the matinee. It is safe to predict a very successful season here that should not require any further call on the repertory than "Robin Hood."

Clipping from Union Springfield Mass

Date 9/23

The assured receipts for the Boston symphony concerts and rehearsals, the coming season, amount to nearly $108,000. The ticket sale last week was without precedent in the history of similar concert enterprises, and there is very little grumbling over the grabbing of tickets by rich people and speculators. There is no mistake about it—both in the tastes of the people and in the development of musicians, Boston is the musical center of the country.

Boston Journal.

TUESDAY MORNING, SEPT. 23, 1890.

DRAMATIC AND MUSICAL.

The Bostonians in "Robin Hood."

There has been much interest in the opening performance of the Bostonians this year, partly because of their appearance in a new opera and partly because of the venture in occupying Music Hall for the operatic performance instead of one of the theatres, as has formerly been the case. The use of Music Hall made an additional attraction for the city, and there were several very strong attractions at the theatres—notably at the theatre at which the Bostonians have usually appeared. Nevertheless there was a good audience present, as would naturally be the case from the favor which has always been extended this company—always a favorite here.

The stage of Music Hall was very attractive. The proscenium looks better in the evening than it appeared by daylight, and the scenery was well put on, the entire front of the hall looking as if it had always been arranged for theatrical or operatic performances. The seats in the hall being on a level prevented a good view from the rear of the hall, after footlights had been put in the front of the stage, and it was not always easy to hear all that was said or sung. Whether or not Music Hall is a success as a place of operatic venture can perhaps be better determined later in the week.

The opera itself was certainly a success. It is too long and will stand considerable judicious pruning. The waits were somewhat long, but not more so than is usual on first nights. Yet it was considerably after 11 o'clock before the final drop of the curtain. The plot of the opera is founded on the old story of "Robin Hood," but concerns principally the efforts of Robin Hood to claim the titles and estates of the Earl of Huntington, which are disputed by the Sheriff, who was the custodian of the estate. In order to enrich himself he attempts to substitute the Guy of Gisborne, who is to marry the Maid Marion. She, however, is in love with Robin Hood, who proves in the end to be the real Earl.

There can be little but praise accorded to Mr. De Koven for the music. The concerted numbers, both quartette and chorus, are real musical gems. The finales to the second and third act are grand. Some of them remind one of Arthur Sullivan's music, but it is all bright, sparkling and melodious. The harmony in the concerted numbers is very beautiful, particularly the chorus of journeymen tinkers, the bell song with chorus, the market scene at the opening and the chorus of milkmaids. The orchestration is well adapted, and as a whole there is much pleasure in listening to the work. There is no burlesque, no topical song, but all is legitimate opera, appealing to musical taste and feeling, and as such, very creditable to the composer.

The cast of the opera was as follows:

Robin Hood	Edwin W. Hoff
High Sheriff of Nottingham	H. C. Barnabee
Little John	W. H. MacDonald
Will Scarlet	Eugene Cowles
Friar Tuck	George B. Frothingham
Sir Guy of Gisborne	Peter Lang
Allan-a-Dale	Jessie Bartlett Davis
Dame Durden	Josephine Bartlett
Annabel	Grace Reals
Maid Marion	Marie Stone

In the part of Sheriff, Barnabee has a role particularly well adapted to him, and it was especially pleasing to note how well preserved is his voice after all the singing he has done in these last few years. It is apparently as strong and rich as it was when he delighted everybody on the concert stage with his humorous songs, and that same distinct articulation was apparent that always characterized Barnabee's impersonations. In this respect many other members of the company could well take pattern from him. There are many amusing situations, which he makes the best of, and the libretto is very funny. His song in the first act is a good one, and with the milkmaids he has a very effective number. Mr. Hoff was in good voice and made the part of Robin Hood one of the best of the evening. He was encored after his entrance song, and his duet with Miss Stone was well sung, and this is true to a large extent of all his numbers. Mr. Frothingham was very witty as the Friar, and after luring recreant Robin from prison by an exchange of garments, and being threatened with instant execution on being discovered by the Sheriff, his imitation of Cardinal Richelieu in threatening the excommunication of all who came within the sacred circle was very amusing and provoked peals of laughter. Messrs. MacDonald and Cowles were in excellent voice, and MacDonald's song of the "Brown October Ale," and the song of Cowles with anvil accompaniment, were both very effective.

Miss Stone was in excellent voice, and the opera did not make extravagant demands upon her. She displayed some excellent costumes, was equally good in songs or ensemble, and received several bouquets. In fact, there were flowers galore all the evening, and the members of the company who did not receive them were the exception. Jessie Bartlett Davis was charming, as usual. She is always an artist; her bell song was one of the best things in the opera, and her rendition of it the most artistic thing of the evening. Miss Grace Reals made her first appearance as Annabel. There was not much for her to do. She has a pleasing stage presence and, with experience and a better opportunity to display her ability than was afforded in this opera, will make a desirable accession to the company. There will be some changes in the cast during the week. Schutz, the new tenor, appears in place of Hoff Wednesday, Friday and Saturday evenings. Juliette Cordon appears this evening, Thursday and Saturday evenings in place of Miss Stone, and Flora Finlayson Thursday evening and Saturday matinee instead of Jessie Bartlett Davis.

THE MUSICAL COURIER.

—A WEEKLY PAPER—

NEW YORK, WEDNESDAY, SEPTEMBER 24, 1890.

——BOSTON, September 15, 1890.—The sale of seats for the Boston Symphony Orchestra rehearsals was not so well attended as last year, but prices were higher. Two seats sold at $115 premium for each, and Mr. Charles H. Thayer bid off two seats at $125 each, making $137 for a seat, which is the highest price ever paid at the auction sales. Later in the day $150 premium was paid for each of four end seats in the tenth row.

Clipping from Standard New Bedford Mass

Date 9/23

THE SYMPHONY CONCERTS.—A series of concerts by the justly celebrated Boston Symphony Orchestra is now an assured thing in this city, and two concerts will be given as previously announced. Something over 735 tickets have been subscribed for, and those who have not already done so but intend to, would do well to consult the advertisement in another column, and subscribe at once.

[12]

Boston Daily Globe.

"ROBIN HOOD" IN OPERA.

Opera in Music Hall is not an absolute novelty. Parepa Rosa and Patti, at the head of lyric companies, have warbled to delighted multitudes within its walls. But not until the present time has there been any adequate endeavor to gain there the stage effects and accessories that add so much to the significance of a theatre's offering. It has been reserved for the Bostonians to make, so far as footlight space and appliances are concerned, a remarkably well equipped lyric temple.

A lofty proscenium, to all appearance solid and substantial, and by no means unattractive, sets apart the singers from the auditors. A handsome garnet curtain, drawn together from the sides as at the Tremont, is brought into requisition. The stage is almost as large as that of the Boston Museum, and there seems to be nothing to prevent as elaborate a scenic display as any opera in the Bostonians' repertory can need.

The English opera season of four weeks began yesterday evening with the first production in this city of a new lyric work, devised by two young Americans. It is called, "Robin Hood," and Mr. Reginald De Koven and Harry B. Smith, who devised "The Begum" and "Don Quixote," are its authors. It may certainly be said that the Bostonians made a most pronounced success in the new opera, and that the opera itself merits very high praise.

"Robin Hood" is a great lyric achievement. It is hardly too much to say that it is the best American opera that has yet found a hearing. "Don Quixote" was a very great advance on "The Begum," and "Robin Hood" is very decidedly superior to "Don Quixote" The story is more continuously interesting, the scene more varied, characteristic and appropriate. Not that the composer always seems original. There are hints of

German Waltz Rhythms

in the finales, and more than suggestions of other things here and there—in one chorus for instance, the first strain is absolutely identical with Bunthorne's ditty in "Patience," beginning "Now go to him and say to him."

But for all this there is made glorious amends. From the chorus of May-day dancers, which gayly begins the scene, until the finale of the closing act, "Robin Hood" is rich in well contrasted melody. Old English madrigals and glees have evidently been carefully studied by Mr. De Koven, and he has gained in this delightful line of composition many a charming effect. The very spirit of the time is caught, also, in Little John's song in praise of "brown October ale"; there is a yeoman's chorus, with its "zoum-zoum" accompaniment in simulation of twanging bowstring that is uniquely effective; and another chorus, with "chime" accompaniment, in the closing act quite worthy to rank with it in excellence. A droll "round" in the second act also merits special mention and praise. Of course the principals all have their vocal opportunities, and these are very good. But for the most part the great, the characteristic excellence of "Robin Hood" is to be found in its concerted music.

Harry Smith has managed to utilize in a clever way incidents from the ballad and legend story of the adventures of the bold Robin Hood and his merry men. Perhaps Guy of Gisborne is a trifle inconsistent, but most of the personages are cleverly drawn and very well sustained.

The scene takes one to Sherwood forest and Nottingham. Robin Hood is here seen as no mere outlaw, but as the rightful claimant to the title of Earl of Huntingdon, and the estates thereto appertaining. A sly sheriff, who is custodian of the estates, endeavors to substitute as the earl a young country lad named Guy of Gisborne. The gallant yeomen trick the sheriff, but are tricked in their turn, through "love and jealousy." However, a mandate from his majesty home from the crusades, sets matters right, and the curtain falls on the "proper picture." The dialogue is generally bright and to the point, and Barnabee brings it very decidedly "up to date" by certain sayings designed to amuse a latter-day audience, and that certainly succeed in so doing. Once in a while a modern-looking costume is to be noted, very pretty, always; but for the most part the attire is entirely

In Keeping with the Time,

and decidedly picturesque are many of the groupings.

Perhaps it was the presence of a large company of friends—perhaps it was the feeling of buoyancy and spirit incident upon a "first night" at home with a new opera which the singers believed to be assured of success. Whatever the cause, it is certain that the Bostonians never sang better nor acted with more life and "go." Mr. Hoff, as Robin Hood, was animated to a degree; Mr. Barnabee's drollery, as the Sheriff, was uncommonly mirth-provoking. Marie Stone was in excellent voice, and Maid Marian in her hands counted for its full value in the opera. The skill and vocal endowments of Jesse Bartlett Davis were effectively illustrated in her Allan-a-dale—a handsome yeoman indeed she made him. A very agreeable impression was made by one of the new "Bostonians," Miss Grace Reals, who took the part of Annabel. The lady comes from the capital of Ohio. She has made herself well liked in several of the larger cities of the West, and with her handsome face and figure, graceful manner and clear, rich voice, is certainly a notable acquisition to the forces of the company. Mr. McDonald, as Little John and Mr. Cowles, were excellent both. Mr. Frothingham proved a capital Friar Tuck; and Peter Lang's Guy of Gisborne was very well conceived and well costumed.

Chorus as well as principals seemed to be nerved to do "the best possible." There was not a hitch nor a halt in all their work, and some of it was decidedly difficult—the finale of the second act, for instance, with its oddly effective "break." Mr. Studley's orchestra was never heard to finer advantage.

Tonight "Robin Hood" again, and this time Miss Corden as Maid Marian. The new tenor, Ferdinand Schutz, is to sing the title role on Wednesday evening. The opera is to be sung all the week. Its reception last night was extremely cordial; rededemands were the order of the evening, and there was a double encore for the bell song after 11 o'clock. If these things do not imply continued great success for "Robin Hood" in Boston then indeed will all signs fail in the lyric world.

BOSTON DAILY ADVERTISER.
Established 1813.

TUESDAY MORNING, SEPT. 29, 1890.

THE NEW OPERA "ROBIN HOOD" AT MUSIC HALL.

Again the muse of opera has sought refuge in Music Hall, where so many Italian *prime donne* have dismembered "Trovatore," "Lucia," and other tonal masterworks, that could be compressed into one garden and one chamber scene in seasons gone by. One can sincerely compliment the Bostonians on being far more thorough in their accessaries than their fragment-giving predecessors. The new American opera was given with good setting, and of course regarding the quality of the vocal work of this company there is no longer any question.

The subject of "Robin Hood" although so old, is quite new to the modern operatic repertoire, and yields material enough for vivacity as well as for more serious treatment. It has taken so many shapes in literature, from chapters in Kingsley's "Hereward, the Wake" to the popular old ballads, that it might be given in almost as many phases of musical treatment as "Faust" has been. Mr. de Koven has given both a bright and an earnest side to his work, and has produced an opera not unworthy to succeed his previous two, and one which causes the reviewer to hope for a characteristically American work from his hand eventually. "The Courtship of Myles Standish," for example, would yield more humor than the subject of "Robin Hood" has done to the pen of the librettist, and would be more truly American. Mr. Harry B. Smith has not been so uniformly successful in this as in his previous works; a rightful and a wrongful heir, a sweetheart disguised in male attire, and a troubadour serenading the wrong lady and thereby causing jealousy to the wrong man, are not incidents which charm by any inherent novelty, and the only excuse for their introduction is that the public have become addicted to them by long use.

Nevertheless, the action was pleasing, if not original, and Mr. Smith's verses flowed as fluently as ever. The stage was at times a trifle overcrowded, and occasionally a performer would attach himself involuntarily to some of the scenic properties, but it was by all odds the finest setting of opera that Music Hall has yet held within its classic walls.

In the music Mr. de Koven has excelled himself. Solomon's ancient saying (probably occasioned by his long attendance on comic opera in Jerusalem), "There is no new thing under the sun," must always be borne in mind in speaking of the music of this school. The music of Audran is reminiscent, Strauss' works bear family resemblances to others, and Suppé has not opened a new musical mine recently, therefore we need not mind the fact that the finale of the third act of "Robin Hood" is cousin german to "Faust," that Frederic Clay's ghost hovered over some measures of the second act, or that Wagner himself appeared with his "Waldesweben" (in a thin solution) in the prelude to the second act; suffice it to say that it was all very delicate, graceful and charmingly put together, and the orchestration (which, of course, lost nothing at the hands of Mr. S. L. Studley) was throughout musicianly. In this last matter, however, one may complain of a slight excess in the matter of fanfares; Mr. de Koven seems to have altered a well-known whist rule into "When in doubt play trumpets," and these instruments are constantly giving or answering signals. Next in the affections of the composer is the glockenspiel (the bell-chime), but as this is sugary and attractive the public will not quarrel with it, and indeed the two chief successes of the evening were in choruses with bell attachment, the first of which, the "Tinker's Chorus," reminded of Suppe's "Cooper's Chorus" in "Boccaccio."

The composer has succeeded admirably in catching the old English style and the pastoral ease—"Oh see the lambkins play," thanks both to librettist and composer, was as witty a "catch" as has been written in America, and the quartette following the serenade, "A Troubadour Sang to His Love," may hold its own beside anything of the kind in the Sullivan light operas. It is such numbers as these that lead me to class Mr. de Koven as the best of the native composers of comic opera.

Naturally some of the enthusiasm which bubbled over all through the opera, was of a personal nature, and floral tributes fell like leaves on Vallombrosa. Mr. Barnabee-Mr. MacDonald, Mr. Cowles, Mr. Frothingham and Mr. Hoff, Mrs. Davis, Miss Bartlett, and Miss Stone, were all pressed to the Bostonians heart with fervor, and Mr. Lang and Miss Reals were not forgotten either. It would be prolix to speak of all of the attractive numbers they sang; a few examples may suffice, and Mr. Cowles "Armorers Song," Miss Stone's "Neath Greenwood Trees," and Mr. MacDonald's "Nut brown Ale," were all worthy compositions and splendidly sung. Mr. Barnabee unfortunately did not have any very telling numbers in his part, nor any great chance to be humorous either, unless singing with a halter around his neck he considered humorous. Altogether the opera is likely to be a success, but it will not be because of any mirth-provoking qualities which it possesses, but rather because it has plenty of very graceful music, all of it thorough enough to win the critic, and most of it tuneful enough to please even the auditor who desires to whistle his reminiscences on his homeward way.

LOUIS C. ELSON.

The Bostonians: "Robin Hood."

In the Music Hall, on Monday night, the Bostonians began a season of four weeks with the new operetta in three acts, written for them by Messrs. Reginald De Koven and Harry B. Smith, entitled "Robin Hood." Some remarks on the attempted transformation of the hall into a theatre are in order. Scene painters, gas and electric light fitters and stage carpenters have apparently done all that was possible in the way of theatric equipment. A neatly devised and skilfuly executed proscenium frame has been set up, with working pieces carried out so as to make a sure screen on the sides. The top reaches to the sounding board, the presence of which prevents the erection of that great convenience in regular theatres, the fly gallery. A divided curtain which draws together is hung in the frame. For lighting, there are footlights and calcium and electric apparatus in the wings. The orchestra is on the floor. If it were possible to set the floor seats on an inclined plane, the spectators seated beyond the tenth row would doubtless be better satisfied. But such a contrivance would be very awkward, and, perhaps, might not be permitted by the authorities. There is more than compensation for these slight deficiencies in the admirable acoustic properties of the hall. It was apparent on Monday night that the performers, as a rule, failed to appreciate the perfection of the apartment, large as it is, as a place for hearing. They exerted themselves to sing as though they were in a great theatre, with all the disadvantages of an immense space behind and overhead to fill as well as that on the other side of the footlights. Perhaps some of this unnecessary stress was due to Mr. Studley, who, in his direction of the orchestra, seemed to know but two dynamic degrees—*mezzo forte* and *forte*.

"Robin Hood" shows the qualities which entitled "Don Quixote," by the same authors, to favorable consideration. The story is good, to begin with. The famous man, Robin Hood, has long been the joy not only of English ballad singers, according to the familiar couplet, but of every English-speaking child who has not yet been subjected to the literary discipline which places all romance on an Index Expurgatorius. Mr. Smith has wrought a pretty story from the materials of the legend, and has decorated it with much clever versifying. His wit may not daze with its brightness, nor his humor drive one into hysterics by its exuberance, but in both elements it is neat and clean, and brevity is a specially commendable feature.

Mr. De Koven's music is throughout full of pleasing qualities. It is tuneful, agreeable and expressively harmonized and effectively instrumented. A distinguishing merit of his coloring is its transparency. He is economic of his resources, which are about the same as are employed by modern French comic opera writers, whose methods, in fact, he has seemed to follow. The music includes many bits of imitation of forms largely affected by English composers of the last century, the madrigal and the glee for examples. In deference to the fashion of these days, he often deserts the polyphonic for the homophonic style, and to a neat bit of part-writing will succeed a movement in galop or waltz form. At this moment it is impossible to select portions for special mention.

The performance on Monday night was with this cast:

Robin Hood	Edwin Hoff
High Sheriff of Nottingham	H. C. Barnabee
Little John	W. H. Macdonald
Will Scarlet	Eugene Cowles
Friar Tuck	George Frothingham
Sir Guy of Gisborne	Peter Lang
Allan-a-Dale	Jessie Bartlett Davis
Annabel	Grace Reals
Dame Durden	Josephine Bartlett
Maid Marion	Marie Stone

The several ladies and gentlemen named are already so well known here (with a single exception) that the bare record is about all that is needed to convey to the connoisseur an idea of the performers. At any rate, beyond a general statement that the performers acquitted themselves of their tasks according to their individual powers, creditably and with satisfaction, comment is out of the question. The exception is Miss Reals, who is brand-new to the stage. She has every reason to feel encouraged to continue the career on which she has entered. Her voice is light but of very sweet quality, and her appearance is very pleasing. There is a chorus of fresh and well trained voices, and the physical eye is pleased, though the archæological mind is shocked by a large assortment of pretty, spick span, picturesque dresses.

"Robin Hood" will be repeated every night and on Saturday afternoon of this week. The following changes in the cast are announced: For tonight and Thursday and Saturday nights, Miss Juliette Corden as Maid Marion; for tomorrow, Friday and Saturday nights, Ferdinand Schutz as Robin Hood; for Thursday night and Saturday afternoon Miss Flora Finlayson as Allan-a-Dale.

Clipping No.

Clipping from Worcester Mass

Date 9/2

The Boston Symphony Orchestra will return to Boston today, but Mr. Frank Kneisel, the leader, will meet Mr. Arthur Nikisch, the conductor, here this morning, and they will go to New York together.

Boston Daily Traveller

TUESDAY, SEPT. 30, 1890.

SINGLE COPIES THREE CENTS.

The first programme the Boston Symphony Orchestra will play this season is: Overture, "Fingal's Cave," Mendelssohn; double concerto for two violins, Bach (Messrs. Kneisel and Loeffler); Symphony, No. 3 (Heroic) Beethoven. This programme is chosen out of respect to the memory of Otto Dresil.

THE BOSTON FIELD.

BOSTON, SUNDAY, SEPT. 28, 1890.

MR. NIKISCH ARRIVES.

Mr. Nikisch has arrived; now let the band play. The successful and popular leader of the Symphony orchestra has returned to the scenes of last season's triumphs, and will soon have his trained musicians rehearsing those selections which will be the joy of the music-lover and "the thing" for the society belle and her mamma to praise and converse about during the winter, as they (the selections, not the music-lover or the belle) are bowed and blown from the instruments in front of Beethoven on the Music hall stage.

MUSIC HALL OF THE FUTURE.

Will It Be a Permanent Temple of Opera and Look Like a Theatre?

A contemporary yesterday spoke of the remored plan to turn Music hall into an Academy of Music, and frowned upon it.

The rumor in full, if it be true, is something as follows: It was neither denied nor affirmed by those who were yesterday interrogated in the matter. It seems to be pretty well-grounded, in any event, and this is what it sounds like.

It is said that the Bostonians will next season give a season of operas in Music hall lasting forty weeks; that next summer the hall will be remodelled by putting the stage at the other end, by raising the floor like that of a theatre and by giving a "pitch" to the balconies; that Mr. Higginson is being urged to further the plan.

Those whom the rumor has reached naturally wonder what will become of the Symphony concerts if opera reigns on Saturday evening, and if Boston would brook the transformation of its hallowed Music hall into the form of an opera house.

This remains to be seen.

SUNDAY HERALD.

BOSTON, SEPTEMBER 28, 1890.

The following suggestion is submitted to Mr. Nikisch's consideration by "A believer in American music": We have some excellent American composers, and the cause of American music would be greatly helped by planning one programme containing works by American musicians only. There are a number of good overtures and symphonies that could be played, and there is a large list of classical songs to choose from. The latter should be sung by a singer of our own nationality. Mr. Calixa Lavallee of this city has a list of most of the principal orchestral works by American musicians.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, SEPT. 28, 1890.

The Boston Symphony orchestra will give their first out-of-town concert at Lowell some time in November. The pretty opera house there, where the concerts are given, will celebrate the first anniversary of its opening at that time. This theatre is built on the same plans as the Tremont Theatre.

—The first concert in the Kneisel quartet course, under the management of Mr. C. A. Ellis, will take place Oct. 20.

—Mr. Adamowski and Mr. R. C. Dixey of Beacon st.—one as a professional and the other now an amateur—upheld Boston's reputation as a musical centre in the best possible manner at Lenox last week. The violin of Mr. Adamowski seemed freshly inspired since its owner's return from Europe, and his solos were played as few other men can play. Mr. Dixey at the piano did some admirable work, and altogether their part in the week's entertainment and pleasure was very great. The Dixeys will remain through part of October, but Mr. Adamowski will shortly return to Boston to prepare for the Symphony concerts, where—next to Mr. Nikisch—he is the bright particular star.

Gazette SUNDAY MORNING EDITION.

BOSTON, SEPT. 28, 1890.

—Mr. and Mrs. Arthur Nikisch and family arrived in this city yesterday afternoon.

Clipping from Standard, New Bedford, M

Date 9/2

SALE OF SYMPHONY [illegible]

tickets for the Symphony concerts, Oct. 27, 1890, and March 10, 1891, was opened at the Opera House this morning at 10 o'clock. As early as yesterday afternoon George Lobdell, the ticket operator, took up his position at the door with nine assistants, and by remaining there all night and this morning secured the first ten positions. When the office opened today there was a line of about 40 persons in waiting, extending nearly to Sixth street, and at no time up to nearly 11 o'clock were there less than 25 in line. The receipts from sales up to this noon were over $1300, and still there are many more subscribers to come. The plat is open to subscribers three days longer.

[12]

Boston Daily Globe.

"ROBIN HOOD" IN OPERA.

Opera in Music Hall is not an absolute novelty. Parepa Rosa and Patti, at the head of lyric companies, have warbled to delighted multitudes within its walls. But not until the present time has there been any adequate endeavor to gain there the stage effects and accessories that add so much to the significance of a theatre's offering. It has been reserved for the Bostonians to make, so far as footlight space and appliances are concerned, a remarkably well equipped lyric temple.

A lofty proscenium, to all appearance solid and substantial, and by no means unattractive, sets apart the singers from the auditors. A handsome garnet curtain, drawn together from the sides as at the Tremont, is brought into requisition. The stage is almost as large as that of the Boston Museum, and there seems to be nothing to prevent as elaborate a scenic display as any opera in the Bostonians' repertory can need.

The English opera season of four weeks began yesterday evening with the first production in this city of a new lyric work, devised by two young Americans. It is called, "Robin Hood," and Mr. Reginald De Koven and Harry B. Smith, who devised "The Begum" and "Don Quixote," are its authors. It may certainly be said that the Bostonians made a most pronounced success in the new opera, and that the opera itself merits very high praise.

"Robin Hood" is a great lyric achievement. It is hardly too much to say that it is the best American opera that has yet found a hearing. "Don Quixote" was a very great advance on "The Begum," and "Robin Hood" is very decidedly superior to "Don Quixote" The story is more continuously interesting, the scene more varied, characteristic and appropriate. Not that the composer always seems original. There are hints of

German Waltz Rhythms

in the finales, and more than suggestions of other things here and there—in one chorus for instance, the first strain is absolutely identical with Bunthorne's ditty in "Patience," beginning "Now go to him and say to him."

But for all this there is made glorious amends. From the chorus of May-day dancers, which gayly begins the scene, until the finale of the closing act, "Robin Hood" is rich in well contrasted melody. Old English madrigals and glees have evidently been carefully studied by Mr. De Koven, and he has gained in this delightful line of composition many a charming effect. The very spirit of the time is caught, also, in Little John's song in praise of "brown October ale"; there is a yeoman's chorus, with its "zoum-zoum" accompaniment in simulation of twanging bowstring that is uniquely effective; and another chorus, with "chime" accompaniment, in the closing act quite worthy to rank with it in excellence. A droll "round" in the second act also merits special mention and praise. Of course the principals all have their vocal opportunities, and these are very good. But for the most part the great, the characteristic excellence of "Robin Hood" is to be found in its concerted music.

Harry Smith has managed to utilize in a clever way incidents from the ballad and legend story of the adventures of the bold Robin Hood and his merry men. Perhaps Guy of Gisborne is a trifle inconsistent, but most of the personages are cleverly drawn and very well sustained.

The scene takes one to Sherwood forest and Nottingham. Robin Hood is here seen as no mere outlaw, but as the rightful claimant to the title of Earl of Huntingdon, and the estates thereto appertaining. A sly sheriff, who is custodian of the estates, endeavors to substitute as the earl a young country lad named Guy of Gisborne. The gallant yeomen trick the sheriff, but are tricked in their turn, through "love and jealousy." However, a mandate from his majesty home from the crusades, sets matters right, and the curtain falls on the "proper picture." The dialogue is generally bright and to the point, and Barnabee brings it very decidedly "up to date" by certain sayings designed to amuse a latter-day audience, and that certainly succeed in so doing. Once in a while a modern-looking costume is to be noted, very pretty, always; but for the most part the attire is entirely

In Keeping with the Time,

and decidedly picturesque are many of the groupings.

Perhaps it was the presence of a large company of friends—perhaps it was the feeling of buoyancy and spirit incident upon a "first night" at home with a new opera which the singers believed to be assured of success. Whatever the cause, it is certain that the Bostonians never sang better nor acted with more life and "go." Mr. Hoff, as Robin Hood, was animated to a degree; Mr. Barnabee's drollery, as the Sheriff, was uncommonly mirth-provoking. Marie Stone was in excellent voice, and Maid Marian in her hands counted for its full value in the opera. The skill and vocal endowments of Jesse Bartlett Davis were effectively illustrated in her Allan-a-dale—a handsome yeoman indeed she made him. A very agreeable impression was made by one of the new "Bostonians," Miss Grace Reals, who took the part of Annabel. The lady comes from the capital of Ohio. She has made herself well liked in several of the larger cities of the West, and with her handsome face and figure, graceful manner and clear, rich voice, is certainly a notable acquisition to the forces of the company. Mr. McDonald, as Little John and Mr. Cowles, were excellent both. Mr. Frothingham proved a capital Friar Tuck; and Peter Lang's Guy of Gisborne was very well conceived and well costumed.

Chorus as well as principals seemed to be nerved to do "the best possible." There was not a hitch nor a halt in all their work, and some of it was decidedly difficult—the finale of the second act, for instance, with its oddly effective "break." Mr. Studley's orchestra was never heard to finer advantage.

Tonight "Robin Hood" again, and this time Miss Corden as Maid Marian. The new tenor, Ferdinand Schutz, is to sing the title role on Wednesday evening. The opera is to be sung all the week. Its reception last night was extremely cordial; rededemands were the order of the evening, and there was a double encore for the bell song after 11 o'clock. If these things do not imply continued great success for "Robin Hood" in Boston then indeed will all signs fail in the lyric world.

BOSTON DAILY ADVERTISER
Established 1813.

TUESDAY MORNING, SEPT. 23, 1890.

THE NEW OPERA "ROBIN HOOD" AT MUSIC HALL.

Again the muse of opera has sought refuge in Music Hall, where so many Italian *prime donne* have dismembered "Trovatore," "Lucia," and other tonal masterworks, that could be compressed into one garden and one chamber scene in seasons gone by. One can sincerely compliment the Bostonians on being far more thorough in their accessaries than their fragment-giving predecessors. The new American opera was given with good setting, and of course regarding the quality of the vocal work of this company there is no longer any question.

The subject of "Robin Hood" although so old, is quite new to the modern operatic repertoire, and yields material enough for vivacity as well as for more serious treatment. It has taken so many shapes in literature, from chapters in Kingsley's "Hereward, the Wake" to the popular old ballads, that it might be given in almost as many phases of musical treatment as "Faust" has been. Mr. de Koven has given both a bright and an earnest side to his work, and has produced an opera not unworthy to succeed his previous two, and one which causes the reviewer to hope for a characteristically American work from his hand eventually. "The Courtship of Myles Standish," for example, would yield more humor than the subject of "Robin Hood" has done to the pen of the librettist, and would be more truly American. Mr. Harry B. Smith has not been so uniformly successful in this as in his previous works; a rightful and a wrongful heir, a sweetheart disguised in male attire, and a troubadour serenading the wrong lady and thereby causing jealousy to the wrong man, are not incidents which charm by any inherent novelty, and the only excuse for their introduction is that the public have become addicted to them by long use.

Nevertheless, the action was pleasing, if not original, and Mr. Smith's verses flowed as fluently as ever. The stage was at times a trifle overcrowded, and occasionally a performer would attach himself involuntarily to some of the scenic properties, but it was by all odds the finest setting of opera that Music Hall has yet held within its classic walls.

In the music Mr. de Koven has excelled himself. Solomon's ancient saying (probably occasioned by his long attendance on comic opera in Jerusalem), "There is no new thing under the sun," must always be borne in mind in speaking of the music of this school. The music of Audran is reminiscent, Strauss' works bear family resemblances to others, and Suppé has not opened a new musical mine recently, therefore we need not mind the fact that the finale of the third act of "Robin Hood" is cousin german to "Faust," that Frederic Clay's ghost hovered over some measures of the second act, or that Wagner himself appeared with his "Waldesweben" (in a thin solution) in the prelude to the second act; suffice it to say that it was all very delicate, graceful and charmingly put together, and the orchestration (which, of course, lost nothing at the hands of Mr. S. L. Studley) was throughout musicianly. In this last matter, however, one may complain of a slight excess in the matter of fanfares; Mr. de Koven seems to have altered a well-known whist rule into "When in doubt play trumpets," and these instruments are constantly giving or answering signals. Next in the affections of the composer is the glockenspiel (the bell-chime), but as this is sugary and attractive the public will not quarrel with it, and indeed the two chief successes of the evening were in choruses with bell attachment, the first of which, the "Tinker's Chorus," reminded of Suppe's "Cooper's Chorus" in "Boccaccio."

The composer has succeeded admirably in catching the old English style and the pastoral glee—"Oh see the lambkins play," thanks both to librettist and composer, was as witty a "catch" as has been written in America, and the quartette following the serenade, "A Troubadour Sang to His Love," may hold its own beside anything of the kind in the Sullivan light operas. It is such numbers as these that lead me to class Mr. de Koven as the best of the native composers of comic opera.

Naturally some of the enthusiasm which bubbled over all through the opera, was of a personal nature, and floral tributes fell like leaves on Vallombrosa. Mr. Barnabee-Mr. MacDonald, Mr. Cowles, Mr. Frothingham and Mr. Hoff, Mrs. Davis, Miss Bartlett, and Miss Stone, were all pressed to the Bostonians heart with fervor, and Mr. Lang and Miss Reals were not forgotten either. It would be prolix to speak of all of the attractive numbers they sang; a few examples may suffice, and Mr. Cowles "Armorers Song," Miss Stone's "Neath Greenwood Trees," and Mr. MacDonald's "Nut brown Ale," were all worthy compositions and splendidly sung. Mr. Barnabee unfortunately did not have any very telling numbers in his part, nor any great chance to be humorous either, unless singing with a halter around his neck he considered humorous. Altogether the opera is likely to be a success, but it will not be because of any mirth-provoking qualities which it possesses, but rather because it has plenty of very graceful music, all of it thorough enough to win the critic, and most of it tuneful enough to please even the auditor who desires to whistle his reminiscences on his homeward way.

LOUIS C. ELSON.

TUESDAY, SEPTEMBER 23, 1890.

The Bostonians: "Robin Hood."

In the Music Hall, on Monday night, the Bostonians began a season of four weeks with the new operetta in three acts, written for them by Messrs. Reginald De Koven and Harry B. Smith, entitled "Robin Hood." Some remarks on the attempted transformation of the hall into a theatre are in order. Scene painters, gas and electric light fitters and stage carpenters have apparently done all that was possible in the way of theatric equipment. A neatly devised and skilfuly executed proscenium frame has been set up, with working pieces carried out so as to make a sure screen on the sides. The top reaches to the sounding board, the presence of which prevents the erection of that great convenience in regular theatres, the fly gallery. A divided curtain which draws together is hung in the frame. For lighting, there are footlights and calcium and electric apparatus in the wings. The orchestra is on the floor. If it were possible to set the floor seats on an inclined plane, the spectators seated beyond the tenth row would doubtless be better satisfied. But such a contrivance would be very awkward, and, perhaps, might not be permitted by the authorities. There is more than compensation for these slight deficiencies in the admirable acoustic properties of the hall. It was apparent on Monday night that the performers, as a rule, failed to appreciate the perfection of the apartment, large as it is, as a place for hearing. They exerted themselves to sing as though they were in a great theatre, with all the disadvantages of an immense space behind and overhead to fill as well as that on the other side of the footlights. Perhaps some of this unnecessary stress was due to Mr. Studley, who, in his direction of the orchestra, seemed to know but two dynamic degrees — *mezzo forte* and *forte*.

"Robin Hood" shows the qualities which entitled "Don Quixote," by the same authors, to favorable consideration. The story is good, to begin with. The famous man, Robin Hood, has long been the joy not only of English ballad singers, according to the familiar couplet, but of every English-speaking child who has not yet been subjected to the literary discipline which places all romance on an Index Expurgatorius. Mr. Smith has wrought a pretty story from the materials of the legend, and has decorated it with much clever versifying. His wit may not daze with its brightness, nor his humor drive one into hysterics by its exuberance, but in both elements it is neat and clean, and brevity is a specially commendable feature.

Mr. De Koven's music is throughout full of pleasing qualities. It is tuneful, agreeable and expressively harmonized and effectively instrumented. A distinguishing merit of his coloring is its transparency. He is economic of his resources, which are about the same as are employed by modern French comic opera writers, whose methods, in fact, he has seemed to follow. The music includes many bits of imitation of forms largely affected by English composers of the last century, the madrigal and the glee for examples. In deference to the fashion of these days, he often deserts the polyphonic for the homophonic style, and to a neat bit of part-writing will succeed a movement in galop or waltz form. At this moment it is impossible to select portions for special mention.

The performance on Monday night was with this cast:

Robin Hood	Edwin Hoff
High Sheriff of Nottingham	H. C. Barnabee
Little John	W. H. Macdonald
Will Scarlet	Eugene Cowles
Friar Tuck	George Frothingham
Sir Guy of Gisborne	Peter Lang
Allan-a-Dale	Jessie Bartlett Davis
Annabel	Grace Reals
Dame Durden	Josephine Bartlett
Maid Marion	Marie Stone

The several ladies and gentlemen named are already so well known here (with a single exception) that the bare record is about all that is needed to convey to the connoisseur an idea of the performers. At any rate, beyond a general statement that the performers acquitted themselves of their tasks according to their individual powers, creditably and with satisfaction, comment is out of the question. The exception is Miss Reals, who is brand-new to the stage. She has every reason to feel encouraged to continue the career on which she has entered. Her voice is light but of very sweet quality, and her appearance is very pleasing. There is a chorus of fresh and well trained voices, and the physical eye is pleased, though the archæological mind is shocked by a large assortment of pretty, spick span, picturesque dresses.

"Robin Hood" will be repeated every night and on Saturday afternoon of this week. The following changes in the cast are announced: For tonight and Thursday and Saturday nights, Miss Juliette Corden as Maid Marion; for tomorrow, Friday and Saturday nights, Ferdinand Schutz as Robin Hood; for Thursday night and Saturday afternoon Miss Flora Finlayson as Allan-a-Dale.

Clipping No.

Clipping from Worcester Mass

Date 9/2

The Boston Symphony Orchestra will return to Boston today, but Mr. Frank Kneisel, the leader, will meet Mr. Arthur Nikisch, the conductor, here this morning, and they will go to New York together.

Boston Daily Traveller

TUESDAY, SEPT. 30, 1890.

SINGLE COPIES THREE CENTS.

The first programme the Boston Symphony Orchestra will play this season is: Overture, "Fingal's Cave," Mendelssohn; double concerto for two violins, Bach (Messrs. Kneisel and Loeffler); Symphony, No. 3 (Heroic) Beethoven. This programme is chosen out of respect to the memory of Otto Dresil.

THE BOSTON TIMES

BOSTON, SUNDAY, SEPT. 28, 1890.

MR. NIKISCH ARRIVES.

Mr. Nikisch has arrived; now let the band play. The successful and popular leader of the Symphony orchestra has returned to the scenes of last season's triumphs, and will soon have his trained musicians rehearsing those selections which will be the joy of the music-lover and "the thing" for the society belle and her mamma to praise and converse about during the winter, as they (the selections, not the music-lover or the belle) are bowed and blown from the instruments in front of Beethoven on the Music hall stage.

MUSIC HALL OF THE FUTURE.

Will It Be a Permanent Temple of Opera and Look Like a Theatre?

A contemporary yesterday spoke of the remored plan to turn Music hall into an Academy of Music, and frowned upon it.

The rumor in full, if it be true, is something as follows: It was neither denied nor affirmed by those who were yesterday interrogated in the matter. It seems to be pretty well-grounded, in any event, and this is what it sounds like.

It is said that the Bostonians will next season give a season of operas in Music hall lasting forty weeks; that next summer the hall will be remodelled by putting the stage at the other end, by raising the floor like that of a theatre and by giving a "pitch" to the balconies; that Mr. Higginson is being urged to further the plan.

Those whom the rumor has reached naturally wonder what will become of the Symphony concerts if opera reigns on Saturday evening, and if Boston would brook the transformation of its hallowed Music hall into the form of an opera house.

This remains to be seen.

SUNDAY HERALD.

BOSTON, SEPTEMBER 28, 1890.

The following suggestion is submitted to Mr. Nikisch's consideration by "A believer in American music": We have some excellent American composers, and the cause of American music would be greatly helped by planning one programme containing works by American musicians only. There are a number of good overtures and symphonies that could be played, and there is a large list of classical songs to choose from. The latter should be sung by a singer of our own nationality. Mr. Calixa Lavallee of this city has a list of most of the principal orchestral works by American musicians.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, SEPT. 28, 1890.

The Boston Symphony orchestra will give their first out-of-town concert at Lowell some time in November. The pretty opera house there, where the concerts are given, will celebrate the first anniversary of its opening at that time. This theatre is built on the same plans as the Tremont Theatre.

—The first concert in the Kneisel quartet course, under the management of Mr. C. A. Ellis, will take place Oct. 20.

—Mr. Adamowski and Mr. R. C. Dixey of Beacon st. — one as a professional and the other now an amateur—upheld Boston's reputation as a musical centre in the best possible manner at Lenox last week. The violin of Mr. Adamowski seemed freshly inspired since its owner's return from Europe, and his solos were played as few other men can play. Mr. Dixey at the piano did some admirable work, and altogether their part in the week's entertainment and pleasure was very great. The Dixeys will remain through part of October, but Mr. Adamowski will shortly return to Boston to prepare for the Symphony concerts, where—next to Mr. Nikisch—he is the bright particular star.

Gazette SUNDAY MORNING EDITION.

BOSTON, SEPT. 28, 1890.

— Mr. and Mrs. Arthur Nikisch and family arrived in this city yesterday afternoon.

Clipping from New Bedford, Mass

Date 9/2

SALE OF SYMPHONY [illegible] tickets for the Symphony concerts, Oct. 27, 1890, and March 10, 1891, was opened at the Opera House this morning at 10 o'clock. As early as yesterday afternoon George Lobdell, the ticket operator, took up his position at the door with nine assistants, and by remaining there all night and this morning secured the first ten positions. When the office opened today there was a line of about 40 persons in waiting, extending nearly to Sixth street, and at no time up to nearly 11 o'clock were there less than 25 in line. The receipts from sales up to this noon were over $1300, and still there are many more subscribers to come. The plat is open to subscribers three days longer.

[13]

1/26

Symphony Concerts.

The subscribers' sale of tickets to the Symphony concerts opens tomorrow morning, at 9 o'clock. Not more than ten seats can be secured by subscribers on their own or others' certificate. The certificate must be presented at the box office at the Opera House, in order to secure tickets. Those who have not received cards may obtain them by calling at the Y. M. C. A. rooms.

...dard, New Bedford

9/25

...has been ... to all subscribers to the Symphony concerts, save a very few whose residence is unknown, setting forth that the owner has subscribed for course tickets, payment for which he may select reserved seats, without additional cost at the subscribers' sale, Sept. 27, 29, 30. The sale opens Saturday morning, Sept. 27, at 10 o'clock. Not more than ten seats can be selected by subscribers on their own or others' certificate. The certificate must be presented at the box office at the Opera House, in order to secure tickets. Those who have not received cards may obtain them by calling at the Y. M. C. A. rooms.

...Mercury, New Bedford, Mass.

Date.....

The Symphony Concerts.

The Boston symphony concerts subscription list closed last evening with about 800 tickets subscribed for.

Mercury, New Bedford, Mass.

Date 9/27

CONCERT SUBSCRIBERS.

The attention of subscribers to the Symphony concerts is called to the special notice. On Wednesday the sale opens to the public.

BOSTON DAILY ADVERTISER

Established 1813.

TUESDAY MORNING, SEPT. 30, 1890.

NOT TO BE REBUILT.

Music Hall Will Remain as at Present for Years to Come.

In a weekly paper of Sunday there appeared an editorial to the effect that Music Hall was to be remodelled inside so as to conform more nearly to the appearance of a theatre—that the stage was to be placed at the other end of the hall, that the floor was to be changed so as to slope toward the stage, and the pitch of the galleries also changed.

A reporter showed the clipping yesterday to C. A. Ellis, superintendent of the building, and he said it was news to him that any such change was in contemplation. It was true that the Bostonians intended to give a 20-weeks' season of English opera there next season, but there would be no difficulty in having the same temporary arrangements for scenery, etc., as those in use this season, which can be removed or put in place in a single day, so that the Symphony Orchestra can use it the day following its use by the Bostonians, or vice versa.

Tom Karl, manager of the Bostonians, said: "We have not fully decided on our plans for next season, but just now think of having a 20-weeks' season of English opera, four nights in the week. Of course we have no more to say about whether the hall shall be changed than any other lessee, but still we hope that the association will fit it up in the best possible style for our use, as we shall be here so long. There is nothing in the proposed theatre shape which would hinder its use by the Handel and Haydn Society or by the Symphony Orchestra. The latter organization will appear in the Chicago Auditorium this winter."

C. E. Cotting, the president of the Music Hall Association, said: "There has no such question of reconstructing Music Hall been expressed, as far as I know, for five years. Surely we have no such plans in view at present. Music Hall will probably remain as it is for years to come, and when it is changed the reconstruction will be on a very radical scale."

Clipping from Mercury New Bedford

Date 9/00 Mass

The Symphony Concerts.

There still remain for sale good seats for the Boston Symphony Orchestra concerts although the sales to date amount to about [illegible]. Subscribers should bear in mind that the sale will be opened to the public tomorrow.

The Worcester Spy.

DAILY—SUNDAY—WEEKLY.

WORCESTER, SEPT. 28, 1890.

One of the most absorbing events since my last Causerie has been the auction sale of the tickets for "the Symphonies." To be sure, the rain poured in torrents and the streets were slimy with a thick black paste, but musical enthusiasm donned storm-cloaks and was out in full force, touching high water mark at $150 premium for each of four seats in row O. This makes one seat for each rehearsal cost that buyer over $5. The Friday afternoon seats averaged much higher than those for Saturday evening, because the rehearsals are more fashionable. The upper gallery seats will still be sold, week by week, for 25 cents, and this is really the only hope of the poor student. But it's a grand scramble for seats when the doors are opened, and has been the ruin of many a pretty gown. It involves, also, a long waiting before the orchestra begins. I know of a "Tech" student who regularly utilized the time by learning the text of her Monday recitation. Personally, I am quite content with the concerts, for which I have excellent seats on the floor, and the premium was not large enough to make me feel impoverished all winter. The total of all the sales rolled up into a goodly sum, never before received in this country or Europe for any single series of musical entertainments. This fact may indicate a deep-seated and wide-spread enthusiasm, or it may reveal to what extremes conservative Boston goes, when once she seriously adopts a "fad."

Mr. Higginson has been urged to have another afternoon rehearsal each week, but probably this will not be effected before next year. I hear that Mr. Bernard Listemann is collecting an orchestra of 60 pieces, with the purpose of reviving the old "Philharmonics." The plan includes a series of concerts, Sunday evenings, in Boston Theatre, beginning late in October. The music is to be of a high order, with vocal and instrumental solos. I also heard that Mr. Giese had been engaged for a 'cello solo for the opening concert. I confess I have enough of my Puritan ancestors left in me to regret this secularizing of Boston's Sabbath day.

The classic walls of Music Hall have never seen a stage setting so complete, and withal so dignified and harmonious, as now greets the audience of the new opera — Robin Hood. The Bostonians have a well established reputation for excellent training, conscientious work and good taste, and these characteristics are well sustained in their latest effort. The opera plot is not novel. Mr. Smith has not kept to the old Robin Hood, half-mythic, half-historic, nor the Scottish outlaw of Percy's reliquies, but has cleverly constructed a Robin Hood of his own, who does duty well, and whose romance lends itself easily to an opera. Mr. De Koven's music is very pleasing. It does not annoy by the characterless work of the average comic opera, and my critic friend declares that the orchestra plays "really musicianly." The whole is marked by a sprightliness, a delicacy and grace that is delightful to hear. There are certain popular "catch" features; the chorus of milk-maids, with stools and pails, and the chorus of tinkers, with an accompaniment on pans and bells. The solo of Allen-a-Dale, with chorus, "In Olden Times St. Swithin's Chimes," also has a bell accompaniment and captured the audience. One of the brightest gems was a quartet, "All's Fair in Love and War." The troupe contains all the old favorites from Barnabee, down, and they are too well known to need comment of mine. Robin Hood is to run four weeks, and I can promise two most enjoyable hours to all who attend. The Bostonians then go on a long tour across the continent, but they have engaged Music Hall next year for four nights for 20 consecutive weeks.

Another new venture of the Bostonians is an operatic school in Music Hall building, under the management of Karl, McDonald and Barnabee. It is designed to prepare pupils for the operatic stage. This involves more than the development and cultivation of the voice. A knowledge of dramatic art, stage action and dancing is also essential. An aspirant, especially a young woman, should remember that the training is long and arduous. Even when a position is gained, the work is very exacting and the pay small, unless she has unusual ability and can take a leading role.

Music Hall is dear to the Boston heart. Tucked in among the surrounding buildings, the exterior is lost, but the interior, if severe, is rather elegant. In the days when the great organ graced the stage it was one of the sights to which the country cousins were always taken. The great sounding board is a blunder; sins may be forgiven, but blunders, never! Even the stately bronze of Beethoven cannot redeem it. This statue is one of the finest in town, and was the gift of the art critic—the late C. C. Perkins. I still grieve for the old organ and miss its massive carving and gilded pipes, upheld by grotesque giants. Alas! it is now packed in a wooden shanty behind the New England Conservatory of Music, and is as silent and neglected as the graves which surround it. The God of Music, at the rear of the hall, flings his scornful glance down on the superb orchestra of today, just as he did on the old Harvard Symphony. In those days symphony tickets went begging for buyers. The fine brackets and busts, on each side of Apollo, were the work of a Danish sculptor, and were among the few gifts of Charlotte Cushman to her native city.

For 40 years Music Hall has heard the superb oratorios given by the Handel and Haydn Society. Here, also, the Cecilia, Boylston and Apollo clubs scored their successes. Nearly every speaker of renown in America, and many from abroad, gained a proud recognition on this platform, and here the great pianists and violinists won fresh laurels. Here Theodore Parker stirred the zeal of a freer thinking; here Murray started his Metropolitan church; and here Fulton thundered against Romanism. Music Hall has been the scene of many a famous fair and many a brilliant ball. The generation that built it has nearly passed away, but the children's children who inherit it will love it for what it has known of Boston's best achievement.

THE MUSICAL COURIER.

—A WEEKLY PAPER—

NEW YORK, WEDNESDAY, SEPTEMBER 10, 1890.

——Arthur Nikisch, conductor of the Boston Symphony Concerts, is due here on September 28 on the Lahn from Bremen.

——Fred. R. Comee, assistant manager of the Boston Symphony Concerts, has returned from his annual vacation and is hard at work.

——Adamowski, the violinist, has returned from Europe, and will be at one of the first violin stands of the Boston Symphony Orchestra the coming season.

THE MUSICAL COURIER.

—A WEEKLY PAPER—

NEW YORK, WEDNESDAY, OCTOBER 1, 1890.

BOSTON SYMPHONY ORCHESTRA.

COMPOSITIONS TO BE PRODUCED SEASON 1890-1.

THE musical world of Boston will not be able to charge Mr. Arthur Nikisch with a lack of eclecticism in the construction of his programs for the approaching season of concerts by the Symphony Orchestra under his direction, as a more varied, elaborate and attractive scheme than the one embraced within the scope of the following works cannot well be imagined. These, together with novelties not yet ready for announcement, will all be produced under Mr. Nikisch this season. He will organize a large choral body necessary for some of the works in the following list, published now for the first time:

BEETHOVEN—Symphonies, Nos. 1, 3, 7, 8, 9. Dervish chorus and Priests' March, from the "Ruins of Athens."
SCHUMANN—Symphonies, D minor and C major. Music to "Manfred."
SCHUBERT—Symphonies, C major and the unfinished.
MENDELSSOHN—Scotch Symphony. Music to "Midsummer Night's Dream." Overture, "Ruy Blas."
BRAHMS—Symphonies, D major and E minor. Academic overture, Hungarian Dances.
RAFF—Symphony, "Im Walde" (In the Woods).
BERLIOZ—Symphony Fantastique. Overture, "Benvenuto Cellini."
VOLKMANN—Symphony, D minor. Overture, "Richard III."
MOZART—"Jupiter" Symphony.
HAYDN—Symphonies, D major and E flat major.
DVORAK—Symphony, D minor. Scherzo cappriccioso, D major.
LISZT—"Dante" (with chorus). Tasso. "Mephisto Waltz." "Rackoczy March."
WAGNER—"Götterdämmerung"—"Siegfried's Rhine Journey," "Morning Dawn," "Terzet of the Rhinedaughters," "Funeral March." "Parsifal Vorspiel" and "Good Friday Spell." "Siegfried Idyll." "Faust Overture." "Kaiser March." Paris version of "Tannhäuser."
TSCHAIKOWSKY—Symphony, second and third movements of Fourth Symphony, F minor. Serenade for strings, C major. "Romeo and Juliet" overture.
MOSZKOWSKI—Suite in F. major.
ROBERT FUCHS—Serenade for strings, D major.
CHERUBINI—"Abencerages" overture.
CHADWICK—Symphony, B flat.
RICHARD HEUBERGER—Variations on a theme of Schubert's.
GOLDMARK—Overture "Prometheus."
SVENDSEN—"Carnival in Paris."
ANTON BRUCKNER—"Te Deum" for soli, chorus and orchestra.

Mr. Nikisch pronounces the work of Bruckner as one of the most profound compositions he has ever studied. There will be, in addition to the above numbers, a series of novelties and compositions by Saint-Saëns, Villiers Stanford, Mackenzie and others.

* * *

That extremely interesting and magnetic man Arthur Nikisch, the celebrated conductor of the Boston Symphony Orchestra, arrived from Europe last Thursday and paid this office a friendly visit.

Nikisch is a personality that at once commands sympathy.

He is a force in music and you feel it instantly.

His face is an attractive one.

Full of power and softened by strong poetical feeling, it is both masculine and feminine in its characteristics.

It reveals both strength and tenderness. Mobile as an actor's, emotional as a woman's. A man who understands both Beethoven and Chopin, the opposite poles of art.

A rare power indeed!

Nikisch has been summering at Ischl and met there Paderewski, the pianist and composer (of some other compositions besides that menuet in G), and Anton Bruckner, the Viennese composer.

Paderewski will not come to America this season. He says he must work harder so that he will play better (for pianists work to play.)

Good for Paddy! One foreign artist, anyhow, who thinks the Yankees may be critical.

Nikisch tells me Bruckner played some motifs of his eighth symphony for him on the organ.

He thinks it a great work.

So do I. In fact, I have a dim recollection of fighting a royal battle in the behalf of Bruckner against great odds.

He is yet a composer of music for the future.

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Nikisch met Rubinstein at Bartolph Senff's, in Leipsic, and the Ursine pianist said most emphatically that he would not be in America this or any season.

(This makes about twenty-seven times I have contradicted Rubinstein's intended visit to us.)

* * *

Eben D. Jordan, Jr.'s, Guests Enjoy "Robin Hood."

The largest opera party known in the annals of the Boston stage attended the performance of "Robin Hood" given at Music Hall, last evening, by the Bostonians. It was an event worthy of prominence in the record of public-spirited actions in the interest of good music by Boston merchants, and proved the value of the example of the father in influencing the action of the son. The audience filled the hall to overflowing, and of those present 2000 were the guests of Eben D. Jordan, Jr., who, by organizing this gigantic opera party, displayed his appreciation of the action of the Bostonians' managers, Messrs. Karl, Macdonald & Barnabee, in making "Robin Hood" the chief attraction of their Boston season.

Mr. Jordan's guests were the employes of the firm of Jordan, Marsh & Co., and his action in giving this enjoyment to the workpeople of his firm recalled many similar actions of his father, the senior member of the firm, in former years. Mr. Eben D. Jordan, Jr., believes in the value of Mr. DeKoven as a representative American composer, and it is safe to say that no one has ever given a more practical demonstration of such a faith than that shown by his action in organizing last evening's opera party.

The company appeared to splendid advantage in the evening's performance, and the several numbers have never been better sung than on this occasion. The audience proved to be one worthy the good work and its excellent performance, and the artists, chorus, conductor and orchestra all gained an enthusiastic appreciation of their efforts.

The guests of the evening could not restrain their enthusiasm when their host made his way to his seat, and gave him a round of cheers, in spite of the action of the opera then occurring.

THE BOSTON TIMES

BOSTON, SUNDAY, OCT. 5, 1890.

The Symphony orchestra will play in Chickering hall, New York, Tuesday evenings, Nov. 11, Dec. 9, Jan. 13 and Feb. 24.

Mr. Nikisch will live during the winter at Jamaica Plain.

Gazette

BOSTON, SUNDAY MORNING, OCT. 5.

HENRY G. PARKER, Editor and Publisher

Among the important works selected by Mr. Nikisch for this season's concerts of the Boston Symphony Orchestra, are: Beethoven—Symphonies Nos. 1, 3, 7, 8, 9; Dervish Chorus and Priests' March from "The Ruins of Athens." Schumann — Symphonies D-minor and C-major; "Manfred" music. Schubert—Symphonies, C-major, and "Unfinished." Mendelssohn—Scotch Symphony; Music to "Midsummer Night's Dream"; Overture, "Ruy Blas." Brahms—Symphonies, D-major and E-minor; Academic Overture; Hungarian Dances. Raff—Symphony, "Im Walde." Berlioz—Symphony, "Fantastique"; Overture, "Benvenuto Cellini." Volkmann — Symphony, D-minor; Overture, "Richard III." Mozart — "Jupiter" Symphony. Haydn—Symphonies, D-major and E-flat-major. Dvorak—Symphony, D-minor; Scherzo cappriccioso, D-major. Liszt, "Dante" (with chorus), "Tasso"; Mephisto Waltz; Rakockzy March. Wagner, Götterdammerung, "Siegfried's Rhine Journey," "Morning Dawn;" Terzett, "The Rhine Daughters;" "Funeral March; Vorspiel and Good Friday Spell, "Parsifal;" Siegfried Idyll, "Faust Overture," Kaiser Marsch, Paris version of "Tannhaeuser." Tschaikowsky—Two movements of Fourth Symphony, F-minor; Serenade for Strings, C-major; Overture, "Romeo and Juliet." Moszkowski—Suite in F major. Rob. Fuchs—Serenade for Strings, D-major. Cherubini—Overture, "Abencerages." Chadwick—Symphony, B-flat. R. Henburger—Variations on a theme of Schubert's. Goldmark—Overture, "Prometheus." Svendsen—Carnival in Paris. A. Bruckner—"Te Deum" for soli, chorus and orchestra. Also representative compositions by Saint-Saëns, Villiers Stanford, Mackenzie and others.

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SANDERS THEATRE,
Cambridge.

Boston Symphony Orchestra,

Mr. ARTHUR NIKISCH, Conductor.

EIGHT CONCERTS.

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Boston Journal.

MONDAY MORNING, OCTOBER 6, 1890.

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CAMBRIDGE.

Boston Symphony Orchestra,

MR. ARTHUR NIKISCH, Conductor.

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UNION HALL.
(18 Boylston St.)

Six Subscription Concerts by the

KNEISEL QUARTET.

[13]

Mercury, New Bedford, Mass.

Date 9/26

Symphony Concerts.

The subscribers' sale of tickets to the Symphony concerts opens tomorrow morning, at 10 o'clock. Not more than ten seats can be selected by subscribers on their own or others' certificate. The certificate must be presented at the box office at the Opera House, in order to secure tickets. Those who have not received cards may obtain them by calling at the Y. M. C. A. rooms.

[illegible] Standard, New Bedford

9/25

[illegible] has been mailed, or delivered personally, to all subscribers to the symphony concerts, save a very few whose residence is unknown, setting forth that the owner has subscribed for course tickets upon payment for which he may select reserved seats without additional cost at the subscribers' sale, Sept, 27, 29, 30. The sale opens Saturday morning, Sept. 27, at 10 o'clock. Not more than ten seats can be selected by subscribers on their own or others' certificate. The certificate must be presented at the box office at the Opera House, in order to secure tickets. Those who have not received cards may obtain them by calling at the Y. M. C. A. rooms.

Mercury, New Bedford, Mass.

Date 9/5

The Symphony Concerts.

The Boston symphony concerts subscription list closed last evening with about 800 tickets subscribed for.

Mercury, New Bedford, Mass.

Date 9/27

Concert Subscribers.

The attention of subscribers to the Symphony concerts is called to the special notice. On Wednesday the sale opens to the public.

BOSTON DAILY ADVERTISER
Established 1813.

TUESDAY MORNING, SEPT. 30, 1890.

NOT TO BE REBUILT.

Music Hall Will Remain as at Present for Years to Come.

In a weekly paper of Sunday there appeared an editorial to the effect that Music Hall was to be remodelled inside so as to conform more nearly to the appearance of a theatre—that the stage was to be placed at the other end of the hall, that the floor was to be changed so as to slope toward the stage, and the pitch of the galleries also changed.

A reporter showed the clipping yesterday to C. A. Ellis, superintendent of the building, and he said it was news to him that any such change was in contemplation. It was true that the Bostonians intended to give a 20-weeks' season of English opera there next season, but there would be no difficulty in having the same temporary arrangements for scenery, etc., as those in use this season, which can be removed or put in place in a single day, so that the Symphony Orchestra can use it the day following its use by the Bostonians, or vice versa.

Tom Karl, manager of the Bostonians, said: "We have not fully decided on our plans for next season, but just now think of having a 20-weeks' season of English opera, four nights in the week. Of course we have no more to say about whether the hall shall be changed than any other lessee, but still we hope that the association will fit it up in the best possible style for our use, as we shall be here so long. There is nothing in the proposed theatre shape which would hinder its use by the Handel and Haydn Society or by the Symphony Orchestra. The latter organization will appear in the Chicago Auditorium this winter."

C. E. Cotting, the president of the Music Hall Association, said: "There has no such intention of reconstructing Music Hall been expressed, as far as I know, for five years. Surely we have no such plans in view at present. Music Hall will probably remain as it is for years to come, and when it is changed the reconstruction will be on a very radical scale."

Clipping from Mercury New Bedford Mass.

Date 9/30/90

The Symphony Concerts.

There still remain for sale good seats for the Boston Symphony Orchestra concerts although the sales to date amount to about $1500. Subscribers should bear in mind that the sale will be opened to the public tomor-

The Sunday Spy.

The Worcester Spy.
DAILY—SUNDAY—WEEKLY.

WORCESTER, SEPT. 28, 1890.

One of the most absorbing events since my last Causerie has been the auction sale of the tickets for "the Symphonies." To be sure, the rain poured in torrents and the streets were slimy with a thick black paste, but musical enthusiasm donned storm-cloaks and was out in full force, touching high water mark at $150 premium for each of four seats in row O. This makes one seat for each rehearsal cost that buyer over $5. The Friday afternoon seats averaged much higher than those for Saturday evening, because the rehearsals are more fashionable. The upper gallery seats will still be sold, week by week, for 25 cents, and this is really the only hope of the poor student. But it's a grand scramble for seats when the doors are opened, and has been the ruin of many a pretty gown. It involves, also, a long waiting before the orchestra begins. I know of a "Tech" student who regularly utilized the time by learning the text of her Monday recitation. Personally, I am quite content with the concerts, for which I have excellent seats on the floor, and the premium was not large enough to make me feel impoverished all winter. The total of all the sales rolled up into a goodly sum, never before received in this country or Europe for any single series of musical entertainments. This fact may indicate a deep-seated and wide-spread enthusiasm, or it may reveal to what extremes conservative Boston goes, when once she seriously adopts a "fad."

Mr. Higginson has been urged to have another afternoon rehearsal each week, but probably this will not be effected before next year. I hear that Mr. Bernard Listemann is collecting an orchestra of 60 pieces, with the purpose of reviving the old "Philharmonics." The plan includes a series of concerts, Sunday evenings, in Boston Theatre, beginning late in October. The music is to be of a high order, with vocal and instrumental solos. I also heard that Mr. Giese had been engaged for a 'cello solo for the opening concert. I confess I have enough of my Puritan ancestors left in me to regret this secularizing of Boston's Sabbath day.

The classic walls of Music Hall have never seen a stage setting so complete, and withal so dignified and harmonious, as now greets the audience of the new opera — Robin Hood. The Bostonians have a well established reputation for excellent training, conscientious work and good taste, and these characteristics are well sustained in their latest effort. The opera plot is not novel. Mr. Smith has not kept to the old Robin Hood, half-mythic, half-historic, nor the Scottish outlaw of Percy's Reliquies, but has cleverly constructed a Robin Hood of his own, who does duty well, and where romance lends itself easily to an opera. Mr. De Koven's music is very pleasing. It does not annoy by the characterless work of the average comic opera; and my critic friend declares that the orchestra plays "really musicianly." The whole is marked by a sprightliness, a delicacy and grace that is delightful to hear. There are certain popular "catch" features; the chorus of milk-maids, with stools and pails, and the chorus of tinkers, with an accompaniment on pans and bells. The solo of Allen-a-Dale, with chorus, "In Olden Times St. Swithin's Chimes," also has a bell accompaniment and captured the audience. One of the brightest gems was a quartet, "All's Fair in Love and War." The troupe contains all the old favorites from Barnabee, down, and they are too well known to need comment of mine. Robin Hood is to run four weeks, and I can promise two most enjoyable hours to all who attend. The Bostonians then go on a long tour across the continent, but they have engaged Music Hall next year for four nights for 20 consecutive weeks.

Another new venture of the Bostonians is an operatic school in Music Hall building, under the management of Karl, McDonald and Barnabee. It is designed to prepare pupils for the operatic stage. This involves more than the development and cultivation of the voice. A knowledge of dramatic art, stage action and dancing is also essential. An aspirant, especially a young woman, should remember that the training is long and arduous. Even when a position is gained, the work is very exacting and the pay small, unless she has unusual ability and can take a leading role.

Music Hall is dear to the Boston heart. Tucked in among the surrounding buildings, the exterior is lost, but the interior, if severe, is rather elegant. In the days when the great organ graced the stage, it was one of the sights to which the country cousins were always taken. The great sounding board is a blunder; sins may be forgiven, but blunders, never! Even the stately bronze of Beethoven cannot redeem it. This statue is one of the finest in town, and was the gift of the art critic—the late C. C. Perkins. I still grieve for the old organ and miss its massive carving and gilded pipes, upheld by grotesque giants. Alas! it is now packed in a wooden shanty behind the New England Conservatory of Music, and is as silent and neglected as the graves which surround it. The God of Music, at the rear of the hall, flings his scornful glance down on the superb orchestra of today, just as he did on the old Harvard Symphony. In those days symphony tickets went begging for buyers. The fine brackets and busts, on each side of Apollo, were the work of a Danish sculptor, and were among the few gifts of Charlotte Cushman to her native city.

For 40 years Music Hall has heard the superb oratorios given by the Handel and Haydn Society. Here, also, the Cecilia, Boylston and Apollo clubs scored their successes. Nearly every speaker of renown in America, and many from abroad, gained a proud recognition on this platform, and here the great pianists and violinists won fresh laurels. Here Theodore Parker stirred the zeal of a freer thinking; here Murray started his Metropolitan church; and here Fulton thundered against Romanism. Music Hall has been the scene of many a famous fair and many a brilliant ball. The generation that built it has nearly passed away, but the children's children who inherit it will love it for what it has known of Boston's best achievement.

THE MUSICAL COURIER.
—A WEEKLY PAPER—

NEW YORK, WEDNESDAY, SEPTEMBER 10, 1890.

——Arthur Nikisch, conductor of the Boston Symphony Concerts, is due here on September 28 on the Lahn from Bremen.

——Fred. R. Comee, assistant manager of the Boston Symphony Concerts, has returned from his annual vacation and is hard at work.

——Adamowski, the violinist, has returned from Europe, and will be at one of the first violin stands of the Boston Symphony Orchestra the coming season.

THE MUSICAL COURIER.
—A WEEKLY PAPER—

NEW YORK, WEDNESDAY, OCTOBER 1, 1890.

BOSTON SYMPHONY ORCHESTRA.

COMPOSITIONS TO BE PRODUCED SEASON 1890–1.

THE musical world of Boston will not be able to charge Mr. Arthur Nikisch with a lack of eclecticism in the construction of his programs for the approaching season of concerts by the Symphony Orchestra under his direction, as a more varied, elaborate and attractive scheme than the one embraced within the scope of the following works cannot well be imagined. These, together with novelties not yet ready for announcement, will all be produced under Mr. Nikisch this season. He will organize a large choral body necessary for some of the works in the following list, published now for the first time:

BEETHOVEN—Symphonies, Nos. 1, 3, 7, 8, 9. Dervish chorus and Priests' March, from the "Ruins of Athens."
SCHUMANN—Symphonies, D minor and C major. Music to "Manfred."
SCHUBERT—Symphonies, C major and the unfinished.
MENDELSSOHN—Scotch Symphony. Music to "Midsummer Night's Dream." Overture, "Ruy Blas."
BRAHMS—Symphonies, D major and E minor. Academic overture, Hungarian Dances.
RAFF—Symphony, "Im Walde" (In the Woods).
BERLIOZ—Symphony Fantastique. Overture, "Benvenuto Cellini."
VOLKMANN—Symphony, D minor. Overture, "Richard III."
MOZART—"Jupiter" Symphony.
HAYDN—Symphonies, D major and E flat major.
DVORAK—Symphony, D minor. Scherzo cappriccioso, D major.
LISZT—"Dante" (with chorus). Tasso. "Mephisto Waltz." "Rackoczy March."
WAGNER—"Götterdämmerung"—"Siegfried's Rhine Journey," "Morning Dawn," "Terzet of the Rhinedaughters," "Funeral March."
"Parsifal Vorspiel" and "Good Friday Spell." "Siegfried Idyll." "Faust Overture." "Kaiser March." Paris version of "Tannhäuser."
TSCHAIKOWSKY—Symphony, second and third movements of Fourth Symphony, F minor. Serenade for strings, C major. "Romeo and Juliet" overture.
MOSZKOWSKI—Suite in F. major.
ROBERT FUCHS—Serenade for strings, D major.
CHERUBINI—"Abencerages" overture.
CHADWICK—Symphony, B flat.
RICHARD HEUBERGER—Variations on a theme of Schubert's.
GOLDMARK—Overture "Prometheus."
SVENDSEN—"Carnival in Paris."
ANTON BRUCKNER—"Te Deum" for soli, chorus and orchestra.

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* * *

BOSTON HERALD.

SATURDAY, OCTOBER 4, 1890.

Eben D. Jordan, Jr.'s, Guests Enjoy "Robin Hood."

The largest opera party known in the annals of the Boston stage attended the performance of "Robin Hood" given at Music Hall, last evening, by the Bostonians. It was an event worthy of prominence in the record of public-spirited actions in the interest of good music by Boston merchants, and proved the value of the example of the father in influencing the action of the son. The audience filled the hall to overflowing, and of those present 2000 were the guests of Eben D. Jordan, Jr., who, by organizing this gigantic opera party, displayed his appreciation of the action of the Bostonians' managers, Messrs. Karl, Macdonald & Barnabee, in making "Robin Hood" the chief attraction of their Boston season.

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THE BOSTON TIMES

BOSTON, SUNDAY, OCT. 5, 1890.

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Gazette

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HENRY G. PARKER, Editor and Publisher

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Boston Journal.

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Boston Symphony Orchestra,

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[14]

THOUSANDS APPLAUD.

The Employes of the House of Jordan, Marsh & Co.

Enjoy the New American Opera, "Robin Hood," in Music Hall,

Through the Generosity of the Famous Firm—A Gala Night.

It was a generous tribute to the newest and most promising of American operas that filled Boston's Music Hall yesterday evening with an appreciative, delighted throng.

Two thousand strong, a regiment indeed of busy workers, witnessed the Bostonians' brilliant performance of "Robin Hood," through the liberality of the great business establishment which gives them employment—the house of Jordan, Marsh & Company.

In many ways, indeed, the cause of the best music has been befriended and advanced by this firm. The series of concert entertainments provided especially for employes in the hall of Messrs. Jordan, Marsh & Co.'s building was a unique offering, and greatly enjoyed.

If this was a high precedent for kindred establishments to follow, the world-famous firm has set the standard far higher by the great gathering which its generosity brought together last night.

American opera, interpreted by an American company! Surely such an enterprise merits the warmest encouragement; and it is to be hoped—although perhaps not to be confidently expected—that the example set so gloriously here in Boston will find followers and emulators elsewhere.

The field of native lyric works is not so well filled that a work like the "Robin Hood" of Reginald De Koven and Harry B. Smith should not find a warm welcome to our lyric stage. It is much to the credit of the Bostonians, and a signal proof of their enterprise, that this delightful opera should have found an honored place in their repertory. The score is a constant delight—the story full of interest, with the spirit of the days of glory of English yeomanry ever present. There is enough story to hold the auditor's interest, while wit and drollery enlivens its smooth and pleasant course throughout.

"Robin Hood" has been witnessed during the fortnight now closing by very appreciative audiences in Boston. But no higher compliment could be paid to its worth and (in the best sense of the phrase) its popular character than the

Enthusiastic Reception it Won

from the crowded assemblage—largely made up of the guests of Jordan, Marsh & Co.—last night. It was a triumph for the singers as well as the delightful opera—an occasion which will live long in the memory of all who participated, as well as in the recollection of those whose enterprise and liberality made this unique event possible.

"Where can one be happier than in the bosom of his family?" might well have been the gratifying reflection of Eben D. Jordan, as he sat surrounded by the other members of his firm, together with his most trusted lieutenants, upon the floor of the house, while all around the employes of his establishment, from cash boys up to the most trusted clerk were, saying complimentary things about his thoughtfulness of their pleasure, as well as his own interests.

At all events he looked remarkably contented throughout the evening, though something suspiciously like a blush mantled his cheek as he arose at the end of the first act for the purpose of taking a little trip around the hall and was greeted with something akin to a cyclone of applause.

He circulated about among the employes in the different departments, on the floor, and was greeted everywhere with a cordial "Good evening, Mr. Jordan," to which he responded to with a smile and a nod or a pleasant word, while here and there he sat down for a little chat with some especially respected member of the family.

When he returned to his seat, the orchestra had commenced the overture for the second act, but so great was the applause as his silvery head went down the aisle, that the music had to be interrupted for a few moments in order to give enthusiasm a chance to spend itself.

Of course one of the chief elements of delight to the heart of the masculine auditor was the presence of such an army of charming young women in the audience (for where can one find more pretty girls to the square yard than in the famous bazaar of Jordan, Marsh & Co.?), and they were all there—to the eye, at least, outnumbering the men about six to one, and altogether they helped to make as interesting an audience as one could wish to see. They came in squads of from one to a dozen, those with escorts as a rule arriving early, for as a place wherein to snuggle up close and whisper soft nothings the seats in Music Hall are not to be sneezed at.

Of course the little feminine groups who came unattended indulged in the inevitable gossip and chatter in the lobby before entering and created the usual little flurry upon reaching the patient ticket taker, when a fallen glove or a missing ticket or opera glass would create just flutter enough to keep up the character of the sex. Every one had on her

Best Bib and Tucker,

and many of them would have done credit to the Back Bay for taste displayed in toilets. Those of limited means showed the girlish tact by the furbishing up of their house dresses with here and there a bit of lace or a colored ribbon, which has a wonderful effect when applied with a proper eye.

Of course their necks were like the swans', their hands like lilies, their eyes like diamonds. They gazed with wondering eyes, laughed their little gurgling laughs, and so on, just as bewitchingly as the country bud who only goes to the opera when she can hear "Varner."

The cash boys and girls were in the balconies, where they could see better and hear quite as well as in the more aristocratic seats, and the expression of appreciation on their faces was the best possible compliment, alike to the artists and the hosts of the evening.

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[illegible] in which the great audience [illegible]

[illegible] from the dismissal of a Sunday evening meeting.

SUNDAY HERALD.

BOSTON, OCTOBER 5, 1890.

The Symphony Concerts---Outline of the Programme.

The arrival of Mr. Arthur Nikisch upon the scene of his season's labors as conductor of the Boston Symphony orchestra has made Music Hall again a busy place for all associated in the management of this great organization. The men of the orchestra were called together early in the week, and many hours of work have already been given to the preparation of the opening programmes. There have been very few changes in the make-up of the band since last season, and so the conductor has his orchestra well informed in regard to his methods, and fully prepared to accomplish the best results in their season's work. Mr. Nikisch returns to his duties in the best of health, full of enthusiasm, and well informed as to the demands of American audiences. During his vacation he has carefully considered his programmes for the season, and he has been kind enough to furnish the following list of compositions as making the basis of the season's concert scheme:

Bethoven—Symphonies Nos. 1, 3, 7, 8, 9, Dervish Chorus and Priests. March from the "Ruins of Athens."

Schuman—Symphonies D minor and C major. Music to "Manfred."

Schubert—Symphonies C major and the unfinished.

Mendelssohn—Scotch symphony. Music to "Midsummer Night's Dream." Overture "Ruy Blas."

Brahms—Symphonies D major and E minor. "Academic Overture," "Hungarian Dances."

Raff—Symphony "Im Walde" (in the woods).

Berlioz—Symphony Fantastique. Overture, "Benevenuto Cellina."

Volkmann—Symphony D minor. Overture "Richard III."

Mozart—Jupiter Symphony.

Hayden—Symphonies D maj. and E flat major.

Dvorak—Symphony D minor. Scherzo capriccioso D major.

Liszt—"Dante" (with chorus), Tasso. "Mephisto Waltz," "Rakoczy March."

Wagner—"Gotterdammerung," "Siegfried's Rhine Journey," "Morning Dawn," "Terzett of the Rhine Daughters," "Funeral March," "Parsifal Vorspiel" and "Good Friday Spell," "Siegfried Idyll," "Faust Overture," "Kaiser March," Paris version of "Tannhauser."

Tschaikowsky—Symphonie, second and third movements of fourth symphony, F minor, serenade for strings, C major, "Romeo and Juliet" overture.

Moszkowski—Suite in F major.

Robert Fuchs—Serenade for strings, D major.

Cherubini—Abenierages overture.

Chadwick—Symphony B flat.

R. Heuberger—Variations on a theme of Schubert's.

Goldmark—Overture, "Prometheus."

Svendsen—"Carnival in Paris."

A. Bruckner—"Te Deum" for solo, chorus and orchestra.

Mr. Nikisch states that, in addition to the above list, he has in contemplation the production of several novelties by Saint-Saens, Villers Stanford, Mackenzie and others, all going to make a most attractive outlook for the season's concerts. He frankly admits the difficulty at present of securing solo artists suited to fill the demands of the symphony patrons, but anticipates being able to give satisfaction in this part of the concert scheme before the season is far advanced. Among the engagements of soloists now made are Mrs. Ciara Poole-King, Mr. William J. Winch, Theodore Reichmann and Mr. E. A. Macdowel, and negotiations are pending with a number of other singers and pianists. The first public rehearsal occurs next Friday afternoon, and, although every reserved seat was sold at the auction, the entire upper balcony and all available standing room will be free to holders of admission tickets, as usual. The first concert follows on Saturday evening, and for these occasions the programme will be as follows:

Overture, "Hebrides" ..... Mendelssohn
Concerto for two violins ..... Bach
Messrs. Kneisel and Loeffler.
Symphony No. 3 (Eroica) ..... Beethoven

This programme has been selected to be played in memory of the late Otto Dresel.

The Cambridge series of concerts by the Boston Symphony orchestra, under direction of Mr. Arthur Nikisch, will consist of eight performances, to be given in Sanders' Theatre on Thursday evenings, Oct. 16, Nov. 6, Dec. 4, Jan. 8, Jan. 29, Feb. 19, March 19 and April 16. The sale of season tickets will be held at University bookstore, Cambridge, next Saturday morning.

The Kneisel quartet give six subscription concerts in Union Hall, 18 Boylston street, on Monday evenings, Oct. 20, Nov. 24, Dec. 29, Jan. 26, Feb. 16, March 9. The subscription list is now open at Music Hall, where subscribers can select their seats next Friday morning.

The sale of seats for Agnes Huntington's first week at the Broadway Theatre, New York, beginning tomorrow evening, is very large, and rapidly increasing. Every place

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SUNDAY HERALD.

BOSTON, OCTOBER 5, 1890.

SANDERS THEATRE,
CAMBRIDGE.

Boston Symphony Orchestra,

Mr. ARTHUR NIKISCH, Conductor.

EIGHT CONCERTS,

On Thursday evenings Oct. 16, Nov. 6, Dec. 4, Jan. 8, Jan. 29, Feb. 19, March 19 and April 16.

Season tickets with reserved seats for the series $6, will be on sale at the University Bookstore, Cambridge, on and after Saturday, Oct. 11. Sale opens at 8 A. M. A limited number of seats have been reserved for college officers and invited guests.

UNION HALL,
(18 Boylston st.)

Six Subscription Concerts by the

KNEISEL QUARTET,

SOME SYMPHONY PROMISES.

Choral Work to Supplement Mr. Nikisch's Orchestra Offerings.

A pleasant addition to the expected features of the approaching season of the Boston Symphony orchestra will be the engagement of a large chorus to assist in the presentation of certain notable works on Mr. Nikisch's programme. The arrangements for the series provide for not a few novelties. Besides those mentioned in the following scheme there are to be expected a series of novelties and compositions by Saint-Saens, Villiers Stanford, Mackenzie and others.

Beethoven—Symphonies, Nos. 1, 3, 7, 8, 9. Dervish chorus and priests' march, from the "Ruins of Athens."

Schumann—Symphonies, D minor and C major. Music to "Manfred."

Schubert—Symphonies, C major and the unfinished.

Mendelssohn—Scotch symphony. Music to "Midsummer Night's Dream." Overture, "Ruy Blas."

Brahms—Symphonies, D major and E minor. Academic overture, Hungarian dances.

Raff—Symphony (In the Woods).

Berlioz—Symphony fantastique. Overture, "Benvenuto Cellini."

Volkmann—Symphony, D minor. Overture, "Richard III."

Mozart—"Jupiter" symphony.

Haydn—Symphonies, D major and E flat major.

Dvorak—Symphony, D minor. Scherzo cappriccioso, D major.

Liszt—"Dante" (with chorus). Tasso. "Mephisto Waltz." "Rackoczy March."

Wagner—"Twilight of the Gods," "Siegfried's Rhine Journey," "Morning Dawn," "Terzet of the Rhinedaughters," "Funeral March."

"Parsifal," prelude, and "Good Friday Spell." "Siegfried Idyll." "Faust" overture. "Kaiser March." Paris version of "Tannhauser."

Tschaikowsky—Symphony, second and third movements of fourth symphony, F minor. Serenade for strings, C major. "Romeo and Juliet" overture.

Moszkowski—Suite in F major.

Robert Fuchs—Serenade for strings, D major.

Cherubini—"Abencerages" overture.

Chadwick—Symphony, B flat.

Richard Heuberger—Variations on a theme of Schubert's.

Goldmark—Overture "Prometheus."

Svendsen—"Carnival in Paris."

Anton Bruckner—"Te Deum" for soli, chorus and orchestra.

A series of six subscription concerts will be given in Union Hall, 18 Boylston st., by the Kneisel quartet on Monday evenings, Oct. 20, Nov. 24, Dec. 29, Jan. 26, Feb. 19 and March 9. The subscription is now open at Music Hall, where subscribers can secure their seats next Friday morning.

The Boston Symphony orchestra, under direction of Arthur Nikisch, will give a series of eight concerts in Sanders Theatre, Cambridge, on Thursday evenings, Oct. 16, Nov. 6, Dec. 4, Jan. 8, Jan. 29, Feb. 19, March 19 and April 16. Season tickets go on sale at the University book store, Cambridge, next Saturday morning at 8 o'clock.

---Mr. Arthur Nikisch, the Symphony orchestra conductor—and the most popular one, both with his men and the public, that Mr. Higginson has yet secured—arrived from his vacation in Europe last Saturday, and with Mrs. Nikisch and family is domiciled in a cosy house in Jamaica Plain, which he has rented for the winter. As the absence of his household last year seemed to be the one thing wanting in Mr. Nikisch's perfect satisfaction and content, we shall look for a very happy-faced Symphony conductor on the opening night.

The first of the Sunday night popular concerts at Music Hall is unavoidably postponed until the 19th inst., when a very attractive programme will be presented.

SANDERS THEATRE,
CAMBRIDGE.

Boston Symphony Orchestra

Mr. ARTHUR NIKISCH, Conductor.

EIGHT CONCERTS,

On Thursday evenings, Oct. 16, Nov. 6, Dec. 4, Jan. 8, Jan. 29, Feb. 19, March 19 and April 16.

Season tickets, with reserved seats for the series, $6, will be on sale at the University Bookstore, Cambridge, on and after Saturday, Oct. 11. Sale opens at 8 a. m. A limited number of seats have been reserved for college officers and invited guests.

UNION HALL,
(18 Boylston St.)

Six Subscription Concerts by the

KNEISEL QUARTET,

On Monday Evenings, Oct. 20, Nov. 24, Dec. 29, Jan. 26, Feb. 16 and March 9.

Season tickets, with Reserved Seats, for the series, $6. Will be sold to Subscribers Only at Music Hall, Friday, Oct. 10, at 9 a. m. Subscription now open at Music Hall. 1t

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Boston Transcript

MONDAY, OCTOBER 6, 1890.

The Kneisel Quartet will give six concerts of chamber music in Union Hall on Monday nights, Oct. 20, Nov. 24, Dec. 29, Jan. 26, Feb. 16 and March 9. Season tickets, with reserved seats, will be sold to subscribers only, at Music Hall, on Friday morning. Subscription list now open at Music Hall.

The Boston Symphony Orchestra will give eight concerts in Sanders Theatre, Cambridge, on Thursday nights, Oct. 16, Nov. 6, Dec. 4, Jan. 8, Jan. 29, Feb. 19, March 19 and April 16. Season tickets will be for sale at the University Bookstore on Saturday morning.

The Boston Symphony Orchestra has begun rehearsals for the season. There are a few changes in the membership. Among the first violins are two new men, Messrs. Straube and Hofman. The first horn player is A. Hackeboth, who has been in the New York Philharmonic and Thomas's Orchestra, and who replaces Mr. Reiter. A new drum player is Mr. Ludwig. At the first concert, next Saturday night, Messrs. Kneisel and Loeffler will play a double concerto for violins, by Bach, and at the second Theodor Reichman of the Metropolitan Opera House will sing.

[illegible] final series of concerts by the Boston [illegible] Orchestra, Mr. Arthur Nikisch conducting, to be given in Sanders Theatre, Cambridge, will consist of eight performances on Thursday evenings, Oct. 16, Nov. 6, Dec. 4, Jan. 8, Jan. 29, Feb. 19, March 19 and April 16. Season tickets for these concerts will go on sale at the University Book Store, Cambridge, next Saturday morning.

SANDERS THEATRE,
CAMBRIDGE.

Boston Symphony Orchestra

Mr. ARTHUR NIKISCH, Conductor.

EIGHT CONCERTS,

On Thursday evenings, Oct. 16, Nov. 6, Dec. 4, Jan. 8, Jan. 29, Feb. 19, March 19 and April 16.

Season tickets, with reserved seats, for the series, $6, will be on sale at the University Bookstore, Cambridge, on and after Saturday, Oct. 11. Sale opens at 8 a. m. A limited number of seats have been reserved for college officers and invited guests.

UNION HALL.
(18 Boylston Street.)

Six Subscription Concerts by the

KNEISEL QUARTETTE

On Monday evenings, Oct. 20, Nov. 24, Dec. 29, Jan. 26, Feb. 16 and March 9.

Season tickets, with reserved seats, for the series, $6, will be sold to subscribers only, at Music Hall, Friday, Oct. 10, at 9 a. m. Subscription now open at Music Hall.

THE BOSTONIAN.

OCT. 3, 1890.

Arrangements have been made to resume the Sunday evening popular concerts at Music hall on October 12, and a strong list of attractions will be offered during the fall and winter months. The concerts will be maintained with a view to supplying the demand for pleasant Sunday evening musical entertainments at reasonable prices, which have found so much favor with Music Hall patrons in recent years.

The Boston Symphony orchestra will give their first out-of-town concert at Lowell some time in November. The pretty opera house there, where the concerts are given, will celebrate the first anniversary of its opening at that time. This theatre is built on the same plans as the Tremont Theatre.

Mr. Arthur Nikisch, the Symphony orchestra conductor,—and the most popular one, both with his men and the public, Mr. Higginson has yet secured—arrived from his vacation in Europe last Saturday, and with Mrs. Nikisch and family is domiciled in a cosy house in Jamaica Plain which he has rented for the winter. As the absence of his household last year seemed to be the one thing wanting to Mr. Nikisch's perfect satisfaction and content, we shall look for a very happy-faced Symphony conductor on the opening night.

Home from the air of the Berkshire Hills and Newport, where the past week of glorious weather has been a panacea for every ill—love, ennui, dyspepsia and Christian science,—have the greater part of the society set returned, to be on hand for the unusual number of weddings of interest to the Boston and New York *400*. And by another week the Symphony concerts will have started on their musical way and they, as well as the weddings, mark the beginning of the season in town, being essentially fashionable in character. Those who really love the autumn in the country will not be drawn hither by either of these allurements, however, and for them the warm tints which dot the hills, and the bracing air, will be paramount in attraction for weeks to come.

Boston Transcript

MONDAY, OCTOBER 6, 1890.

SANDERS THEATRE,
CAMBRIDGE.

Boston Symphony Orchestra,

Mr. ARTHUR NIKISCH, Conductor.

EIGHT CONCERTS,

On THURSDAY EVENINGS, Oct. 16, Nov. 6, Dec. 4, Jan. 8, Jan. 29, Feb. 19, March 19 and April 16.

Season tickets, with reserved seats, for the series, $6, will be on sale at the University Bookstore, Cambridge, on and after Saturday, Oct. 11. Sale opens at 8 A. M. A limited number of seats have been reserved for college officers and invited guests. 5t o 6

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ON MONDAY EVENINGS, Oct. 20, Nov. 24, Dec. 29, Jan. 26, Feb. 16 and March 9. Season tickets, with reserved seats, $6. Will be sold to subscribers only, at Music Hall, Friday, Oct. 10, at 9 A. M. Subscriptions now open at Music Hall. 4t o 6

[14]

Boston Daily Globe.

SATURDAY, OCT. 4, 1890.

THOUSANDS APPLAUD.

The Employes of the House of Jordan, Marsh & Co.

Enjoy the New American Opera, "Robin Hood," in Music Hall,

Through the Generosity of the Famous Firm—A Gala Night.

It was a generous tribute to the newest and most promising of American operas that filled Boston's Music Hall yesterday evening with an appreciative, delighted throng.

Two thousand strong, a regiment indeed of busy workers, witnessed the Bostonians' brilliant performance of "Robin Hood," through the liberality of the great business establishment which gives them employment—the house of Jordan, Marsh & Company.

In many ways, indeed, the cause of the best music has been befriended and advanced by this firm. The series of concert entertainments provided especially for employes in the hall of Messrs. Jordan, Marsh & Co.'s building was a unique offering, and greatly enjoyed.

If this was a high precedent for kindred establishments to follow, the world-famous firm has set the standard far higher by the great gathering which its generosity brought together last night.

American opera, interpreted by an American company! Surely such an enterprise merits the warmest encouragement; and it is to be hoped—although perhaps not to be confidently expected—that the example set so gloriously here in Boston will find followers and emulators elsewhere.

The field of native lyric works is not so well filled that a work like the "Robin Hood" of Reginald De Koven and Harry B. Smith should not find a warm welcome to our lyric stage. It is much to the credit of the Bostonians, and a signal proof of their enterprise, that this delightful opera should have found an honored place in their repertory. The score is a constant delight—the story full of interest, with the spirit of the days of glory of English yeomanry ever present. There is enough story to hold the auditor's interest, while wit and drollery enlivens its smooth and pleasant course throughout.

"Robin Hood" has been witnessed during the fortnight now closing by very appreciative audiences in Boston. But no higher compliment could be paid to its worth and (in the best sense of the phrase) its popular character than the

Enthusiastic Reception it Won

from the crowded assemblage—largely made up of the guests of Jordan, Marsh & Co.—last night. It was a triumph for the singers as well as the delightful opera—an occasion which will live long in the memory of all who participated, as well as in the recollection of those whose enterprise and liberality made this unique event possible.

"Where can one be happier than in the bosom of his family?" might well have been the gratifying reflection of Eben D. Jordan, as he sat surrounded by the other members of his firm, together with his most trusted lieutenants, upon the floor of the house, while all around the employees of his establishment, from cash boys up to the most trusted clerk were, saying complimentary things about his thoughtfulness of their pleasure, as well as his own interests.

At all events he looked remarkably contented throughout the evening, though something suspiciously like a blush mantled his cheek as he arose at the end of the first act for the purpose of taking a little trip around the hall and was greeted with something akin to a cyclone of applause.

He circulated about among the employes in the different departments, on the floor, and was greeted everywhere with a cordial "Good evening, Mr. Jordan," to which he responded to with a smile and a nod or a pleasant word, while here and there he sat down for a little chat with some especially respected member of the family.

When he returned to his seat, the orchestra had commenced the overture for the second act, but so great was the applause as his silvery head went down the aisle, that the music had to be interrupted for a few moments in order to give enthusiasm a chance to spend itself.

Of course one of the chief elements of delight to the heart of the masculine auditor was the presence of such an army of charming young women in the audience (for where can one find more pretty girls to the square yard than in the famous bazaar of Jordan, Marsh & Co.?), and they were all there—to the eye, at least, outnumbering the men about six to one, and altogether they helped to make as interesting an audience as one could wish to see. They came in squads of from one to a dozen, those with escorts as a rule arriving early, for as a place wherein to snuggle up close and whisper soft nothings the seats in Music Hall are not to be sneezed at.

Of course the little feminine groups who came unattended indulged in the inevitable gossip and chatter in the lobby before entering and created the usual little flurry upon reaching the patient ticket taker, when a fallen glove or a missing ticket or opera glass would create just flutter enough to keep up the character of the sex. Every one had on her

Best Bib and Tucker,

and many of them would have done credit to the Back Bay for taste displayed in toilets. Those of limited means showed the girlish tact by the furbishing up of their [illegible] dresses with here and there a bit of lace or a colored ribbon, which has a wonderful effect when applied with a proper eye.

Of course their necks were like the swans', their hands like lilies, their eyes like diamonds. They gazed with wondering eyes, laughed their little gurgling laughs, and so on, just as bewitchingly as the society bud who only goes to the opera when she can hear "Wagner."

The cash boys and girls were in the balconies, where they could see better and hear quite as well as in the more aristocratic seats, and the expression of appreciation on their faces was the best possible compliment, alike to the artists and the hosts of the evening. There were encores galore, and it would be safe to say that the Bostonians never played before an audience which tasked their powers of endurance more by means of calls for repetitions of the most charming numbers of the opera.

The manner in which the great audience retired to their homes was something that could not be seen in many cities, and was a gratifying compliment to the independence of Boston lady clerks and the [illegible] which they inspire; for [illegible]

[illegible] journey alone, with [illegible] they would show in making their [illegible] journey to business.

The mother, so conspicuous at the ordinary price of amusement, was entirely absent, and, so far as appearances indicated, it might have been the dismissal of a Sunday evening meeting.

SUNDAY HERALD.

BOSTON, OCTOBER 5, 1890.

The Symphony Concerts---Outline of the Programme.

The arrival of Mr. Arthur Nikisch upon the scene of his season's labors as conductor of the Boston Symphony orchestra has made Music Hall again a busy place for all associated in the management of this great organization. The men of the orchestra were called together early in the week, and many hours of work have already been given to the preparation of the opening programmes. There have been very few changes in the make-up of the band since last season, and so the conductor has his orchestra well informed in regard to his methods, and fully prepared to accomplish the best results in their season's work. Mr. Nikisch returns to his duties in the best of health, full of enthusiasm, and well informed as to the demands of American audiences. During his vacation he has carefully considered his programmes for the season, and he has been kind enough to furnish the following list of compositions as making the basis of the season's concert scheme:

Bethoven—Symphonies Nos. 1, 3, 7, 8, 9. Dervish Chorus and Priests. March from the "Ruins of Athens."
Schuman—Symphonies D minor and C major. Music to "Manfred."
Schubert—Symphonies C major and the unfinished.
Mendelssohn—Scotch symphony. Music to "Midsummer Night's Dream." Overture "Ruy Blas."
Brahms—Symphonies D major and E minor. "Academic Overture," "Hungarian Dances."
Raff—Symphony "Im Walde" (in the woods).
Berlioz—Symphony Fantastique. Overture, "Benevenuto Cellina."
Volkmann—Symphony D minor. Overture "Richard III."
Mozart—Jupiter Symphony.
Hayden—Symphonies D maj. and E flat major.
Dvorak—Symphony D minor. Scherzo capriccioso D major.
Liszt—"Dante" (with chorus), Tasso. "Mephisto Waltz," "Rakoczy March."
Wagner—"Gotterdammerung," "Siegfried's Rhine Journey," "Morning Dawn," "Terzett of the Rhine Daughters," "Funeral March," "Parsifal Vorspiel" and "Good Friday Spell," "Siegfried Idyll," "Faust Overture." "Kaiser March," Paris version of "Tannhauser."
Tschaikowsky—Symphonic, second and third movements of fourth symphony. F minor, serenade for strings, C major, "Romeo and Juliet" overture.
Moszkowski—Suite in F major.
Robert Fuchs—Serenade for strings, D major.
Cherubini—Abenierages overture.
Chadwick—Symphony B flat.
R. Heuberger—Variations on a theme of Schubert's.
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SUNDAY HERALD.

BOSTON, OCTOBER 5, 1890.

SANDERS THEATRE,
CAMBRIDGE.

Boston Symphony Orchestra,

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EIGHT CONCERTS,

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(18 Boylston st.)

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Boston Transcript

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Boston Post

MONDAY MORNING, OCT. 6, 1890.

TWENTY-FOUR PAGES.

SUNDAY, OCTOBER 5, 1890.

SOME SYMPHONY PROMISES.

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Brahms—Symphonies, D major and E minor. Academic overture, Hungarian dances.
Raff—Symphony (In the Woods).
Berlioz—Symphony fantastique. Overture, "Benvenuto Cellini."
Volkmann—Symphony, D minor. Overture, "Richard III."
Mozart—"Jupiter" symphony.
Haydn—Symphonies, D major and E flat major.
Dvorak—Symphony, D minor. Scherzo cappriccioso, D major.
Liszt—"Dante" (with chorus). Tasso. "Mephisto Waltz." "Rackoczy March."
Wagner—"Twilight of the Gods," "Siegfried's Rhine Journey," "Morning Dawn," "Terzet of the Rhinedaughters," "Funeral March."
"Parsifal," prelude, and "Good Friday Spell." "Siegfried Idyll." "Faust" overture. "Kaiser March." Paris version of "Tannhauser."
Tschaikowsky—Symphony, second and third movements of fourth symphony, F minor. Serenade for strings, C major. "Romeo and Juliet" overture.
Moszkowski—Suite in F major.
Robert Fuchs—Serenade for strings, D major.
Cherubini—"Abencerages" overture.
Chadwick—Symphony, B flat.
Richard Heuberger—Variations on a theme of Schubert's.
Goldmark—Overture "Prometheus."
Svendsen—"Carnival in Paris."
Anton Bruckner—"Te Deum" for soli, chorus and orchestra.

A series of six subscription concerts will be given in Union Hall, 18 Boylston st., by the Kneisel quartet on Monday evenings, Oct. 20, Nov. 24, Dec. 29, Jan. 26, Feb. 19 and March 9. The subscription is now open at Music Hall, where subscribers can secure their seats next Friday morning.

The Boston Symphony orchestra, under direction of Arthur Nikisch, will give a series of eight concerts in Sanders Theatre, Cambridge, on Thursday evenings, Oct. 16, Nov. 6, Dec. 4, Jan. 8, Jan. 29, Feb. 19, March 19 and April 16. Season tickets go on sale at the University book store, Cambridge, next Saturday morning at 8 o'clock.

——Mr. Arthur Nikisch, the Symphony orchestra conductor—and the most popular one, both with his men and the public, that Mr. Higginson has yet secured—arrived from his vacation in Europe last Saturday, and with Mrs. Nikisch and family is domiciled in a cosy house in Jamaica Plain, which he has rented for the winter. As the absence of his household last year seemed to be the one thing wanting in Mr. Nikisch's perfect satisfaction and content, we shall look for a very happy-faced Symphony conductor on the opening night.

The first of the Sunday night popular concerts at Music Hall is unavoidably postponed until the 19th inst., when a very attractive programme will be presented.

SANDERS THEATRE,
CAMBRIDGE.

Boston Symphony Orchestra

Mr. ARTHUR NIKISCH, Conductor.

EIGHT CONCERTS,

On Thursday evenings, Oct. 16, Nov. 6, Dec. 4, Jan. 8, Jan. 29, Feb. 19, March 19 and April 16.
Season tickets, with reserved seats for the series, $6, will be on sale at the University Bookstore, Cambridge, on and after Saturday, Oct. 11. Sale opens at 8 a. m. A limited number of seats have been reserved for college officers and invited guests.

UNION HALL,
(18 Boylston St.)

Six Subscription Concerts by the

KNEISEL QUARTET,

On Monday Evenings, Oct. 20, Nov. 24, Dec. 29, Jan. 26, Feb. 16 and March 9.
Season tickets, with Reserved Seats, for the series, $6. Will be sold to Subscribers Only at Music Hall, Friday, Oct. 10, at 9 a. m. Subscription now open at Music Hall. 4 1t

CAMBRIDGE SYMPHONY CONCERTS.

The annual series of concerts by the Boston Symphony Orchestra, Mr. Arthur Nikisch conductor, to be given in Sanders Theatre, Cambridge, will consist of eight performances on Thursday evenings, Oct. 16, Nov. 6, Dec. 4, Jan. 8, Jan. 29, Feb. 19, March 19 and April 16. Season tickets for these concerts will go on sale at the University Book Store, Cambridge, next Saturday morning.

SANDERS THEATRE,
CAMBRIDGE.

Boston Symphony Orchestra

Mr. ARTHUR NIKISCH, Conductor.

EIGHT CONCERTS,

On Thursday evenings, Oct. 16, Nov. 6, Dec. 4, Jan. 8, Jan. 29, Feb. 19, March 19 and April 16.
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UNION HALL.
(18 Boylston Street.)

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KNEISEL QUARTETTE

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THE BOSTONIAN.

OCT. 3, 1890.

Arrangements have been made to resume the Sunday evening popular concerts at Music hall on October 12, and a strong list of attractions will be offered during the fall and winter months. The concerts will be maintained with a view to supplying the demand for pleasant Sunday evening musical entertainments at reasonable prices, which have found so much favor with Music Hall patrons in recent years.

The Boston Symphony orchestra will give their first out-of-town concert at Lowell some time in November. The pretty opera house there, where the concerts are given, will celebrate the first anniversary of its opening at that time. This theatre is built on the same plans as the Tremont Theatre.

Mr. Arthur Nikisch, the Symphony orchestra conductor,—and the most popular one, both with his men and the public, Mr. Higginson has yet secured — arrived from his vacation in Europe last Saturday, and with Mrs. Nikisch and family is domiciled in a cosy house in Jamaica Plain which he has rented for the winter. As the absence of his household last year seemed to be the one thing wanting to Mr. Nikisch's perfect satisfaction and content, we shall look for a very happy-faced Symphony conductor on the opening night.

Home from the air of the Berkshire Hills and Newport, where the past week of glorious weather has been a panacea for every ill — love, ennui, dyspepsia and Christian science, — have the greater part of the society set returned, to be on hand for the unusual number of weddings of interest to the Boston and New York *400*. And by another week the Symphony concerts will have started on their musical way and they, as well as the weddings, mark the beginning of the season in town, being essentially fashionable in character. Those who really love the autumn in the country will not be drawn hither by either of these allurements, however, and for them the warm tints which dot the hills, and the bracing air, will be paramount in attraction for weeks to come.

Boston Transcript

MONDAY, OCTOBER 6, 1890.

SANDERS THEATRE,
CAMBRIDGE.

Boston Symphony Orchestra,

Mr. ARTHUR NIKISCH, Conductor.

EIGHT CONCERTS,

On THURSDAY EVENINGS, Oct. 16, Nov. 6, Dec. 4, Jan. 8, Jan. 29, Feb. 19, March 19 and April 16.
Season tickets, with reserved seats, for the series, $6, will be on sale at the University Bookstore, Cambridge, on and after Saturday, Oct. 11. Sale opens at 8 A. M. A limited number of seats have been reserved for college officers and invited guests. 5t o 6

UNION HALL
(18 Boylston Street).

Six Subscription Concerts by the

KNEISEL QUARTET,

ON MONDAY EVENINGS, Oct. 20, Nov. 24, Dec. 29, Jan. 26, Feb. 16 and March 9. Season tickets, with reserved seats, $6. Will be sold to subscribers only, at Music Hall, Friday, Oct. 10, at 9 A. M. Subscriptions now open at Music Hall. 4t o 6

SANDERS THEATRE, CAMBRIDGE.

THE

BOSTON SYMPHONY ORCHESTRA,

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with assistance of

EMINENT SOLOISTS,

will give a series of

EIGHT CONCERTS,

on

THURSDAY EVENINGS,

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Sale opens at eight A. M.

A limited number of seats have been reserved for College Officers and invited guests.

UNITED STATES POSTAL CARD. ONE CENT

NOTHING BUT THE ADDRESS TO BE ON THIS SIDE.

C. A. ELLIS, MANAGER,

176 & 178 WESTMINSTER ST.

CARE M. STEINERT & SONS, PROVIDENCE, R. I.

1890.

I hereby subscribe for ..... Season Tickets for the series of Six Concerts to be given by the BOSTON SYMPHONY ORCHESTRA in Infantry Hall, Providence, on the evenings of October 21, November 19, December 17, 1890, January 21, March 4, and April 7, 1891.

Season Tickets, with reserved seats for the six Concerts, $5.

Name, ...

Address, ...

Boston Daily Traveller

MONDAY, OCTOBER 6, 1890.

Plans of the Boston Symphony—Choral and Chamber Music.

New Philharmonic Orchestra—Last Word About Worcester.

The musical season of 1890-91 is big with promise. Mr. Nikisch states that, in addition to the list published in Saturday's *Traveller*, he has in contemplation the production of several novelties by Saint-Saëns, Villers Sanford and Mackenzie. He will also recognize the American composer. That Mr. Nikisch intends having a chorus is cause for pleasant anticipation. Among the engagements of soloists already made are Mrs. Clara Poole-King, Mr. William J. Winch, Theodor Reichmann and Mr. E. A. MacDowell; negotiations are pending with a number of other singers and artists. The first public rehearsal occurs next Friday afternoon, and, although every reserved seat was sold at the auction, the entire upper balcony and all available standing room will be given to holders of admission tickets, as usual. The first concert follows on Saturday evening; for these occasions the programme is:

Overture, "Hebrides".....Mendelssohn
Concerto for two violins.....Bach
Messrs. Kneisel and Loeffler.
Symphony No. 3 (Eroica).....Beethoven

This programme has been selected to be played in memory of the late Otto Dresel.

The Kneisel Quartet give six subscription concerts in Union Hall, 18 Boylston street, on Monday evenings, Oct. 20, Nov. 24, Dec. 29, Jan. 26, Feb. 16, March 9. Mr. Arthur Nikisch will be numbered among the soloists. Among the other artists already engaged for these concerts are Mrs. Julie Wyman, Theodor Reichmann, Ernst Perabo, Carl Faelten and Arthur Whiting.

The Cambridge series of concerts by the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, will consist of eight performances, to be given in Sanders Theatre on Thursday evenings, Oct. 16, Nov. 6, Dec. 4, Jan. 8, Jan. 29, Feb. 19, March 19, and April 16. Season tickets will be held at the University Bookstore, Cambridge, next

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Boston Post

TUESDAY MORNING, OCT. 7, 1890

HERE IN BOSTON.

I am glad to hear that the first Symphony concert of the season is to be dedicated by Mr. Higginson to the memory of Otto Dresel. This is a thoughtful and merited tribute to the services of that lamented artist to the higher musical culture of the city. Mr. Dresel himself cared little for fame; all his work was done from a sense of duty to himself and to the art of which he was such an earnest votary. But he had that appreciation of the good opinion of those whose opinion was worth having which made him pleased with the recognition that his labors had from the best authorities on music in this community. He would have been touched by the kindly tribute of Mr. Higginson.

BOSTON HERALD.

FRIDAY, OCTOBER 10, 1890.

SANDERS THEATRE, CAMBRIDGE.

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EIGHT CONCERTS,

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FRIDAY AFTERNOON at 2:30, SATURDAY EVENING at 8.

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Mr. FRANZ KNEISEL, Mr. C. M. LOEFFLER.

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The Kneisel Quartet OF BOSTON.

FRANZ KNEISEL, 1st Violin.
OTTO ROTH, 2nd Violin.
L. SVECENSKI, Viola
ANTON HEKKING, Violoncello.

Season of 1890-91.

JOHN A. LOWELL & CO., BOSTON.

SIX SUBSCRIPTION CONCERTS

—IN—

UNION HALL, 18 BOYLSTON STREET,

—ON—

MONDAY EVENINGS,

October 20th, November 24th, December 29th, 1890,
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BOSTON HERALD.

FRIDAY, OCTOBER 10, 1890.

SANDERS THEATRE, CAMBRIDGE.

Boston Symphony Orchestra,

Mr. ARTHUR NIKISCH, Conductor.

EIGHT CONCERTS,

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FRIDAY AFTERNOON at 2:30, SATURDAY EVENING at 8.
SOLOISTS:
Mr. FRANZ KNEISEL, Mr. C. M. LOEFFLER.
Programme—Overture, "Hebrides," Mendelssohn; Concerto for two violins, J. S. Bach; Symphony No. 3 (Eroica), Beethoven.
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L. SVECENSKI, Viola
ANTON HEKKING, Violoncello.

Season of 1890-91.

SIX SUBSCRIPTION CONCERTS

—IN—

UNION HALL, 18 BOYLSTON STREET,

—ON—

MONDAY EVENINGS,

October 20th, November 24th, December 29th, 1890,
January 26th, February 16th and March 9th, 1891.

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MR. THEODOR REICHMANN,
MR. ERNST PERABO,
MR. CARL FAELTEN,
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Subscription List now open at Music Hall.

C. A. ELLIS, *Manager.*

SIX SUBSCRIPTION CONCERTS
INFANTRY HALL, PROVIDENCE

The Boston Symphony Orchestra

ARTHUR NIKISCH, Conductor.

Tuesday Evening, Oct. 21,
Wednesday Evening, Nov. 19, 1890
Wednesday Evening, Dec. 17,
Wednesday Evening, Jan. 21,
1891 Wednesday Evening, Mar. 4,
Tuesday Evening, April 7.

Boston Daily Traveller

THURSDAY OCTOBER 9, 1890.

The Symphony concerts begin this week, the first rehearsal being appointed for Friday afternoon, the first concert for Saturday evening. The programme Mr. Nikisch finally selected is arranged as a memorial of Otto Dresel. It is: Overture, "Fingal's Cave," Mendelssohn; Concerto for two Violins, in D minor, Bach (Messrs. Franz Kneisel and C. M. Loeffler); Symphony No. 3 (Heroic) Beethoven.

The Cambridge series of concerts by the Boston Symphony Orchestra, under direction of Mr. Arthur Nikisch, will consist of eight performances, to be given in Sanders Theatre on Thursday evenings Oct. 16, Nov. 6, Dec. 4, Jan. 8, Jan. 29, Feb. 19, March 19 and April 16. The sale of season tickets will be held at University bookstore, Cambridge, next Saturday morning. Mr. Franz Rummel, pianist, will be the soloist at the first concert.

Subscribers for Kneisel Quartet tickets should enter their names this week at Music Hall. The concerts will be given in Union Hall, with a strong corps of soloists, including Mrs. Arthur Nikisch.

LET us hope that Herr Nikisch will have his symphony orchestra play the Kreutzer Sonata at one of this winter's concerts, if for nothing else than to show these people who say to you, jokingly, "O, by the way, can you play the Kreutzer Sonata"? that they are not so smart as they think they are.

Boston Post

FRIDAY MORNING, OCT. 10, 1890

FIRST SYMPHONY REHEARSAL.

The Boston Symphony Orchestra, under direction of Mr. Arthur Nikisch, will give its first performance of the season at Music Hall this afternoon. The programme includes the overture "Hebrides," Mendelssohn; concerto for two violins, Bach, and the "Ervica" Symphony, Beethoven. Messrs. Kneisel and Loeffler are the soloists.

The Cambridge Tribune

SATURDAY, OCTOBER 11, 1890.

The sale of tickets for the eight symphony concerts to be given at Sanders theatre will open this morning at Sever's bookstore, at 8 o'clock. Persons desiring a choice of seats will do well to be on hand early.

Home Journal.

SATURDAY, OCTOBER 11, 1890

To-night the musical season opens in earnest, and all Boston will look its best as it sits up very straight and applauds Mr. NIKISCH, and looks intense and wise. Society has had a long rest from its duty to music. But Boston society seems always able to get up the proper amount of excitement about classical music when the cues are given in a sufficiently fashionable tone.

Boston Post

SATURDAY MORNING, OCT. 11, 1890

The second regular Sunday night concert by the Boston Philharmonic Orchestra under Mr. Listemann's direction will take place tomorrow evening at the Boston Theatre. The programme includes Adamé's delightful overture to "Si j'étais roi," Moszkowski's "Cortege," Grieg's favorite string suite "Peer Gynt," and selections from Gounod, Strauss, Steck and Langey. Miss Gertrude Franklin will sing arias from operas of Gretry and Herold. Mr. Felix Winternitz will play Ernst's "Otello" Fantasie. The concert begins promptly at 7:45.

.....

The first of the eight concerts to be given this season at Sanders Theatre, Cambridge, by the Boston Symphony Orchestra takes place Thursday evening, Oct. 16. The programme is as follows: Mezart's G minor symphony, Paganini's "Perpetuum Mobile" (played by all the violins), and Weber's "Oberon" overture. Mr. Franz Rummel will play Beethoven's E flat pianoforte concerto.

.....

Season tickets for the six subscription concerts to be given by the Kneisel Quartette on Monday evenings, Oct. 20, Nov. 24, Dec. 29, Jan. 26, Feb. 16 and March 9, are now for sale at Music Hall. Mr. Theodore Reichmann will be the soloist at the first concert, and he will sing songs by Schumann.

.....

The Adamowski Quartette will give three concerts on Monday evenings, Nov. 3, Dec. 1 and Jan. 5. The subscription list is now open at Music Hall.

MUSIC HALL. BOSTON SYMPHONY ORCHESTRA
MR. ARTHUR NIKISCH, Conductor.
FRIDAY AFTERNOON at 2:30,
SATURDAY EVENING at 8.
SOLOISTS:
MR. FRANZ KNEISEL,
MR. C. M. LOEFFLER.
Programme—Overture, "Hebrides," Mendelssohn; Concerto for Two Violins, J. S. Bach; Symphony No. 3 (Eroica), Beethoven.
A limited number of admission tickets for both performances now on sale.

Boston Symphony Orchestra
Mr. ARTHUR NIKISCH, Conductor.
Cambridge Concerts.
Sale of Season Tickets opens at the University Book store, Cambridge, this (Saturday) morning, at 8 o'clock.

KNEISEL QUARTETTE!
SIX SUBSCRIPTION CONCERTS
—IN—
UNION HALL, 18 BOYLSTON STREET
On Monday evenings, October 20, November 24, December 29, 1890, January 26, February 16, and March 9, 1891.
Assisting Artists: Mrs. Arthur Nikisch, Mrs. Julie E. Wyman, Mr. Theodor Reichmann, Mr. Ernst Perabo, Mr. Carl Faelten, Mr. Arthur Whiting.
Season tickets with reserved seats for the series, six dollars, now on sale at Music Hall.

BOSTON, SATURDAY, OCTOBER 11TH, 1890.

THE SYMPHONIES.

FIRST CONCERT.

The musicians' new-year, so far as Boston and vicinity is concerned, may not inappropriately be regarded as commencing last evening when the tenth series of concerts by the Boston Symphony orchestra opened in Music hall. The concert, which was in memoriam of Otto Dresel, had for its programme the following classics:

Mendelssohn—Overture "Fingal's Cave."

Bach—Concerto in D minor for two violins, orchestra and strings.

Beethoven—Symphony No. 3 in E flat.

Arthur Nikisch, conductor. Soloists: Mr. Franz Kneisel, Mr. C. M. Loeffler.

It seemed somewhat dolefully true that the above selection would have been one of the late Mr. Dresel's own choice, not that we simply bear in mind what a loyal devotee he was of the ultra-classic in musical art, but that he was never so fond of the ultra-classics as when they were in a minor key. He was a musical pessimist of the most pronounced type, an artist, 'tis true, and one who would have especially enjoyed just such a programme as last evening's. Not a single item of it was in itself below the highest artistic standard, and yet because of an unfortunate association as regards keys a needless amount of monotony was engendered and this was all the more intensified by the general slowness and excessive sentimentality of the conductor's readings.

In this respect the entire overture and the first two movements of the Symphony were tortuously exaggerated. If the reading of the Marcia funerbe of the Symphony had been intended as a mere mockery or a serio-comic travesty of sorrow and lamentation, it could not have been more successful. Nor did the orchestra play well together as regards unanimity of attack, etc., although such shortcomings might naturally have been anticipated for the first concert of a new season.

The very best feature of the occasion was with the masterly, refined and artistic playing of Messrs. Kneisel and Loeffler in the magnificent Bach concerto; otherwise the entire concert was an exceptionally monotonous affair and could not have honestly been enjoyed by the audience at large, although the plaudits were often loud and as may not untruthfully be added must have been quite as often insincere.

Buffalo wants to hold a music festival and Mr. Nikisch is mentioned as the probable conductor thereof.

Mrs. Jennie Patrick-Walker is to appear with the Boston Symphony orchestra at New Bedford, Oct. 27th. Mrs. Walker's dates are being rapidly filled for concert and oratorio work, and the season promises a busy one for this talented artist.

Mr. and Mrs. Nikisch are temporarily at the United States hotel, awaiting the preparation of their Brookline house.

AMERICAN ART JOURNAL.

NEW YORK, SATURDAY, OCTOBER 11, 1890.

What the Boston Symphony Orchestra will Play during the Coming Season.

Mr. Arthur Nikisch has chosen the following works for production during the season of 1890–91:

Beethoven—Symphonies, Nos. 1, 3, 7, 8, 9. Dervish Chorus and Priests' March, from the "Ruins of Athens;" Schumann—Symphonies, D minor and C major. Music to "Manfred:" Schubert—Symphonies, C major and the unfinished; Mendelssohn—Scotch Symphony. Music to "Midsummer Night's Dream." Overture, "Ruy Blas;" Brahms—Symphonies, D major and E minor Academic overture, Hungarian Dances; Raff—Symphony, "Im Walde" (In the Woods); Berlioz—Symphony Fantastique. Overture, "Benvenuto Cellina;" Volkman—Symphony, D minor. Overture, "Richard III.;" Mozart—"Jupiter" Symphony; Haydn—Symphonies, D major and E flat major; Dvorak—Symphony, D minor Scherzo cappriccioso, D major; Liszt—"Dante" (with chorus), Tasso, "Mephisto Waltz," "Rackoczy March; Wagner—"Götterdämmerung"—"Siegfried's Rhine Journey," "Morning Dawn," "Terzet of the Rhinedaughters," "Funeral March," "Parsifal Vorspiel" and "Good Friday Spell," "Siegfried Idyll," "Faust Overture," "Kaiser March," Paris version of "Tannhäuser;" Tschaikowsky—Symphony, second and third movements of Fourth Symphony, F minor, Serenade for strings, C major, Romeo and Juliet" overture; Moszkowski—Suite in F major; Robert Fuchs—Serenade for strings, D major; Cherubini—"Abencerages" overture; Chadwick—Symphony, B flat; Richard Heuberger—Variations on a theme of Schubert's; Goldmark—Overture "Prometheus;" Svendson—"Carnival in Paris;" and Anton Bruckner—"Te Deum" for soli, chorus and orchestra.

THE COMMONWEALTH.

ESTABLISHED IN 1862.

BOSTON, SATURDAY, OCTOBER 11TH, 1890.

The season in Boston begins with the symphony concert of next week. Mr. Nikisch enters upon his second year as conductor of the orchestra with a very ambition to extend its influence and further its prestige. His programmes will be more eclectic than was the case last season; the classic Germans, of course, will not be forgotten. Beethoven, Schumann, Schubert and Mendelssohn are still the corner stone of our musical temple; but our twenty-four concerts admit a hearing of the world and its youth, its gay and severe. To continue the simile: We shall find this season, among the gay youth, Liszt, Berlioz, Saint-Saens, Moszkowski, Goldmark, Svendsen and others; among the severe, Wagner, Dvorak, Bruckner, Chadwick, Stanford and Mackenzie. The Wagner list is especially attractive, while the proportion of novelties of all schools is strong. A choral adjunct will be provided for the performance of Mendelssohn's "Midsummer night's Dream" music, Schumann's "Manfred," Liszt's "Dante," Beethoven's Ninth Symphony and a Te Deum of large dimensions by Anton Bruckner. As conductor of the opera at Leipzig, Mr. Nikisch wrought great things through his choristers, while his career as director of the Liszt Society was marked by extraordinary choral successes.

Boston Courier.

SUNDAY MORNING, OCTOBER 12, 1890.

THE FIRST SYMPHONY.

A MEMORIAL CONCERT TO OTTO DRESEL—OTHER MUSICAL EVENTS.

How time flies! A few months ago probably a large majority of the attendants of the Symphony concerts were struggling bravely to maintain to the end of the season the same keen interest that its eventful opening had inspired, but with heavy odds against them, in the shape of the mental and physical fatigue incident to a winter of music in Boston, and the longings, provoked by a few of those glorious days of spring, for a change to the out-door life that warm weather makes possible. It is a matter of wonderment, when one stops to think of it, how easily the seasons work their will with us, so to say, forcing us, as they do, gently but irresistibly into a proper state of mind for the enjoyment of each as it comes around. This is plainly to be felt in connection with the Symphony concerts, since their long continuance and never-falling regularity enable us to gauge our feelings regarding them with far greater accuracy than would be possible if they came more desultorily. As has been said, last April—now seemingly yesterday—probably found most of us eager for the end of the season to come. Last evening, however, one had but to glance at the two thousand or more happy individuals, whose faces as a rule, bore the imprint of cheerful anticipation, to realize that no recollections of a summer in the country, however delightful, or of an autumn, however gorgeous, could detract in the least from their interest in what was to come to their ears and understanding in the course of the coming twenty odd Saturday nights to be devoted to the "Symphonies." Comment on the especial character of this opening concert is first due. Needless to say that it was of the kind that we are all willing should occur as seldom as possible. For, although we are all glad to do honor to the memory of a genius who has lived among us and who is now with us no longer, still we do not like to lose our strong men, however little we may sometimes show our appreciation of them, before they are taken away. Otto Dresel, for whom the programme was in memoriam, was one who had succeeded so well in keeping himself outside the knowledge of the youngest generation of musical Boston, that a perusal of the able and beautifully written article concerning him, by Mr. John S. Dwight,—that true-lover of his friends, as well as of art—must cause them at once, surprise and keen regret that so noble a disciple of music should have lived and died here, comparatively unknown to them. Older music-lovers will have the aid of many personal recollections as they read this tribute; and all our youngest musicians in particular, will without doubt receive from it the impression that such a life is well worth living and emulating. The programme, in accordance with the conservative spirit that Mr. Dresel ever maintained, included Mendelssohn's overture to "Fingal's Cave," a concerto in D minor for two violins, by Bach, and Beethoven's "Eroeia" symphony.

For various reasons, extended comment on its performance is unnecessary. While in the purely orchestral numbers there was ample evidence that our orchestra was still our orchestra, and that Mr. Nikisch was still Mr. Nikisch, there were also not infrequent indications that the temporary separation of the men during the summer had worked its "baleful spell," and that another week must elapse before the orchestra, as a whole, should get once more thoroughly into harness. Messrs. Kneisel and Loeffler played the concerto, which was given for the first time in these concerts, with all the finish and comprehension that almost invariably characterize the work of these true artists, and their efforts were received with much applause. Mr. Nikisch, too, was greeted in the sincerest and heartiest fashion; and so the season has opened in earnest. T. P. CURRIER.

SIX SUBSCRIPTION CONCERTS
INFANTRY HALL, PROVIDENCE

The Boston Symphony Orchestra

ARTHUR NIKISCH, Conductor.

Tuesday Evening, Oct. 21,
Wednesday Evening, Nov. 19, 1890
Wednesday Evening, Dec. 17,
Wednesday Evening, Jan. 21,
1891 Wednesday Evening, Mar. 4,
Tuesday Evening, April 7.

Boston Daily Traveller

THURSDAY OCTOBER 9, 1890.

The Symphony concerts begin this week, the first rehearsal being appointed for Friday afternoon, the first concert for Saturday evening. The programme Mr. Nikisch finally selected is arranged as a memorial of Otto Dresel. It is: Overture, "Fingal's Cave," Mendelssohn; Concerto for two Violins, in D minor, Bach (Messrs. Franz Kneisel and C. W. Loeffler); Symphony No. 3 (Heroic) Beethoven.

The Cambridge series of concerts by the Boston Symphony Orchestra, under direction of Mr. Arthur Nikisch, will consist of eight performances, to be given in Sanders Theatre on Thursday evenings Oct. 16, Nov. 6, Dec. 4, Jan. 8, Jan. 29, Feb. 19, March 19 and April 16. The sale of season tickets will be held at University bookstore, Cambridge, next Saturday morning. Mr. Franz Rummel, pianist, will be the soloist at the first concert.

Subscribers for Kneisel Quartet tickets should enter their names this week at Music Hall. The concerts will be given in Union Hall, with a strong corps of soloists, including Mrs. Arthur Nikisch.

LET us hope that Herr Nikisch will have his symphony orchestra play the Kreutzer Sonata at one of this winter's concerts, if for nothing else than to show these people who say to you, jokingly, "O, by the way, can you play the Kreutzer Sonata"? that they are not so smart as they think they are.

Boston Post

FRIDAY MORNING, OCT. 10, 1890

FIRST SYMPHONY REHEARSAL.

The Boston Symphony Orchestra, under direction of Mr. Arthur Nikisch, will give its first performance of the season at Music Hall this afternoon. The programme includes the overture "Hebrides," Mendelssohn; concerto for two violins, Bach, and the "Ervica" Symphony, Beethoven. Messrs. Kneisel and Laeffler are the soloists.

THE CAMBRIDGE-TRIBUNE

SATURDAY, OCTOBER 11, 1890.

The sale of tickets for the eight symphony concerts to be given at Sanders theatre will open this morning at Sever's bookstore, at 8 o'clock. Persons desiring a choice of seats will do well to be on hand early.

HOME JOURNAL.

SATURDAY, OCTOBER 11, 1890

To-night the musical season opens in earnest, and all Boston will look its best as it sits up very straight and applauds Mr. NIKISCH, and looks intense and wise. Society has had a long rest from its duty to music. But Boston society seems always able to get up the proper amount of excitement about classical music when the cues are given in a sufficiently fashionable tone.

Boston Post

SATURDAY MORNING, OCT. 11, 1890

The second regular Sunday night concert by the Boston Philharmonic Orchestra under Mr. Listemann's direction will take place tomorrow evening at the Boston Theatre. The programme includes Adams's delightful overture to "Si j'étais roi," Moszkowski's "Cortege," Grieg's favorite string suite "Peer Gynt," and selections from Gounod, Strauss, Steck and Langey. Miss Gertrude Franklin will sing arias from operas of Gretry and Herold. Mr. Felix Winternitz will play Ernst's "Otello" Fantasie. The concert begins promptly at 7:45.

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The first of the eight concerts to be given this season at Sanders Theatre, Cambridge, by the Boston Symphony Orchestra takes place Thursday evening, Oct. 16. The programme is as follows: Mezart's G minor symphony, Paganini's "Perpetuum Mobile" (played by all the violins), and Weber's "Oberon" overture. Mr. Franz Rummel will play Beethoven's E flat pianoforte concerto.

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Season tickets for the six subscription concerts to be given by the Kneisel Quartette on Monday evenings, Oct. 20, Nov. 24, Dec. 29, Jan. 26, Feb. 16 and March 9, are now for sale at Music Hall. Mr. Theodore Reichmann will be the soloist at the first concert, and he will sing songs by Schumann.

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The Adamowski Quartette will give three concerts on Monday evenings, Nov. 3, Dec. 1 and Jan. 5. The subscription list is now open at Music Hall.

MUSIC HALL. BOSTON SYMPHONY ORCHESTRA
MR. ARTHUR NIKISCH, Conductor.
FRIDAY AFTERNOON at 2:30,
SATURDAY EVENING at 8.
SOLOISTS:
MR. FRANZ KNEISEL,
MR. C. M. LOEFFLER.
Programme—Overture, "Hebrides," Mendelssohn; Concerto for Two Violins, J. S. Bach; Symphony No. 3 (Eroica), Beethoven.
A limited number of admission tickets for both performances now on sale.

Boston Symphony Orchestra

Mr. ARTHUR NIKISCH, Conductor.

Cambridge Concerts.

Sale of Season Tickets opens at the University Book store, Cambridge, this (Saturday) morning, at 8 o'clock.

KNEISEL QUARTETTE

SIX SUBSCRIPTION CONCERTS
—IN—
UNION HALL, 18 BOYLSTON STREET

On Monday evenings, October 20, November 24, December 29, 1890, January 26, February 16, and March 9, 1891.
Assisting Artists: Mrs. Arthur Nikisch, Mrs. Julie E. Wyman, Mr. Theodor Reichmann, Mr. Ernst Perabo, Mr. Carl Faelten, Mr. Arthur Whiting.
Season tickets with reserved seats for the series, six dollars, now on sale at Music Hall.

BOSTON, SUNDAY, OCT. 12, 1890.

THE SYMPHONIES.

FIRST CONCERT.

The musicians' new-year, so far as Boston and vicinity is concerned, may not inappropriately be regarded as commencing last evening when the tenth series of concerts by the Boston Symphony orchestra opened in Music hall. The concert, which was in memoriam of Otto Dresel, had for its programme the following classics:

Mendelssohn—Overture "Fingal's Cave."

Bach—Concerto in D minor for two violins, orchestra and strings.

Beethoven—Symphony No. 3 in E flat.

Arthur Nikisch, conductor. Soloists: Mr. Franz Kneisel, Mr. C. M. Loeffler.

It seemed somewhat dolefully true that the above selection would have been one of the late Mr. Dresel's own choice, not that we simply bear in mind what a loyal devotee he was of the ultra-classic in musical art, but that he was never so fond of the ultra-classics as when they were in a minor key. He was a musical pessimist of the most pronounced type, an artist, 'tis true, and one who would have especially enjoyed just such a programme as last evening's. Not a single item of it was in itself below the highest artistic standard, and yet because of an unfortunate association as regards keys a needless amount of monotony was engendered and this was all the more intensified by the general slowness and excessive sentimentality of the conductor's readings.

In this respect the entire overture and the first two movements of the Symphony were tortuously exaggerated. If the reading of the Marcia funerbe of the Symphony had been intended as a mere mockery or a serio-comic travesty of sorrow and lamentation, it could not have been more successful. Nor did the orchestra play well together as regards unanimity of attack, letc., although such shortcomings might naturally have been anticipated for the first concert of a new season.

The very best feature of the occasion was with the masterly, refined and artistic playing of Messrs. Kneisel and Loeffler in the magnificent Bach concerto; otherwise the entire concert was an exceptionally monotonous affair and could not have honestly been enjoyed by the audience at large, although the plaudits were often loud and as may not untruthfully be added must have been quite as often insincere.

Buffalo wants to hold a music festival and Mr. Nikisch is mentioned as the probable conductor thereof.

Mrs. Jennie Patrick-Walker is to appear with the Boston Symphony orchestra at New Bedford, Oct. 27th. Mrs. Walker's dates are being rapidly filled for concert and oratorio work, and the season promises a busy one for this talented artist.

Mr. and Mrs. Nikisch are temporarily at the United States hotel, awaiting the preparation of their Brookline house.

AMERICAN ART JOURNAL.

NEW YORK, SATURDAY, OCTOBER 11, 1890.

What the Boston Symphony Orchestra will Play during the Coming Season.

Mr. Arthur Nikisch has chosen the following works for production during the season of 1890–91:

Beethoven—Symphonies, Nos. 1, 3, 7, 8, 9. Dervish Chorus and Priests' March, from the "Ruins of Athens;" Schumann—Symphonies, D minor and C major. Music to "Manfred:" Schubert—Symphonies, C major and the unfinished; Mendelssohn—Scotch Symphony. Music to "Midsummer Night's Dream." Overture, "Ruy Blas;" Brahms—Symphonies, D major and E minor Academic overture, Hungarian Dances; Raff—Symphony, "Im Walde" (In the Woods); Berlioz—Symphony Fantastique. Overture, "Benvenuto Cellina;" Volkman—Symphony, D minor. Overture, "Richard III.;" Mozart—"Jupiter" Symphony; Haydn—Symphonies, D major and E flat major; Dvorak—Symphony, D minor Scherzo cappriccioso, D major; Liszt—"Dante" (with chorus), Tasso, "Mephisto Waltz," "Rackoczy March; Wagner—"Götterdämmerung"—"Siegfried's Rhine Journey," "Morning Dawn," "Terzet of the Rhinedaughters," "Funeral March," "Parsifal Vorspiel" and "Good Friday Spell," "Siegfried Idyll," "Faust Overture," "Kaiser March," Paris version of "Tannhäuser;" Tschaikowsky—Symphony, second and third movements of Fourth Symphony, F minor, Serenade for strings, C major, Romeo and Juliet" overture; Moszkowski—Suite in F major; Robert Fuchs—Serenade for strings, D major; Cherubini—"Abencerages" overture; Chadwick—Symphony, B flat; Richard Heuberger—Variations on a theme of Schubert's; Goldmark—Overture "Prometheus;" Svendson—"Carnival in Paris;" and Anton Bruckner—"Te Deum" for soli, chorus and orchestra.

THE COMMONWEALTH.

ESTABLISHED IN 1862.

BOSTON, SATURDAY, OCTOBER 11TH, 1890.

The season in Boston begins with the symphony concert of next week. Mr. Nikisch enters upon his second year as conductor of the orchestra with every ambition to extend its influence and further its prestige. His programmes will be more eclectic than was the case last season; the classic Germans, of course, will not be forgotten. Beethoven, Schumann, Schubert and Mendelssohn are still the corner stone of our musical temple; but our twenty-four concerts admit a hearing of the world and its youth, its gay and severe. To continue the simile: We shall find this season, among the gay youth, Liszt, Berlioz, Saint-Saens, Moszkowski, Goldmark, Svendsen and others; among the severe, Wagner, Dvorak, Bruckner, Chadwick, Stanford and Mackenzie. The Wagner list is especially attractive, while the proportion of novelties of all schools is strong. A choral adjunct will be provided for the performance of Mendelssohn's "Midsummer night's Dream" music, Schumann's "Manfred," Liszt's "Dante," Beethoven's Ninth Symphony and a Te Deum of large dimensions by Anton Bruckner. As conductor of the opera at Leipzig, Mr. Nikisch wrought great things through his choristers, while his career as director of the Liszt Society was marked by extraordinary choral successes.

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How time flies! A few months ago probably a large majority of the attendants of the Symphony concerts were struggling bravely to maintain to the end of the season the same keen interest that its eventful opening had inspired, but with heavy odds against them, in the shape of the mental and physical fatigue incident to a winter of music in Boston, and the longings, provoked by a few of those glorious days of spring, for a change to the out-door life that warm weather makes possible. It is a matter of wonderment, when one stops to think of it, how easily the seasons work their will with us, so to say, forcing us, as they do, gently but irresistibly into a proper state of mind for the enjoyment of each as it comes around. This is plainly to be felt in connection with the Symphony concerts, since their long continuance and never-falling regularity enable us to gauge our feelings regarding them with far greater accuracy than would be possible if they came more desultorily. As has been said, last April—now seemingly yesterday—probably found most of us eager for the end of the season to come. Last evening, however, one had but to glance at the two thousand or more happy individuals, whose faces as a rule, bore the imprint of cheerful anticipation, to realize that no recollections of a summer in the country, however delightful, or of an autumn, however gorgeous, could detract in the least from their interest in what was to come to their ears and understanding in the course of the coming twenty odd Saturday nights to be devoted to the "Symphonies." Comment on the especial character of this opening concert is first due. Needless to say that it was of the kind that we are all willing should occur as seldom as possible. For, although we are all glad to do honor to the memory of a genius who has lived among us and who is now with us no longer, still we do not like to lose our strong men, however little we may sometimes show our appreciation of them, before they are taken away. Otto Dresel, for whom the programme was in memoriam, was one who had succeeded so well in keeping himself outside the knowledge of the youngest generation of musical Boston, that a perusal of the able and beautifully written article concerning him, by Mr. John S. Dwight,—that true-lover of his friends, as well as of art—must cause them at once, surprise and keen regret that so noble a disciple of music should have lived and died here, comparatively unknown to them. Older music-lovers will have the aid of many personal recollections as they read this tribute; and all our youngest musicians in particular, will without doubt receive from it the impression that such a life is well worth living and emulating. The programme, in accordance with the conservative spirit that Mr. Dresel ever maintained, included Mendelssohn's overture to "Fingal's Cave," a concerto in D minor for two violins, by Bach, and Beethoven's "Erocia" symphony.

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[16]

The Boston Symphony Orchestra

Mr. ARTHUR NIKISCH, Conductor.

WILL GIVE A SERIES OF

SIX SUBSCRIPTION CONCERTS

In Infantry Hall, Providence,

On the evenings of Tuesday, October 21st, Wednesday, November 19th, Wednesday, December 17th, 1890, Wednesday, January 21st, Wednesday, March 4th, and Tuesday, April 7th, 1891.

Mr. THEODOR REICHMANN and other eminent soloists will assist.

Season tickets with reserved seats for the series, *Five Dollars.*

Subscription now open at M. STEINERT & SONS, Piano Warerooms, 176 and 178 Westminster Street.

Subscription closes Tuesday evening, October 14th. Tickets will be delivered to *subscribers only* on Wednesday and Thursday, October 15th and 16th.

CHAS. A. ELLIS, Manager.

BOSTON MUSIC HALL,
OCTOBER 7, 1890.

The Boston Symphony Orchestra has become so well and favorably known in Providence that little need be said in offering the accompanying announcement.

The management beg to renew the assurance that, as in the past, performances may be expected in every way worthy the attention and support of the musical public.

The best available soloists will appear at each concert, and sterling programmes will be presented.

As an aid to a complete understanding of the works to be performed, and to add to the enjoyment of patrons, analytical programmes in book form will be mailed in advance of each concert to subscribers for season tickets.

Boston Daily Traveller

THURSDAY OCTOBER 9, 1890.

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Boston Post

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The Cambridge Tribune

SATURDAY, OCTOBER 11, 1890.

The sale of tickets for the eight symphony concerts to be given at Sanders theatre will open this morning at Sever's bookstore, at 8 o'clock. Persons desiring a choice of seats will do well to be on hand early.

HOME JOURNAL.

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AMERICAN ART JOU

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[17]

Gazette

BOSTON, SUNDAY MORNING, OCT. 12.

The first Symphony rehearsal on Friday afternoon brought Boston musical feminality out in full force, and took up the threads of the rapture that were severed in the spring. As the girl-worshipped favorites of the orchestra appeared, many a thrill of emotion caused hearts to beat more rapidly, and many a sigh of relief to float upon the air. It was difficult for some of the artists to appear unaware of the flutter they occasioned among their adorers, but they bore themselves as well as could be expected under an ordeal that tried their self-consciousness to the uttermost. Giridom was supremely happy, and chattered in whispers, and smiled, and felt too blissful to be jealous of each other for worshipping the same dearly-beloved. That, however, will be remedied later, when the novelty of the thing has lost its first bloom. In the overflow of feeling that attended seeing the cherished objects of their young hearts, they forgot all about that "dear delicious old Bach," and that "lovely old Beethoven," when the rehearsal was over and could only compare notes about the more popular violinists and other cherished ones among the players. They could only observe with a little tremulousness of voice and sadness of manner that one of the fondly loved had grown stouter, that another looked paler than usual, that another had parted with the melancholy splendor of his eyes, and that still another had gone and cut off "that fascinating beard." By and by they will come round to the music, but just now they are too excited to descend from heart throbbings and their delicious associations to bald matters of fact. It is a blessed privilege of girls to pass through a young and sweet-silly stage of existence in which they find nutriment in the outpourings of innocent gush and extract stimulating ambrosia from the depths of make-believe. Do they ever cast a passing thought upon Colonel Higginson, the founder of these concerts, who has given them twenty-four blissful opportunities, forming in all thirty-six "perfectly delicious" hours for rapture, and feel grateful to him? Probably not. He is not in the orchestra, and the premiums paid for season tickets perhaps enter into a consideration of this aspect of the matter. But the girls were happy, many of them carried scores with them, some pretended to read them, and a few really did so. Those who failed to open them are to be excused in view of the excited state of their emotions for reasons already suggested. The rehearsals have begun and girldom has something of undying interest to talk about. Let us all rejoice!

MUSICAL.

The Symphony Concerts.

The first of this season's concert by the Boston Symphony Orchestra in Music Hall last night was listened to by a brilliant audience. Every seat was occupied, and on the lower floor every available standing place was filled. There was much enthusiasm at every stage of the performances. Mr. Nikisch, when he appeared to take his place at the conductor's stand, was welcomed with great cordiality, the applause being both vigorous and prolonged. The concert opened with Mendelssohn's familiar "Fingal's Cave" overture, to which Mr. Nickisch gave a new reading in several respects, notably in the startlingly slow pace at which he began it. It was a thoughtful interpretation, and probably a justifiable one, but its chief characteristic seemed to be a straining after new effects, and was somewhat spasmodic and disjointed as a whole. The orchestra played well, but not with that finish we may expect from it later when it has worked itself thoroughly into harness again. The overture was followed by a Bach concerto in D-minor for two violins and string orchestra. It was given for the first time in these concerts, and is interesting as an example of a style of concerto music that has passed away, and to be honored for the sake of its composer; but otherwise it is not especially edifying. The independance with which the two violins are made to play against each other shows Bach's characteristic skill, but the work is dry generally, except in the beautiful slow movement, which has a wonderfully fine theme exquisitely treated. The first movement has much of the style of a long violin exercise, and might have been ended in the middle or carried out to double its length for all the injury that would have been done to its form. The same may be said of the finale. A cadenza by Helmsberger was introduced in this movement and a fine cadenza it is, using Bach's themes with great cleverness and imparting to them an interest and a life that is rather lacking in the original treatment of them. This is probably heresy of the worst kind, but it must go for what it is worth. The solo parts were played by M. Franz Kneisel and Mr C. M Loeffler who were vigorously applauded when they stood up at their desks. Their playing was delightful in its finish its purity of style and its freedom from affectation. A more powerful tone and a more energetic fire might perhaps have been more in keeping with the character of the first movement and the finale, but the largo was exquisitely read and performed. They were rewarded with a storm of applause, which was fairly won and wholly deserved. Beethoven's "Eroica" symphony ended the concert. On the whole it was broadly interpreted and well played, though here and there, notably in the Adagio, there were occasionally lack of precision and roughness in style. In the opening movement, Mr. Nikisch made some innovations in respect to the time which were more novel than happy in effect, but elsewhere his reading did not depart from the accepted form. The scherzo was given with especial brilliancy and crispness, the horn solos in the trio coming out with splendid clearness. The drummer's enthusiasm through the whole symphony was of the most demonstrative description, and the violence of his playing often verged on the ridiculous. It would be well to curb it in future performances. The concert was directed throughout by Mr. Nikisch without scores. For the next concert the programme is: Overture, "Richard III.," Volkmann; two movements from Tschaikowsky's fourth symphony (new), and Brahms's second symphony in D. The soloist is to be Mr. Theodore Reichmann, who will be heard in an aria and a group of songs.

The concerts of the Kneisel Quartet, which will be given in Music Hall, are to be six in number, and will take place on Monday evenings Oct. 20, Nov. 24, Dec. 29, Jan. 26, Feb. 16, and March 9. These concerts are always potent elements in the musical season, and were never stronger in the esteem and favor of our concert goers than they are at present. The subscription for season tickets is now open at Music Hall, and that they will be in eager demand is a foregone conclusion.

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BOSTON DAILY ADVERTISER

Established 1813.

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MUSICAL MATTERS.

The Symphony Concert Season Opened—At Dresel Memorial.

The orchestral season began Saturday evening with a memorial service, for the funeral march of the symphony and the Bach concerto were upon the list as reminders of the death of that stanch Bach warrior, who has so recently passed away from us—Otto Dresel. The concert began with an overture, not the famous "Dedication of the House" with which Mr. Henschel used regularly to usher in the musical season, but that most spontaneous of compositions, Mendelssohn's "Fingal's Cave," the first 20 bars of which he wrote on the spot pictured, in full orchestral score, and sent to his sister these measures containing the famous wave figure which is the foundation of the work. This figure lost nothing in the performance; it was shaded to perfection, and the parts were so well balanced that it was easily followed as it threaded its way through the different instruments. Altogether, a fine beginning of what promises to be a very interesting season.

The most delightful number of the programme was Bach's concerto for two violins and orchestra, although it is possible that some parts of it soared over the heads of some of the auditors, and were callously received. It will be a good thing if Bach's works are frequently heard in the programmes, for, although the breadth of a modern grand orchestra is not precisely what the sedate composer had in mind when he created his concertos, there is as much bias in the matter of Bach as in the appreciation of Wagner. Many take Bach on faith, as part of a creed, and are ready to swear by any work to which his name is appended, even if it bore them to death. Others push him aside to make room for modern musical passion. As a matter of fact, there is not a Wagnerian progression so audacious but that it has been anticipated by the ancient composer. The Beethoven anecdote relative to consecutive fifths ("I allow them!") might as fittingly be told of Bach, and anything bolder than the progression of the leading tone to the tonic below, as in "My heart ever faithful" cannot be found in modern scores. The violin concerto that was given at this concert is as rich in modulation, in play of fancy and in melody, as any work of the present, although the shape does not appeal as effectively to the auditor as the sonata-forms afterwards used by Beethoven and Brahms. If we could only think polyphonically nowadays we would be able to give Bach his due credit of melody, but as Hauptmann expressed it, our music has become vertical, and we can no longer appreciate all the beauty of the horizontal treatment. It would be difficult to imagine anything more beautiful than the slow movement of this concerto. The performance of this was something long to be remembered. Two better artists for this kind of work than Mr. Franz Kneisel and Mr. C. M. Loeffler could not have been chosen. It is impossible to speak of one apart from the other. Here, if ever, the *par nobile fratrum* principle must be applied, and surely both of them may take delight in the fact that they have worthily celebrated the memory of a lover of Bach, and have probably created many more. The performance of artists and orchestra may be summed up as throughout cultured and intellectual, free from any attempt at sensational contrasts or popular "effects."

Much the same may be said of the performance of the heroic symphony which followed and which ended the programme. The reading was majestic enough, yet straightforward and free from bizarrerie. The new kettle-drummer made himself quite audible, but this was permissible, at least in the first movement. In this movement, at the end of the development where the horn enters with its false harmony, Mr. Nikisch wisely softened the string parts to an almost inaudible point, and allowed the horn to dominate the phrase; it certainly seems unnecessary to make the the outre effect more prominent than this, and spite of the ecstacies of Sir George Grove, there are those who still think the phrase a blemish rather than an added beauty. The funeral march could perhaps have borne more of tenderness, but received a good conservative reading, and if there was a trifle of irregularity here or there, it was no more than could have been expected in a first concert. The oboe was very effective in this, and so was the cello. It is interesting to note the sparing use of the former instrument; it is a weeping woman, but Beethoven regarded such a Niobe a little askance, as Thackeray did his lachrymose heroines, and causes the masculine grief of the cello to come to the foreground right speedily.

The scherzo was very crisply played, especially in the trio, where the three horns did excellent work. The movement is practically the first scherzo ever written, for the scherzo of the second symphony has all the flavor of the minuet school about it (the minuet of the first symphony is more of a scherzo), but in this the chattering hilarity of the true scherzo is present, and if, as Berlioz suggests, it represents the flippancy of a careless world, forgetting its hero, the clash of swords is not altogether absent from it either.

The finale is also of especial interest in the history of form, for it was the first attempt to do away with the joviality of the old symphonic ending, which was a weak heritage from the Gigue which ended the old Suite, and the use of grand variations as a counterpoise to the development of the first movement, also began with this work. The drummer again gave evidence that he was determined to fully earn his salary, but on the whole the movement was creditable enough for the beginning of the season. Mr. Nikisch was cordially welcomed both with plaudits and flowers.

LOUIS C. ELSON.

SUNDAY HERALD.

BOSTON, OCTOBER 12, 1890.

First Symphony Concert of the Season.

The 10th season of the concerts by the Boston Symphony orchestra was duly begun at Music Hall last evening, and again the well filled auditorium proved the strong hold these events have upon the Boston public of today. As a matter of record it may be well to re-state the fact that every seat in the hall, for the entire season of public rehearsals and concerts by this organization has been sold at the auction sale, or at the box office, so that the highest point of financial success for the enterprise has been reached. With the concert of last evening, Mr. Arthur Nikisch began his second season as conductor of the orchestra, and his entrance to take direction of the evening's programme called out a demonstration in his honor that proved beyond question his popularity with the patrons of these concerts. His greeting was a well merited tribute to the man who has so thoroughly identified himself with the interests of this Boston institution, and the courteous welcome was participated in by the musicians as well as the audience. In addition to the formal greeting thus extended, Mr. Nikisch received an elegant floral gift, in which his national colors found prominence.

The desire, on the part of the founder of the orchestra as well as of its conductor, to pay a tribute of respect to the memory of Mr. Otto Dresel, who was a warm personal friend of both these leaders in the Boston orchestra enterprise, caused the selection of a programme which hardly suited the occasion of such a musical reunion, but the gracious action in thus honoring such a champion of the cause of good music, can but be commended, however inappropriate a time was chosen for this event. A friendly hand added a beatiful tribute to the memory of Mr. Dresel by a floral decoration of the conductor's stand.

The programme book contained an admirable eulogy of the deceased, written by his friend and admirer, Mr. John S. Dwight, and his estimate of Mr. Dresel is worthy being quoted in connection with this record of the evening's event.

Otto Dresel, says Mr. Dwight, although he had his home among us almost 40 years, was not widely known. He was understood by very few. He was a man of genius. His devotion was to truth, to purity in art, to its divine ideals. He cared not much for popularity or fame. He sought the approbation of his own artistic conscience. He was unselfish and disinterested in the intensity of his aspiration and his striving after his ideal. His life in music became occupied more and more with the music of those masters who, in the nature of the case, never were and never can be popular. Especially his love of Bach and Handel grew year by year more absorbing and more satisfying and he has done more than any one else here to make others share it, always working in a private, unprofessing way. He was an artist of the finest temper, a teacher most inspiring, a loyal devotee to truth in musical art, uncompromisingly true himself to the highest ideal, a masterly interpreter of the best works of the greatest masters, an accompanist without equal, a leader in vocal as well as instrumental efforts, and a magnetic influence, winning all who came within his sphere to pure and noble heights in art. Music in Boston, in this country, is far more indebted to him than the mass of music-lovers are aware. He shrank from publicity and all self-advertisement. His work, his influence, was more and more confined to private select circles. He did not crave a public.

The selections made for the evening were Mendelssohn's overture, "Fingall's Cave"; Bach's concerto in D minor for two violins and orchestra of strings, and Beethoven's symphony No. 3 in E flat, "Eroica," all of which were favorite compositions with Mr. Dresel. The beauties of the Mendelssohn overture found a brilliant interpretation in the reading given by Mr. Nikisch, and all the strong contrasts were heightened with artistic results under his guidance. The Bach concerto is an unfamiliar work, which, however, shows the finest skill of this great master in all its movements, the second of which, the "largor," being a veritable musical gem, in which the two solo violins are made more prominent than in the opening "vivace" and final "allegro," the strings of the orchestra being used merely to supply the accompaniment. The solo parts were played by Mr. Franz Kneisel and Mr. C. M. Loeffler, both of whom brought to this portion of the evening's work their most devoted and artistic efforts, giving a delightful hearing of the graceful movements. The great "Eroica" has rarely had a more satisfying performance than that given it last evening, and the audience was quick to appreciate at the good points made by Mr. Nikisch in his reading of this grand composition. For the concert of next Saturday evening the programme will include Volkmann's overture, "Richard III.," the second and third movements from Tschaikowsky's symphony No. 4, in F (first time in Boston), Brahms' symphony No. 2, in D major, and an aria and songs by Mr. Theodor Reichmann.

The Boston Symphony orchestra loses the services of Mr. J. C. Mullaly in the first violin section this season, as Mr. Mullaly has been forced to resign his position by reason of the many calls upon his time by other professional duties.

The Kneisel quartet will give the usual series of six subscription concerts in Union Hall, 18 Boylston street, on Monday evenings, Oct. 20, Nov. 24, Dec. 29, 1890, Jan. 26, Feb. 16 and March 9, 1891. The assisting artists will be: Mrs. Arthur Nikisch, Mrs. Julie E. Wyman, Mr. Theodor Reichmann, Mr. Ernst Perabo, Mr. Carl Faelten and Mr. Arthur Whiting. Season tickets, with reserved seats for the series, $6, can be had at the box office, Music Hall.

Eight concerts are announced by the Boston Symphony orchestra, to be given in Sanders Theatre, Cambridge, on Thursday evenings during the season. The first of this series takes place next Thursday evening, when Mr. Franz Rummel, the distinguished pianist, will be heard for the first time in several years in this vicinity. The following is the programme: Symphony in G minor, Mozart; "Emperor" concerto for pianoforte, Beethoven; Perpetumon Mobile, Paganini (for all the violins); overture, "Oberon," Weber. Season tickets for these concerts are now on sale at the University bookstore, Cambridge.

Boston Post

MONDAY MORNING, OCT. 13, 1890.

FIRST SYMPHONY CONCERT.

The first of the series of concerts to be given this season by the Boston Symphony Orchestra under the direction of Mr. Nikisch took place Saturday evening at Music Hall. The programme was as follows:

Overture—"Fingal's Cave".....Mendelssohn
Concerto in D minor, for two violins and orchestra of strings.....Bach
Vivace. Largo. Finale (Allegro). Cadenza by Hellmesberger (first time in these concerts).
Symphony No. 3, in E flat, "Eroica".....Beethoven

This concert was dedicated to the memory of Otto Dresel, who, as Mr. Dwight says in his carefully considered sketch of the musician's life and works, was not widely known. For some time before his death he had lived in comparative retirement. He was seen at concerts; he was deeply interested in the "Bach Choir," and at the rehearsals he gave golden counsel to his singers. He was not before the public; he was not a public character; the careless concert-goer or the musician of the younger generation might then ask with reason why a Symphony concert should be devoted to his memory.

The peculiar influence he exerted can only be appreciated by those who knew him well. The public at large, even the so-called musical public, could not understand it. The reverential attention paid to the composer's text, the consideration of the proper reading of an antique appoggiatura, the proper beginning of an eighteenth century trill—what are these to your ordinary lover of music who applauds a virtuoso, although he may violate all rules, all traditions. The virtuoso startles the town, he bewilders the judgment, but only for an hour; if he exerts a real influence upon his hearers so that they are incited to imitate him, it is often to music's disadvantage. Mr. Dresel cared not for the applause of the crowd, for the fleeting reputation of a popular soloist. It was as though he had said with Walt Whitman, "Let who may exalt or startle or fascinate or soothe, I will have purposes as health or heat or snow has and be as regardless of observation." So he served his art and his city and well deserved the tribute paid his memory.

The programme chosen for the occasion was in nowise remarkable—it was a cut-and-dried, conventional obituary. In the Mendelssohn overture Mr Nikisch tried to gain effects by a novel reading of familiar passages; the composition, as a whole, lost thereby in symmetry, and it resembled more a potpourri than a coherent, well-proportioned work. The opening pages, on account of the slowness of the movement, became almost monotonous.

The concerto of Bach for two violins and string orchestra was exceedingly well played by the soloists, Messrs. Kneisel and Loeffler. The concerto itself, with the exception of the charming largo and Heilmesberger's skilfully constructed cadenza, is tedious. Counterpoint is only interesting when the art with which it is written is concealed. Endless chains of passages in imitation soon become wearisome unless the attention is called away from the mere technical cunning of the composer. Dead men still rule us in the arts with imperious sway, and to even hint at the fact that the great masters were not always inspired seems to some as blasphemous as the conduct of Sydney Smith's friend, who ventured to speak disrespectfully of the equator. But the contrapuntal conventionalities of the past are as foreign to modern ears as the bravura airs of Händel. These men were great; they are still remembered in spite of the conventionalities of their time. Music changes with each generation, for it is subjective. The man of the seventeenth and eighteenth centuries is not the man of this nervous age, with its nervous diseases. The Bach of the concerto played Saturday evening is not the Bach of the "Passion," the "Well Tempered Clavichord," or the great compositions for the organ.

The symphony as a whole was well played, particularly the scherzo with its difficult horn passages. The liberties taken by the conductor in the first movement can easily be defended on musical grounds. Richard Wagner has written a long "explanation" of this symphony, in which he has succeeded in "darkening counsel by words." Such music as the "Heroic" symphony does not require explanation, and Wagner's attempt to explain what Beethoven meant is about as happy as that of the New York theatre manager who, about twenty years ago, "illustrated" the Pastoral Symphony by ballet girls and a real wheelbarrow. Hanslick said with truth that the real "hero" of the "Heroic Symphony" was Beethoven himself, and he is right in calling attention to the fact that this symphony as a whole does not express the heroic character as nobly as the C minor or the "Egmont" overture, in spite of its original dedication to Bonaparte. Let the reader of Wagner's description of the fourth movement note the fact that the varied theme of this movement was taken note for note from his ballet music to "Promotheus," and it also appears in his "contra dances"; what becomes of Wagner's description of the theme "as representing a firm, manly individuality, surrounded by all the softer and tenderer emotions," etc., *ad nauseam*?

Mr. Nikisch should moderate the rage of his fell drummer. In a well-balanced orchestra the kettledrums should not always force themselves upon the ear, nor should the personality of the player be the subject of general comment.

PHILIP HALE.

[17]

Gazette

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The orchestral season began Saturday evening with a memorial service, for the funeral march of the symphony and the Bach concerto were upon the list as reminders of the death of that stanch Bach warrior, who has so recently passed away from us—Otto Dresel. The concert began with an overture, not the famous "Dedication of the House" with which Mr. Henschel used regularly to usher in the musical season, but that most spontaneous of compositions, Mendelssohn's "Fingal's Cave," the first 20 bars of which he wrote on the spot pictured, in full orchestral score, and sent to his sister these measures containing the famous wave figure which is the foundation of the work. This figure lost nothing in the performance; it was shaded to perfection, and the parts were so well balanced that it was easily followed as it threaded its way through the different instruments. Altogether, a fine beginning of what promises to be a very interesting season.

The most delightful number of the programme was Bach's concerto for two violins and orchestra, although it is possible that some parts of it soared over the heads of some of the auditors, and were callously received. It will be a good thing if Bach's works are frequently heard in the programmes, for, although the breadth of a modern grand orchestra is not precisely what the sedate composer had in mind when he created his concertos, there is as much bias in the matter of Bach as in the appreciation of Wagner. Many take Bach on faith, as part of a creed, and are ready to swear by any work to which his name is appended, even if it bore them to death. Others push him aside to make room for modern musical passion. As a matter of fact, there is not a Wagnerian progression so audacious but that it has been anticipated by the ancient composer. The Beethoven anecdote relative to consecutive fifths ("I allow them!") might as fittingly be told of Bach, and anything bolder than the progression of the leading tone to the tonic below, as in "My heart ever faithful" cannot be found in modern scores. The violin concerto that was given at this concert is as rich in modulation, in play of fancy and in melody, as any work of the present, although the shape does not appeal as effectively to the auditor as the sonata-forms afterwards used by Beethoven and Brahms. If we could only think polyphonically nowadays we would be able to give Bach his due credit of melody, but as Hauptmann expressed it, our music has become vertical, and we can no longer appreciate all the beauty of the horizontal treatment. It would be difficult to imagine anything more beautiful than the slow movement of this concerto. The performance of this was something long to be remembered. Two better artists for this kind of work than Mr. Franz Kneisel and Mr. C. M. Loeffler could not have been chosen. It is impossible to speak of one apart from the other. Here, if ever, the *par nobile fratrum* principle must be applied, and surely both of them may take delight in the fact that they have worthily celebrated the memory of a lover of Bach, and have probably created many more. The performance of artists and orchestra may be summed up as throughout cultured and intellectual, free from any attempt at sensational contrasts or popular "effects."

Much the same may be said of the performance of the heroic symphony which followed and which ended the programme. The reading was majestic enough, yet straightforward and free from bizarrerie. The new kettle-drummer made himself quite audible, but this was permissible, at least in the first movement. In this movement, at the end of the development where the horn enters with its false harmony, Mr. Nikisch wisely softened the string parts to an almost inaudible point, and allowed the horn to dominate the phrase; it certainly seems unnecessary to make the the outre effect more prominent than this, and spite of the ecstacies of Sir George Grove, there are those who still think the phrase a blemish rather than an added beauty. The funeral march could perhaps have borne more of tenderness, but received a good conservative reading, and if there was a trifle of irregularity here or there, it was no more than could have been expected in a first concert. The oboe was very effective in this, and so was the cello. It is interesting to note the sparing use of the former instrument; it is a weeping woman, but Beethoven regarded such a Niobe a little askance, as Thackeray did his lachrymose heroines, and causes the masculine grief of the cello to come to the foreground right speedily.

The scherzo was very crisply played, especially in the trio, where the three horns did excellent work. The movement is practically the first scherzo ever written, for the scherzo of the second symphony has all the flavor of the minuet school about it (the minuet of the first symphony is more of a scherzo), but in this the chattering hilarity of the true scherzo is present, and if, as Berlioz suggests, it represents the flippancy of a careless world, forgetting its hero, the clash of swords is not altogether absent from it either.

The finale is also of especial interest in the history of form, for it was the first attempt to do away with the joviality of the old symphonic ending, which was a weak heritage from the Gigue which ended the old Suite, and the use of grand variations as a counterpoise to the development of the first movement, also began with this work. The drummer again gave evidence that he was determined to fully earn his salary, but on the whole the movement was creditable enough for the beginning of the season. Mr. Nikisch was cordially welcomed both with plaudits and flowers.

LOUIS C. ELSON.

SUNDAY HERALD.

BOSTON, OCTOBER 12, 1890.

First Symphony Concert of the Season.

The 10th season of the concerts by the Boston Symphony orchestra was duly begun at Music Hall last evening, and again the well filled auditorium proved the strong hold these events have upon the Boston public of today. As a matter of record it may be well to re-state the fact that every seat in the hall, for the entire season of public rehearsals and concerts by this organization has been sold at the auction sale, or at the box office, so that the highest point of financial success for the enterprise has been reached. With the concert of last evening, Mr. Arthur Nikisch began his second season as conductor of the orchestra, and his entrance to take direction of the evening's programme called out a demonstration in his honor that proved beyond question his popularity with the patrons of these concerts. His greeting was a well merited tribute to the man who has so thoroughly identified himself with the interests of this Boston institution, and the courteous welcome was participated in by the musicians as well as the audience. In addition to the formal greeting thus extended, Mr. Nikisch received an elegant floral gift, in which his national colors found prominence.

The desire, on the part of the founder of the orchestra as well as of its conductor, to pay a tribute of respect to the memory of Mr. Otto Dresel, who was a warm personal friend of both these leaders in the Boston orchestra enterprise, caused the selection of a programme which hardly suited the occasion of such a musical reunion, but the gracious action in thus honoring such a champion of the cause of good music, can but be commended, however inappropriate a time was chosen for this event. A friendly hand added a beatiful tribute to the memory of Mr. Dresel by a floral decoration of the conductor's stand.

The programme book contained an admirable eulogy of the deceased, written by his friend and admirer, Mr. John S. Dwight, and his estimate of Mr. Dresel is worthy being quoted in connection with this record of the evening's event.

Otto Dresel, says Mr. Dwight, although he had his home among us almost 40 years, was not widely known. He was understood by very few. He was a man of genius. His devotion was to truth, to purity in art, to its divine ideals. He cared not much for popularity or fame. He sought the approbation of his own artistic conscience. He was unselfish and disinterested in the intensity of his aspiration and his striving after his ideal. His life in music became occupied more and more with the music of those masters who, in the nature of the case, never were and never can be popular. Especially his love of Bach and Handel grew year by year more absorbing and more satisfying and he has done more than any one else here to make others share it, always working in a private, unprofessing way. He was an artist of the finest temper, a teacher most inspiring, a loyal devotee to truth in musical art, uncompromisingly true himself to the highest ideal, a masterly interpreter of the best works of the greatest masters, an accompanist without equal, a leader in vocal as well as instrumental efforts, and a magnetic influence, winning all who came within his sphere to pure and noble heights in art. Music in Boston, in this country, is far more indebted to him than the mass of music-lovers are aware. He shrank from publicity and all self-advertisement. His work, his influence, was more and more confined to private select circles. He did not crave a public.

The selections made for the evening were Mendelssohn's overture, "Fingall's Cave"; Bach's concerto in D minor for two violins and orchestra of strings, and Beethoven's symphony No. 3 in E flat, "Eroica," all of which were favorite compositions with Mr. Dresel. The beauties of the Mendelssohn overture found a brilliant interpretation in the reading given by Mr. Nikisch, and all the strong contrasts were heightened with artistic results under his guidance. The Bach concerto is an unfamiliar work, which, however, shows the finest skill of this great master in all its movements, the second of which, the "largor," being a veritable musical gem, in which the two solo violins are made more prominent than in the opening "vivace" and final "allegro," the strings of the orchestra being used merely to supply the accompaniment. The solo parts were played by Mr. Franz Kneisel and Mr. C. M. Loeffler, both of whom brought to this portion of the evening's work their most devoted and artistic efforts, giving a delightful hearing of the graceful movements. The great "Eroica" has rarely had a more satisfying performance than that given it last evening, and the audience was quick to appreciate at the good points made by Mr. Nikisch in his reading of this grand composition. For the concert of next Saturday evening the programme will include Volkmann's overture, "Richard III.," the second and third movements from Tschaikowsky's symphony No. 4, in F (first time in Boston), Brahms' symphony No. 2, in D major, and an aria and songs by Mr. Theodor Reichmann.

The Boston Symphony orchestra loses the services of Mr. J. C. Mullaly in the first violin section this season, as Mr. Mullaly has been forced to resign his position by reason of the many calls upon his time by other professional duties.

The Kneisel quartet will give the usual series of six subscription concerts in Union Hall, 18 Boylston street, on Monday evenings, Oct. 20, Nov. 24, Dec. 29, 1890, Jan. 26, Feb. 16 and March 9, 1891. The assisting artists will be: Mrs. Arthur Nikisch, Mrs. Julie E. Wyman, Mr. Theodor Reichmann, Mr. Ernst Perabo, Mr. Carl Faelten and Mr. Arthur Whiting. Season tickets, with reserved seats for the series, $6, can be had at the box office, Music Hall.

Eight concerts are announced by the Boston Symphony orchestra, to be given in Sanders Theatre, Cambridge, on Thursday evenings during the season. The first of this series takes place next Thursday evening, when Mr. Franz Rummel, the distinguished pianist, will be heard for the first time in several years in this vicinity. The following is the programme: Symphony in G minor, Mozart; "Emperor" concerto for pianoforte, Beethoven; Perpetumon Mobile, Paganini (for all the violins); overture, "Oberon," Weber. Season tickets for these concerts are now on sale at the University bookstore, Cambridge.

Boston Post

MONDAY MORNING, OCT. 13, 1890.

FIRST SYMPHONY CONCERT.

The first of the series of concerts to be given this season by the Boston Symphony Orchestra under the direction of Mr. Nikisch took place Saturday evening at Music Hall. The programme was as follows:

Overture—"Fingal's Cave".....Mendelssohn
Concerto in D minor, for two violins and orchestra of strings.....Bach
Vivace. Largo. Finale (Allegro). Cadenza by Hellmesberger (first time in these concerts).
Symphony No. 3, in E flat, "Eroica".....Beethoven

This concert was dedicated to the memory of Otto Dresel, who, as Mr. Dwight says in his carefully considered sketch of the musician's life and works, was not widely known. For some time before his death he had lived in comparative retirement. He was seen at concerts; he was deeply interested in the "Bach Choir," and at the rehearsals he gave golden counsel to his singers. He was not before the public; he was not a public character; the careless concert-goer or the musician of the younger generation might then ask with reason why a Symphony concert should be devoted to his memory.

The peculiar influence he exerted can only be appreciated by those who knew him well. The public at large, even the so-called musical public, could not understand it. The reverential attention paid to the composer's text, the consideration of the proper reading of an antique appoggiatura, the proper beginning of an eighteenth century trill—what are these to your ordinary lover of music who applauds a virtuoso, although he may violate all rules, all traditions. The virtuoso startles the town, he bewilders the judgment, but only for an hour; if he exerts a real influence upon his hearers so that they are incited to imitate him, it is often to music's disadvantage. Mr. Dresel cared not for the applause of the crowd, for the fleeting reputation of a popular soloist. It was as though he had said with Walt Whitman, "Let who may exalt or startle or fascinate or soothe, I will have purposes as health or heat or snow has and be as regardless of observation." So he served his art and his city and well deserved the tribute paid his memory.

The programme chosen for the occasion was in nowise remarkable—it was a cut-and-dried, conventional obituary. In the Mendelssohn overture Mr. Nikisch tried to gain effects by a novel reading of familiar passages; the composition, as a whole, lost thereby in symmetry, and it resembled more a potpourri than a coherent, well-proportioned work. The opening pages, on account of the slowness of the movement, became almost monotonous.

The concerto of Bach for two violins and string orchestra was exceedingly well played by the soloists, Messrs. Kneisel and Loeffler. The concerto itself, with the exception of the charming largo and Heilmesberger's skilfully constructed cadenza, is tedious. Counterpoint is only interesting when the art with which it is written is concealed. Endless chains of passages in imitation soon become wearisome unless the attention is called away from the mere technical cunning of the composer. Dead men still rule us in the arts with imperious sway, and to even hint at the fact that the great masters were not always inspired seems to some as blasphemous as the conduct of Sydney Smith's friend, who ventured to speak disrespectfully of the equator. But the contrapuntal conventionalities of the past are as foreign to modern ears as the bravura airs of Händel. These men were great; they are still remembered in spite of the conventionalities of their time. Music changes with each generation, for it is subjective. The man of the seventeenth and eighteenth centuries is not the man of this nervous age, with its nervous diseases. The Bach of the concerto played Saturday evening is not the Bach of the "Passion," the "Well Tempered Clavichord," or the great compositions for the organ.

The symphony as a whole was well played, particularly the scherzo with its difficult horn passages. The liberties taken by the conductor in the first movement can easily be defended on musical grounds. Richard Wagner has written a long "explanation" of this symphony, in which he has succeeded in "darkening counsel by words." Such music as the "Heroic" symphony does not require explanation, and Wagner's attempt to explain what Beethoven meant is about as happy as that of the New York theatre manager who, about twenty years ago, "illustrated" the Pastoral Symphony by ballet girls and a real wheelbarrow. Hanslick said with truth that the real "hero" of the "Heroic Symphony" was Beethoven himself, and he is right in calling attention to the fact that this symphony as a whole does not express the heroic character as nobly as the C minor or the "Egmont" overture, in spite of its original dedication to Bonaparte. Let the reader of Wagner's description of the fourth movement note the fact that the varied theme of this movement was taken note for note from his ballet music to "Promotheus," and it also appears in his "contra dances"; what becomes of Wagner's description of the theme "as representing a firm, manly individuality, surrounded by all the softer and tenderer emotions," etc., *ad nauseam?*

Mr. Nikisch should moderate the rage of his fell drummer. In a well-balanced orchestra the kettledrums should not always force themselves upon the ear, nor should the personality of the player be the subject of general comment.

PHILIP HALE.

TIGHT BINDING

[18]

TWENTY-FOUR PAGES.

SUNDAY, OCT. 12, 1890.

CONCERT TRIUMPHS.

Brilliant Opening of the Symphony Season.

A bright, gay throng filled Music Hall on Friday afternoon, when the tenth season of the Boston Symphony Orchestra began, and Mr. Arthur Nikisch was warmly welcomed back to his post as director. On this rehearsal occasion, as well as at the concert yesterday evening, there was no mistaking the friendliness of the reception. Orchestra and leader must have felt themselves to be emphatically in the house of their friends. There will be few to gainsay the statement that Mr. Nikisch has well earned the great personal popularity he enjoys in this city, as indeed wherever the Boston Symphony orchestra has found a hearing under his direction. He has been a leader in everything that the word implies. Essentially poetic in temperament, he has shown the gifted gift—rarely indeed is it bestowed—of being able not only to bring a great orchestra en rapport with his thought, but to lead them to express that thought. Quarrel who may with Mr. Nikisch's interpretation of this or that composer, one thing is certain—he is a man of ideas, of individuality, and is, therefore, one whose views are to be followed with keen interest, whether or not one agrees with him in every detail of method or every point of shading or expression.

And, on the whole, what admirable results have been obtained. Granted that an important factor, not to be ignored, in Mr. Nikisch's success has been the admirable work of preparation under Wilhelm Gericke. Granted, also, that occasionally the leader has not secured—as in the case of the Christmas symphony, for instance—quite in sympathy with his work. For all this there has been ample recompense, not only in appreciative settings-forth of novelties in orchestral offerings, but in the disclosing of new beauties in Schumann and Beethoven, in Mozart and Mendelssohn.

Something of the promise of the present season has already been made known in these columns—enough to indicate wider achievements than this unique Boston musical enterprise has yet won. In all essentials the orchestra is the same as last season, and the results gained at the opening concert show that it is as wonderful an instrument of setting forth the director's mind and thought as when Mr. Nikisch bowed his adieux last spring.

It was to the memory of Otto Dresel that the first concert was dedicated. Mendelssohn's "Fingal's Cave" overture, interpreted with wonderful delicacy of effect, opened the programme, and Beethoven's "Heroic" symphony closed it. The Bach concerto in D minor for two violins and string orchestra gave opportunities to Mr. Franz Kneisel and Mr. C. M. Loeffler, who played together marvellously well, and were recalled with very hearty applause. The noble Beethoven symphony was given in a most impressive way—we do not recall any performance of the funeral march or of the finale quite so appreciative or so satisfying.

Volkmann's "Richard III." overture and Brahm's symphony No. 2, in D major, are assigned for this week's programme. Next to Boston will be the movements from Tschaikovsky's fourth symphony. Theodore Reichmann, the distinguished baritone of the German opera in New York, is to be the soloist.

Six subscription concerts will be given by the Kneisel quartet in Union Hall on Monday evenings, Oct. 20, Nov. 24, Dec. 29, Jan. 26, Feb. 16 and March 9. The assisting artists include Mrs. Arthur Nikisch, Mrs. Julie E. Wyman, Mr. Theodor Reichmann, Mr. Ernst Perabo, Mr. Carl Faelten and Mr. Arthur Whiting. Season tickets, with reserved seats for the series, $6, will be sold to subscribers only, at the box office, Music Hall, Friday, Oct. 10, at 9 a. m. The subscription list is now open at Music Hall.

Cambridge music lovers are to be favored with eight concerts by the Boston Symphony orchestra, in Sanders Theatre, during the season. The first of the series will be given next Thursday evening, when Mr. Franz Rummel, the distinguished pianist, will be the soloist. The programme is as follows: Symphony in G minor, Mozart; concerto for pianoforte in E flat (Emperor), Beethoven; moto perpetuo (for all violins), Paganini; overture, "Oberon," Weber. Season tickets for the series are now on sale at the University book store, Cambridge.

MONDAY MORNING, OCT. 13, 1890.

The Symphony Concert.

Mr. Nikisch made his bow to the musical public of Boston for the second season Friday afternoon and Saturday evening, when the first rehearsal and concert by the Boston Symphony Orchestra took place. At the rehearsal there was a great crush. For popularity among the ladies and suburban patrons these Friday afternoon rehearsals are coming to be more of an event than the concert itself. This was evidenced at the auction sale, when the prices were seen to be far in advance of those obtained for the Saturday evening concerts.

The welcome which Mr. Nikisch received on both occasions was very flattering, and it was a spontaneous and hearty outburst of applause. There were large numbers standing around the sides of the hall Saturday evening, and the admission sale must have been a good one. It is well understood by the public that no seats are for sale. Every seat was sold at the auction, or at the box office immediately after, and as all that are reserved were offered at auction, it is evident that this year the management receives the largest income yet obtained by the sale of tickets. In fact, it can only be increased in future by an advance in the premiums obtained for the seats.

Mr. Nikisch's stand was handsomely decorated and the programme was dedicated to Otto Dresel, of whose life a brief sketch was incorporated in the book of notes prepared by John S. Dwight, and to them, the biographer says, Boston is more indebted for progress in music than the mass of music lovers are aware. The conductor began his season as he did that of last year—directing the orchestra from memory, except in the accompaniment for the solos. Familiar as this is to the frequenters of these concerts, it is an impressive spectacle. It makes Mr. Nikisch a part of the orchestra, and few can be found who do not look with admiration upon the man who can carry to such successful interpretation an entire evening's programme without a note of music before him.

It was a conservative programme which introduced the orchestra to the Music Hall audience. The information is vouchsafed by those familiar with Mr. Dresel and his musical tastes that it was just such an one as the late musician would have chosen, meaning, of course, the Mendelssohn overture, "Hebrides," and Beethoven's Third Symphony, the opening and closing numbers of the concert. Bach was also one of his favorite composers, and the intermediate number on the programme, a concerto in D minor for two violins, to the accompaniment of a string orchestra, was received with more applause than the other selections. It introduced Messrs. Kneisel and Loeffler, and the piece was not a double concerto, for the two violins only played together in the sense of playing against the rest of the orchestra. Both of the gentlemen rendered the parts with that artistic finish which the public has come to expect from them and the adagio movement was beautiful in conception and interpretation.

There have been so few changes in the personnel of the orchestra that it was to be expected that the work would be admirably taken up after the vacation, and this was true. While there was no excessive enthusiasm over the performance of the "Eroica" symphony or the Mendelssohn overture, close attention was paid to the renditions and few people left the hall until the last note had been heard. The orchestra was most certainly in good form and Mr. Nikisch's readings were expressive and artistic. The reputation which this body of musicians has attained was fully sustained by the performance and nothing but commendation is worthy or desirable. For the next concert we are to have as soloist Theodor Reichmann, the baritone of the Metropolitan Opera House in New York, whose appearance at these concerts last season was a genuine success, and who will be gladly welcomed.

UNITED STATES POSTAL CARD. ONE CENT

NOTHING BUT THE ADDRESS TO BE ON THIS SIDE.

C. A. ELLIS, MANAGER,

MUSIC HALL,

BOSTON, MASS.

BOSTON, October , 1890.

I hereby subscribe for ..... Season Tickets for the Concerts to be given by the KNEISEL QUARTET in Union Hall, (18 Boylston Street) on Monday Evenings, October 20, November 24, December 29, 1890, January 26, Feb'y 16, and March 9, 1891. Season Tickets, with reserved seats, $6.

Name, ...

Address, ...

PROVIDENCE JOURNAL.

WEDNESDAY, OCTOBER 8, 1890.

Star Lecture Course.

KNEISEL QUARTET.

The initial entertainment of the Star Lecture Course was given last evening in Infantry Hall before a very large audience—one, indeed, that completely filled the hall. Surely there could have been no more auspicious opening of such a course of entertainments than was given by the conjunction of the Kneisel String Quartet of Boston, an organization which holds perhaps the highest rank of any in this country in the practice of the difficult and delicate art of chamber music. Mr. Myron W. Whitney, the famous basso, and Miss Edith L. Meeks, reader. The management of the course did a service to the musical interests of the city in affording an opportunity to hear such quartet playing, for it is an opportunity that is all too seldom included in a season's music in Providence. The chief number of their programme was Svendsen's quartet in A minor, op. 1—that work which marked the composer for a distinguished career while he was still a student in the Leipzig Conservatory. It is a delightful composition, fresh and original in its themes, and showing in many traits that the composer has banded himself with those who find in the popular music of their native lands the most congenial sources of their inspiration; the Scandinavian spirit is constantly present, and delightfully so. Grace of invention and distinction in harmonic structure are the prevailing characteristics; they are especially present in the allegro scherzando, a true scherzo in all that that implies. More of the Scandinavian flavor was given to the programme by the passionate andante from Greig's fine quartet, a work which it must be confessed somewhat overshadows the previous one in the strength and spontaneity of its ideas. The playing of these movements (the Svendsen quartet was wisely divided) was well-nigh an epitome of all that is best in quartet playing, in perfection of finish and in that unanimity of purpose which gives the most artistic balance to the performance and the most lucid exposition of the composer's idea. In addition, both Mr. Hekking, 'cello, and Mr. Kneisel, violin, appeared as soloists, and won much deserved applause by their admirable work; Mr. Hekking played Servais's brilliant setting of "O Cara Memoria," and Mr. Kneisel Vieuxtemps's "Ballade and Polonaise."

Mr. Whitney appeared but once and sang Schumann's "Two Grenadiers." He was in exceptionally good voice, so soon after the summer's rest, and his fine organ had much of that resonance and rotund quality of years gone by; to the encore which he received he responded by singing "A Mariner's Home's the Sea." Miss Meek was very evidently high in popular favor, and her two selections both brought demands for her further appearance, to which she graciously acceded. She was presented with two very fine baskets of flowers. The accompaniments for the two singing pieces were beautifully given by Mr. [illegible], while Mr. Edward [illegible] accompanied Mr. Whitney. A [illegible] recital by O. L. Pratt occupied the [illegible]

World New York City.

Date 10-12

The reason why the seats on the [illegible] side of the Boston Music Hall floor for the symphony concerts sold more cheaply than those on the left has been discovered. Mrs. Gardner is expected to sit in the right balcony. Those who sit underneath cannot see her. It is worth the price of admission to watch Mrs. Gardner. She is the most conspicuous person at the concerts. She is more interesting to a large portion of the audience than the orchestra. Her poses, her costumes and her escorts always attract attention. She is always "chic." Not a pretty woman, she is, however, picturesque. She dresses exquisitely. She is never overdressed. The simplicity of her street costumes suggests a lesson to the vulgar. She does not disfigure her head with unbecoming hats and bonnets, as so many women do. She wears small and sensible head-gear. Her figure is exquisite. The world does not see that. She never wears evening dress to a public entertainment. If she does, she is sure to shroud it with a wrap. Mrs. Gardner does not take the interest in Nikisch she did in Gericke. Nikisch is married. He is not a parlor knight. He hates society. Gericke was much sought after. He went often to a few houses. Mrs. Gardner, Mrs. Montgomery Sears, Mrs. William F. Apthorp, and Mrs. Arthur Foote were his great friends. They would have extended as equal welcome to Nikisch. He did not respond. Nikisch is a bohemian. Gericke was a [illegible]

Boston Post

TUESDAY MORNING, OCT. 14, 1890

SANDERS THEATRE, CAMBRIDGE

Boston Symphony Orchestra

Mr. ARTHUR NIKISCH, Conductor.

EIGHT CONCERTS

ON THURSDAY EVENINGS, Oct. 16, Nov. 6, Dec. 4, Jan. 8, Jan. 29, Feb. 19, March 19 and April 16.

I. CONCERT THURSDAY, OCT. 16, AT 7:45 P. M.

SOLOIST:

Mr. FRANZ RUMMEL.

Programme: Symphony in G minor, Mozart. Concerto for pianoforte in E flat (Emperor), Beethoven. Moto de Concert, "Moto Perpetuo" (for all violins), Paganini. Overture, "Oberon," Weber.

Season tickets for the series of eight concerts, $6; [illegible] sale at the University Bookstore, Cambridge. [illegible] ed number of admission tickets will be sold at [illegible] or on the evening of each concert.

THE PROVIDENCE SUNDAY JOURNAL, OCTOBER 12, 1890.

BOSTON SYMPHONY ORCHESTRA

[70 PERFORMERS.]

Mr. ARTHUR NIKISCH, Conductor.

TENTH SEASON.

"The only permanent Orchestra to appear in this city during the season organized and maintained exclusively for concert purposes and the daily interpretation of music of the highest class."

SIX GRAND CONCERTS

In Infantry Hall on the Evenings of Tuesday, Oct. 21, Wednesdays, Nov. 19, December 17, January 21, March 4, and Tuesday, April 7.

MR. THEODOR REICHMANN,

The Famous Baritone of the Metropolitan Opera House, New York, and other Eminent Soloists, Will Appear.

SEASON TICKETS, WITH BEST RESERVED SEATS FOR THE SIX CONCERTS, $5.

Subscription now open at M. STEINERT & SONS' Piano Warerooms, 176 and 178 Westminster street.

SUBSCRIPTION CLOSES TUESDAY EVENING, OCT. 14.

Tickets will be delivered to SUBSCRIBERS ONLY on Wednesday and Thursday, Oct. 15 and 16.

C. A. ELLIS, Manager.

TIGHT BINDING

[18]

Boston Sunday Globe

TWENTY-FOUR PAGES.

SUNDAY, OCT. 12, 1890.

CONCERT TRIUMPHS.

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And, on the whole, what admirable results have been obtained. Granted that an important factor, not to be ignored, in Mr. Nikisch's success has been the admirable work of preparation under Wilhelm Gericke. Granted, also, that occasionally the leader has not secured—as in the case of the Christmas symphony, for instance—quite in sympathy with his work. For all this there has been ample recompense, not only in appreciative settings-forth of novelties in orchestral offerings, but in the disclosing of new beauties in Schumann and Beethoven, in Mozart and Mendelssohn.

Something of the promise of the present season has already been made known in these columns—enough to indicate wider achievements than this unique Boston musical enterprise has yet won. In all essentials the orchestra is the same as last season, and the results gained at the opening concert show that it is as wonderful an instrument of setting forth the director's mind and thought as when Mr. Nikisch bowed his adieux last spring.

It was to the memory of Otto Dresel that the first concert was dedicated. Mendelssohn's "Fingal's Cave" overture, interpreted with wonderful delicacy of effect, opened the programme, and Beethoven's "Heroic" symphony closed it. The Bach concerto in D minor for two violins and string orchestra gave opportunities to Mr. Franz Kneisel and Mr. C. M. Loeffler, who played together marvellously well, and were recalled with very hearty applause. The noble Beethoven symphony was given in a most impressive way—we do not recall any performance of the funeral march or of the finale quite so appreciative or so satisfying. Volkmann's "Richard III." overture and Brahm's symphony No. 2, in D major, are assigned for this week's programme. Next to Boston will be the movements from Tschaikovsky's fourth symphony. Theodore Reichmann, the distinguished baritone of the German opera in New York, is to be the soloist.

Six subscription concerts will be given by the Kneisel quartet in Union Hall on Monday evenings, Oct. 20, Nov. 24, Dec. 29, Jan. 26, Feb. 16 and March 9. The assisting artists include Mrs. Arthur Nikisch, Mrs. Julie E. Wyman, Mr. Theodor Reichmann, Mr. Ernst Perabo, Mr. Carl Faelten and Mr. Arthur Whiting. Season tickets, with reserved seats for the series, $6, will be sold to subscribers only, at the box office, Music Hall, Friday, Oct. 10, at 9 a. m. The subscription list is now open at Music Hall.

Cambridge music lovers are to be favored with eight concerts by the Boston Symphony orchestra, in Sanders Theatre, during the season. The first of the series will be given next Thursday evening, when Mr. Franz Rummel, the distinguished pianist, will be the soloist. The programme is as follows: Symphony in G minor, Mozart; concerto for pianoforte in E flat (Emperor), Beethoven; moto perpetuo (for all violins), Paganini; overture, "Oberon," Weber. Season tickets for the series are now on sale at the University book store, Cambridge.

Boston Post

TUESDAY MORNING, OCT. 14, 1890

SANDERS THEATRE, CAMBRIDGE

Boston Symphony Orchestra

Mr. ARTHUR NIKISCH, Conductor.

EIGHT CONCERTS

On THURSDAY EVENINGS, Oct. 16, Nov. 6, Dec. 4, Jan. 8, Jan. 29, Feb. 19, March 19 and April 16.

I. CONCERT THURSDAY, OCT. 16, AT 7:45 P. M.

SOLOIST:

Mr. FRANZ RUMMEL.

Programme: Symphony in G minor, Mozart. Concerto for pianoforte in E flat (Emperor), Beethoven. Allegro de Concert, "Moto Perpetuo" (for all violins), Paganini. Overture, "Oberon," Weber.

Season tickets for the series of eight concerts, $6; now on sale at the University Bookstore, Cambridge. A limited number of admission tickets will be sold at the door on the evening of each concert.

Boston Journal.

MONDAY MORNING, [illegible] 13, 1890.

The Symphony Concert.

Mr. Nikisch made his bow to the musical public of Boston for the second season Friday afternoon and Saturday evening, when the first rehearsal and concert by the Boston Symphony Orchestra took place. At the rehearsal there was a great crush. For popularity among the ladies and suburban patrons these Friday afternoon rehearsals are coming to be more of an event than the concert itself. This was evidenced at the auction sale, when the prices were seen to be far in advance of those obtained for the Saturday evening concerts.

The welcome which Mr. Nikisch received on both occasions was very flattering, and it was a spontaneous and hearty outburst of applause. There were large numbers standing around the sides of the hall Saturday evening, and the admission sale must have been a good one. It is well understood by the public that no seats are for sale. Every seat was sold at the auction, or at the box office immediately after, and as all that are reserved were offered at auction, it is evident that this year the management receives the largest income yet obtained by the sale of tickets. In fact, it can only be increased in future by an advance in the premiums obtained for the seats.

Mr. Nikisch's stand was handsomely decorated and the programme was dedicated to Otto Dresel, of whose life a brief sketch was incorporated in the book of notes prepared by John S. Dwight, and to them, the biographer says, Boston is more indebted for progress in music than the mass of music lovers are aware. The conductor began his season as he did that of last year—directing the orchestra from memory, except in the accompaniment for the solos. Familiar as this is to the frequenters of these concerts, it is an impressive spectacle. It makes Mr. Nikisch a part of the orchestra, and few can be found who do not look with admiration upon the man who can carry to such successful interpretation an entire evening's programme without a note of music before him.

It was a conservative programme which introduced the orchestra to the Music Hall audience. The information is vouchsafed by those familiar with Mr. Dresel and his musical tastes that it was just such an one as the late musician would have chosen, meaning, of course, the Mendelssohn overture, "Hebrides," and Beethoven's Third Symphony, the opening and closing numbers of the concert. Bach was also one of his favorite composers, and the intermediate number on the programme, a concerto in D minor for two violins, to the accompaniment of a string orchestra, was received with more applause than the other selections. It introduced Messrs. Kneisel and Loeffler, and the piece was not a double concerto, for the two violins only played together in the sense of playing against the rest of the orchestra. Both of the gentlemen rendered the parts with that artistic finish which the public has come to expect from them and the adagio movement was beautiful in conception and interpretation.

There have been so few changes in the personnel of the orchestra that it was to be expected that the work would be admirably taken up after the vacation, and this was true. While there was no excessive enthusiasm over the performance of the "Eroica" symphony or the Mendelssohn overture, close attention was paid to the renditions and few people left the hall until the last note had been heard. The orchestra was most certainly in good form and Mr. Nikisch's readings were expressive and artistic. The reputation which this body of musicians has attained was fully sustained by the performance and nothing but commendation is worthy or desirable. For the next concert we are to have as soloist Theodor Reichmann, the baritone of the Metropolitan Opera House in New York, whose appearance at these concerts last season was a genuine success, and who will be gladly welcomed.

PROVIDENCE JOURNAL.

WEDNESDAY, OCTOBER 8, 1890.

Star Lecture Course.

KNEISEL QUARTET.

The initial entertainment of the Star Lecture Course was given last evening in Infantry Hall before a very large audience—one, indeed, that completely filled the hall. Surely there could have been no more auspicious opening of such a course of entertainments than was given by the conjunction of the Kneisel String Quartet of Boston, an organization which holds perhaps the highest rank of any in this country in the practice of the difficult and delicate art of chamber music. Mr. Myron W. Whitney, the famous basso, and Miss Edith L. Meeks, reader. The management of the course did a service to the musical interests of the city in affording an opportunity to hear such quartet playing, for it is an opportunity that is all too seldom included in a season's music in Providence. The chief number of their programme was Svendsen's quartet in A minor, op. 1—that work which marked the composer for a distinguished career while he was still a student in the Leipzig Conservatory. It is a delightful composition, fresh and original in its themes, and showing in many traits that the composer has banded himself with those who find in the popular music of their native lands the most congenial sources of their inspiration; the Scandinavian spirit is constantly present, and delightfully so. Grace of invention and distinction in harmonic structure are the prevailing characteristics; they are especially present in the allegro scherzando, a true scherzo in all that that implies. More of the Scandinavian flavor was given to the programme by the passionate andante from Grieg's fine quartet, a work which it must be confessed somewhat overshadows the previous one in the strength and spontaneity of its ideas. The playing of these movements (the Svendsen quartet was wisely divided) was well-nigh an epitome of all that is best in quartet playing, in perfection of finish and in that unanimity of purpose which gives the most artistic balance to the performance and the most lucid exposition of the composer's idea. In addition, both Mr. Hekking, 'cello, and Mr. Kneisel, violin, appeared as soloists, and won much deserved applause by their admirable work; Mr. Hekking played Servais's brilliant setting of "O Cara Memoria," and Mr. Kneisel Vieuxtemps's "Ballade and Polonaise."

Mr. Whitney appeared but once and sang Schumann's "Two Grenadiers." He was in exceptionally good voice, so soon after the summer's rest, and his fine organ had much of that resonance and rotund quality of years gone by; to the encore which he received he responded by singing "A Mariner's Home's the Sea." Miss Meek was very evidently high in popular favor, and her two selections both brought demands for her further appearance, to which she graciously acceded. She was presented with two very fine baskets of flowers. The accompaniments for the two string players were beautifully given by Mr. Zach of Boston, while Mr. Edward Hoffman accompanied Mr. Whitney. A brief organ recital by O. L. Patt preceded the concert.

UNITED STATES POSTAL CARD. ONE CENT

NOTHING BUT THE ADDRESS TO BE ON THIS SIDE.

C. A. ELLIS, MANAGER,

MUSIC HALL,

BOSTON, MASS.

BOSTON, October , 1890.

I hereby subscribe for Season Tickets for the Concerts to be given by the KNEISEL QUARTET in Union Hall, (18 Boylston Street) on Monday Evenings, October 20, November 24, December 29, 1890, January 26, Feb'y 16, and March 9, 1891. Season Tickets, with reserved seats, $6.

Name,

Address,

World New York City

Date 10-12

The reason why the seats on the right side of the Boston Music Hall floor for the symphony concerts sold more cheaply than those on the left has been discovered. Mrs. Gardner is expected to sit in the right balcony. Those who sit underneath cannot see her. It is worth the price of admission to watch Mrs. Gardner. She is the most conspicuous person at the concerts. She is more interesting to a large portion of the audience than the orchestra. Her poses, her costumes and her escorts always attract attention. She is always "chic." Not a pretty woman, she is, however, picturesque. She dresses exquisitely. She is never overdressed. The simplicity of her street costumes suggests a lesson to the vulgar. She does not disfigure her head with unbecoming hats and bonnets, as so many women do. She wears small and sensible head-gear. Her figure is exquisite. The world does not see that. She never wears evening dress to a public entertainment. If she does, she is sure to shroud it with a wrap. Mrs. Gardner does not take the interest in Nikisch she did in Gericke. Nikisch is married. He is not a parlor knight. He hates society. Gericke was much sought after. He went often to a few houses. Mrs. Gardner, Mrs. Montgomery Sears, Mrs. William F. Apthorp, and Mrs. Arthur Foote were his great friends. They would have extended as equal welcome to Nikisch. He did not respond. Nikisch is a bohemian. Gericke was a [illegible]

THE PROVIDENCE SUNDAY JOURNAL,

OCTOBER 12, 1890.

BOSTON SYMPHONY ORCHESTRA

[70 PERFORMERS.]

Mr. ARTHUR NIKISCH, Conductor.

TENTH SEASON.

"The only permanent Orchestra to appear in this city during the season organized and maintained exclusively for concert purposes and the daily interpretation of music of the highest class."

SIX GRAND CONCERTS

In Infantry Hall on the Evenings of Tuesday, Oct. 21, Wednesdays, Nov. 19, December 17, January 21, March 4, and Tuesday, April 7.

MR. THEODOR REICHMANN,

The Famous Baritone of the Metropolitan Opera House, New York, and other Eminent Soloists, Will Appear.

SEASON TICKETS, WITH BEST RESERVED SEATS FOR THE SIX CONCERTS, $5.

Subscription now open at M. STEINERT & SONS' Piano Warerooms, 176 and 178 Westminster street.

SUBSCRIPTION CLOSES TUESDAY EVENING, OCT. 14.

Tickets will be delivered to SUBSCRIBERS ONLY on Wednesday and Thursday, Oct. 15 and 16.

C. A. ELLIS, Manager.

FADED TEXT

[19]

Boston Transcript

MONDAY, OCTOBER 13, 1890.

Boston Symphony Orchestra.

The tenth season (who can realize it?) of these noble concerts, for which Boston is so largely indebted to Henry L. Higginson, opened on Saturday evening with an audience and a programme altogether worthy of their high and purely musical idea. The Music Hall was filled, all looked deeply interested, listened with respectful, many with rapt attention, and scarcely a person left the hall until the Music was all over. "*In Memoriam—Otto Dresel*," stood at the head of the programme, and a memorial wreath had been placed by some pious hand about the stand of the conductor. The orchestra, with but two or three changes, was the same in its personnel and its proportions that it was last year. Conductor Nikisch, looking fresh and well and happy after his summer vacation abroad, was most cordially greeted as he advanced to take his stand. The programme was selected with one leading motive—to do honor to the memory, the noble life, the genius of the rare musician, called from his sphere so suddenly. It consisted of three noble works by three great masters, in good keeping and good contrast with each other. They were such works as Otto Dresel loved: 1. The "Hebrides" or "Fingal's Cave" overture of Mendelssohn, his early friend and master. 2. The concerto in D minor for two violins, by Bach, his greater master and the model he revered. 3. The Heroic Symphony of Beethoven. It was no less a programme of rare excellence and interest in itself, a worthy type of programmes proper to this kind of concerts, true to their idea, a good kind of programme to begin with and to imitate repeatedly without any reference to a memorial; a programme beautiful, impressive, edifying in itself. It is so sweet to sit and hear good music undisturbed by restless clamor after novelties, idle shallow curiosity about modern fashions! Give us music that is real, that is genial (sprung from genius), and enduring—music that seems newer every time you hear it. We confess we should have been glad, from the memorial point of view, to have heard also some of Dresel's compositions, some of his songs, as well as one or two of Robert Franz. But that was hardly practicable under the circumstances, while the programme was already long, and surely nothing could be spared from such a perfect trifoil.

Mendelssohn's cool, breezy, seashore overture was beautifully rendered. It lost nothing of its atmosphere, nothing of its picturesqueness, nothing of its strange imaginativeness, by the unusually moderate, or say thoughtful, tempo at which the opening motive was taken. The whole character and spirit of the overture, we think, justifies it. It is contemplative, it is dreamy, full of reverie, as one feels while looking over the water. It gains fire and speed and wildness as it goes on; the thoughts are carried out over a wider and more stirring circle, over the "wide weltering waste," especially when the trumpet tones, at first held in abeyance, ring from afar with a weird ocean sound, and the waves rush and roar, and the vast sea swells and swings, until we reach the climax of the storm. It was all palpable and near, you felt the spray, you felt the poetic charm, the mildly melancholy Mendelssohnian mood of it, all the more because of that thoughtful and unhurried tempo of the introduction. And how those *sotto voce* echoes of the first theme come stealing back between the strong final chords, rounding it all into a sensitive live whole!

The one novelty of the evening was the Bach concerto, never presented here before. It is all melody, wrapping itself in melody, in that contrapuntal reflection or echoing of itself from all sides in the accompaniment which is a vital principle inherent in the inmost soul of all Bach's art. The two solo or *concertante* violin parts (admirably played by Mr. Kneisel and Mr. Loeffler) stand forth in friendly competition, distinctly individual while as intimately related as twin brothers can be. They are supported and accompanied by the quartet of all the strings. The *tutti*, solos and quartet, begin the vigorous *vivace* movement strongly altogether, the two violin parts of the quartet in unison with the two solo parts, the bass carrying on an independent but congenial melody of its own. This introduction carries the germ melody (if you will look at it and play or sing it over slowly you will see what exquisite melody it is)—the melody, we say, or the melodic material out of which the solo melodies evolve. How beautiful they are, with their wide intervals, first sung by one, then by the other, while the first keeps on in its own way, the quartet subsiding into chord accompaniment the while, but gradually catching the melodic impulse and contributing its own bits of sympathetic phrasing! The middle movement, *Largo, ma non tanto*, is as lovely a cantabile melody as can be imagined. It is in the relative major, F. The quartet sinks to mere accompaniment, while the two principals develop the witching, melodic motive, imitating yet contrasting one another with most subtle, fascinating art. The finale, *Allegro*, returns to the key D minor, and is full of life and brilliant play, of fresh, melodic figures, changeful as flickering sunbeams on the wall. The rippling triplets, which relieve the steady three-four rhythm; the high chord passages, in which the two violins seem to take rest, while the quartet supplies the active motion in little fragments of accompaniment, are among the points of interest. It might seem an o'er-bold undertaking for one of our day to interpolate an elaborate cadenza into this complete masterwork of Bach; but we must own that Hellmesberger's cadenza seemed to be entirely in the style and spirit of the work, made out of the same cloth, out of themes and motives of the movement and also from the Largo, while it furnished a new and conspicuous example of the finished and artistic execution of the two principal violinists. "Sweetness and light" you feel throughout the whole intertwining of Bach's melody. And what health, what peace, what cheerful resignation, what free, harmonious activity, as of a pure soul life! By the way, it is worth mentioning, as seeming to show that Bach was pleased with his own work, that he reproduced it later, all its motives, themes and movements, in the form of a concerto for two pianofortes, only in another key.

Can anything new be said of the *Eroica*, that first full revelation of Beethoven's mighty individuality and genius? How it must have startled and astonished the courtly, cultivated music-lovers in Vienna on its first production! Nothing like it had been heard before. It is so full of musical matter, so almost bursting with original and marvellous ideas, and yet so beautiful throughout, so noble, so magnificent, that [illegible] into one consistent, perfect whole, or rather to have grown so by the resistless fate of its first clear, pregnant inspiration; as out of the seed-germ stem and branches, leaves and flowers and fruit develop into the waving forest of a grand centennial oak. As we commented on Saturday upon the unsuggestiveness of dry technical analyses, we now have pleasure in recognizing that the analysis given in the Bulletin of this symphony is from the pen of Wagner, who, however one may feel about his music, was one of the most intelligent of critics, and that it is not technical at all, but wholly æsthetic and emotional. Sir George Grove's analysis, also, is excellent and really helpful, although he makes one mistake in calling that the "second subject" of the first movement which is only a wayside diversion; but Grove's analysis requires some musical notation to explain its meaning.

The wonderful first movement really expresses all the heroic aspirations, all the joys and sorrows, all the alternating and conflicting moods and passions, all the checkered but triumphant destiny of a great man. The *Marcia funèbre* is the most profound, the most impressive and sublime of all funereal marches ever written. What a great weight of woe it bears along; what depths of sorrow we look down into in some grand groping passages of double-bass! And how the living faith in good, the heavenly optimism, which burns in all Beethoven's music, hinted ever in its gloomiest transitions, speaks not only in the lovely episode in the major of the key, but really never deserts you in the return of the minor and the soft solemn dying out at the end! The irrepressible reaction from all this in the Scherzo is in utter contrast with it; freedom, life and merriment are in its swift staccato hunting movement; and the exhilarating, thrilling harmonies of the three horns in the trio, played to perfection that night, makes one long to hear them over and over all night long. The finale, with its simple but pregnant themes borrowed from his "Prometheus" ballet music, and his seemingly exhaustless inventiveness in variations, is all consistent, logical, in keeping with the rest of the symphony, full of charm and of surprise, and perhaps more than any other part exemplifies our analogy of the tree unfolding out of the minute seed-germ. As to the rendering by the orchestra, there may have been little flaws which Messrs. Fine-Ears could detect while we were absorbed in the general impression, in the delight of following such almost supernatural beauty, grandeur and significance; but we must frankly, gratefully, confess we never heard the *Eroica* sound more magnificently.

J. S. D.

Boston Daily Traveller

MONDAY, OCTOBER 16, 1890.

MUSIC.

Season of 1890-91 Begun—First Symphony Concert.

Fine Performances by the Orchestra. The Audiences.

The scenes attending the opening of the season of symphony concerts for 1890-91 did not differ materially from those which have marked the inauguration of previous seasons by our orchestra. There was the same crowded hall on Friday afternoon, a lovely audience, representing the feminine element of the best culture hereabouts, while on Saturday evening came, as usual, the men with their wives and daughters, the musicians and the critics, in numbers far in extent of the seating capacity of the room. Mr. Nikisch was heartily, even enthusiastically, greeted on both occasions; the audiences were glad to reassemble for the tenth year and, as was the case with most of their number, for the tenth time, to enjoy what, through the patient labor of years, has become as fine, mobile, and moving interpretations as it is possible to hear from any orchestra in the world. People scanned their neighbors, and with manifest approval in most cases. The attachment naturally formed for a certain position leads regular patrons year after year to secure about the same positions, so the habitue of either the Friday rehearsal or the Saturday concert is usually to be located with ease. This is especially the case with the evening audience, which numbers the real connoisseurs of the town. "The throne" in the second gallery has been moved from the left to the right side, where its habitual occupants with their full scores can always be found. But Papa Dwight beams as usual from the middle of the left side of the first gallery, which section, more particularly the right side, boasts a galaxy of savants. Most of the critics are, as usual, near a door, which in some cases is used when the programme is too musty, and in others, sad to say, when it teems with the fresh youth of the modern set of writers,—impulsive, warm-blooded fellows, whose music sometimes sets at naught the teachings of the ancients, but it always stirs the emotions.

There are few changes in the make-up of the band, the most important being the new first horn, Mr. Hackerbarth, who comes from Mr. Seidl's and Mr. Thomas's orchestras, succeeding the famed *poseur*, Xaver Reiter. A new tympani player takes Mr. Simpson's place; the new man has a mighty beat joined to a flourish, which shall have its proper recognition later. There was one figure missing: "Nichols"—we do not use the expression inconsiderately—was withdrawn because of physical infirmity. More than one generation of concert-goers knew his face; for a leader of the orchestra, whilom agent of the Germanias, organizer and promoter, he has been an active factor in the musical life of the city. The first programme was:

Mendelssohn—Overture, "Fingal's Cave."
Bach—Concerto in D minor for two violins and orchestra of strings.
Cadenza by Hellmesberger.
(First time in these concerts.)
Beethoven—Symphony in E flat (Heroic).

The violinists were Messrs. Franz Kneisel and C. M. Loeffler. This concert became a tribute to the memory of Otto Dresel, and the programme was chosen in accordance; a further memorial to the deceased musician was the sympathetic article contributed to the programme-book by John S. Dwight. This should be borne in mind by critics of the first concert of the season. The programme Mr. Nikisch had selected before the course of events caused a change is: Symphony in D, Haydn; "A Faust Overture," Wagner; Symphony in C, No. 9, Schubert. The playing of the orchestra was so generally fine that one could scarcely believe the band had been together but ten days since the summer interim; there were some features of the performance of the symphony notably well executed, with a sureness of attack and care in dynamic expression equalling the best moments in the history of the organization. The symphony was nobly interpreted. It is true Mr. Nikisch read some passages differently than his predecessors, but they were all enobled by his touch. The funeral march was most impressive, we do not recall a performance of greater breadth. The gayety of the scherzo and the power and freedom belonging to last movement were not wanting in the performance. As to tonality the voice of this orchestra is more musical than ever; the strings are a faultless unit in tone and movement; the wood-wind offers little to criticize; the horns, owing to the change of leader, know each other imperfectly as yet, but a perfect ensemble is only a matter of a week or two; their tone is resolute but not coarse. The trumpets and heavy brass are in safe hands. As to the tympani player in the third and last movements of the symphony, it did seem that the man was absorbed in the orgy he himself was making; his tone was too great for a proper balance while his Delsartian motions made him on more than one occasion an object of too particular interest.

The archaic piece by Bach was very well played by the two artists named. The middle movement has melodic interest, but, as a whole, the concerto is too unvital to interest. The cadenza is a good piece of writing; Bachish in spirit and musicianly. The players were warmly applauded. The programme for the second rehearsal and concert will include Volkmann's overture, "Richard III.," the second and third movements from Tschaikowsky's symphony No. 4, (first time in Boston,) Brahms's symphony No. 2 in D major, and an aria and songs by Mr. Theodor Reichmann.

The significant fact that 6000 of the seditious Boston Symphony programme books are eagerly sought for and *taken away* from the Music Hall each week is a great stimulant to the "industrious investigator and purveyor" to continue to furnish the historical, biographical and analytical notes which really seem to fill a want.

Probable scene in Music Hall lobbies this season; time 7.50 Saturday evening:

Stranger, to boy with books—What are these books?

Boy—Programmes with notes about the works to be performed.

Stranger—May I have two?

Agent for the Society for the Prevention of Education, standing near—Beg pardon, sir, but our society has taken a stand against—

Stranger, turning to boy—Can I pay you for five copies?

Boston Daily Globe.

WEDNESDAY, OCT. 15, 1890.

MUSIC HALL NEXT SUNDAY.

MISS MARION MANOLA,
MR. TIMOTHIE ADAMOWSKY,
THE HARVARD QUARTET,
THE GERMANIA ORCHESTRA.

POPULAR PRICES. 25 30 50 NOW ON SALE.

Boston Daily Traveller

WEDNESDAY, OCTOBER 15, 1890.

The Cambridge Symphony concerts begin in Sanders Theatre tomorrow night. The series will consist of eight concerts, for which season tickets can be bought for $6. Tomorrow evening the programme is: Symphony in G minor, Mozart; Concerto for pianoforte in E flat (Emperor), Beethoven; "Motto Perpetuo" (for all violins), Paginini; Overture, "Oberon," Weber. The pianist is Mr. Franz Rummnel, who has returned to the United States after an extended tour of foreign capitals.

The Kneisel Quartet concerts begin next Monday evening. Six concerts will be given in Union Hall, 18 Boylston street, Monday evenings, Oct. 20, Nov. 24, Dec. 29, Jan. 26, Feb. 16, March 9. Soloists, Mrs. Arthur Nikisch, Mrs. Julia E. Wyman, Mr. Theodor Reichmann, Mr. Ernst Perabo, Mr. Carl Faelten, Mr. Arthur Whiting. Season tickets now on sale at Music Hall. The programme for the first concert is: Quartet in A minor, Svendsen; Songs to be sung by Theodor Reichmann; Quartet in A minor, No. 1, Schumann.

[illegible]

SUNDAY, OCTOBER 12, 1890.

The Symphony Concerts.

Events which deserve and will attract in large measure the attention of the musical public, are the six concerts to be given in Infantry Hall by the Boston Symphony Orchestra, under direction of Mr. Arthur Nikisch. This organization, now in its tenth year, is widely recognized as one of the finest orchestras in the world, and its home concerts receive the support of the Boston public to a degree probably never equalled by any concert enterprise. The subscription for the Providence concerts, now open at Steinert's piano warerooms, is already very large. The great excellence of the performances, and the exceedingly reasonable price of season tickets ($5 for six concerts), should ensure audiences that will fill Infantry Hall. Intending patrons are reminded that the subscription closes next Tuesday evening. As an aid to a complete understanding of the works to be performed, and to add to the enjoyment of patrons, analytical programmes in book form will be mailed in advance of each concert to subscribers for season tickets.

BOSTON'S BIG ORCHESTRA.

Opening of the Tenth Symphony Season.

BOSTON, Oct. 11.—Boston's warm and generous appreciation of her great symphony orchestra was never more clearly made manifest than it was this evening at the opening of the 10th season of that institution. A vast audience filled every seat in Music Hall, and occupied every inch of space that the police regulations allow to be utilized as standing room, as a similar one had at the Friday afternoon rehearsal, and as Mr. Nikisch came upon the platform to begin his second season of work in Boston, he was given a reception that showed he had won a very secure place in the heart of music-loving Boston. The Symphony Orchestra, in truth, sets out upon its 10th season in a condition both artistic and financial that was never sounder or more promising. Mr. Nikisch has proved himself to be a conductor of the rarest gifts; an interpreter endowed with the touch of genius. He has, indeed, secured the support of what is in the best sense, a popular love and appreciation of good music, as few of his predecessors in this country have done. This is shown by the widespread interest in the work of the orchestra, not only in Boston, but in other cities. In Boston, the financial support has been what is has never been before; it is such as to turn the deficit which the generous Mr. Higginson was in former years called upon to meet, into a surplus. And in other cities, over a wide stretch of country, a similar interest is manifest, the same interest which prompts the management to give six concerts in Providence and elsewhere, instead of four. It is a most encouraging indication that the Boston orchestra is winning that measure of popularity which it was founded to win, and for which so much has been wisely and liberally done.

This first concert of the season was dedicated to the memory of that admirable musician whose recent loss Boston and the musical public of the whole country deplore, Otto Dresel, and the severely conservative character of its programme may, perhaps, thus be accounted for,—it contained Mendelssohn's "Fingal's Cave" overture, Bach's concerto in D minor for two violins and string orchestra, and Beethoven's "Heroic" symphony. Mr. Nikisch's striking and beautiful readings of Mendelssohn and Beethoven are by this time too familiar for detailed comment, though they are ever fresh and suggestive in their quality. The Bach concerto, magnificently played by Messrs. Kneisel and Loeffler, was heard for the first time in these concerts—a work full of the most vigorous and elastic vitality of Bach's genius, and one that it was a pleasure to hear.

There was in the work of the orchestra very little to show that it was the first performance after five or six months of separation and idleness, still less of anything to show that deterioration which a few croakers last year predicted would be the inevitable result of Mr. Nikisch's free and virile methods of conducting. It was well-nigh flawless. There have been very few changes made in this "band of virtuosi," as a distinguished critic has called it—one reason why from year to year its standard is so rigorously maintained. The great hornist and his only less great brother, Xaver and Josef Reiter, are gone, the former's place is filled by Mr. A. H. Hackebarth, lately of New York, where he was Thomas's first horn player. Two new first violins have been engaged, and a new kettledrum player; this completes the list of new members.

Mr. Nikisch has announced some of the novelties that he intends to produce this season. An auxiliary chorus will be needed for several, which will soon be put into training. There will be Schumann's music to Manfred, Berlioz's "Symphonie Fantastique," Liszt's great "Dante" symphony with chorus, a great number of Wagner selections, two movements from Tschaikowsky's new symphony, and his "Romeo and Juliet" overture, a symphony in B-flat by Chadwick, the talented young Boston composer, and a Te Deum for chorus, solos and orchestra by Bruckner; as well as important new works by Saint-Saens, Villiers Stanford and Mackenzie.

In this connection it may be proper to add that the programme for the first concert in this city, Oct. 21, will include a symphony by Mozart, the "Perpetual Motion" of Paganini, played by all the violins in unison, the two movements of Tschaikowski's new symphony, and Weber's "Oberon" overture. Herr Reichmann the soloist will sing the baritone aria from Lortzing's "Czar und Zimmermann," and songs by Brahms and Schubert.

R. A.

Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 16TH, AT 7.45, P. M.

PROGRAMME.

MOZART.	SYMPHONY in G minor. Allegro molto.—Andante.—Minuet.—Allegro assai.
BEETHOVEN.	CONCERTO for PIANOFORTE in E flat, No. 5. Allegro.—Adagio un poco mosso.—Allegro.
PAGANINI.	MOTO PERPETUO, ALLEGRO DE CONCERT. (For all the Violins.)
WEBER.	OVERTURE. "Oberon."

SOLOIST:

MR. FRANZ RUMMEL.

The Piano used is a Steinway.

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The Cambridge Symphony concerts begin in Sanders Theatre tonight. The series will consist of eight concerts, for which season tickets can be bought for $6. Tonight's programme is: Symphony in G minor, Mozart; Concerto for piano in E flat (Emperor), Beethoven; "Moto Perpetuo" (for all the violins), Paginini; overture, "Oberon," Weber. The pianist is Mr. Franz Rummel, who has returned to the United States after an extended tour of foreign capitals.

The Palladium

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NIKISCH.
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Boston Daily Globe.

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Boston Post

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MUSIC.

THE BOSTON SYMPHONY ORCHESTRA AT CAMBRIDGE.

The first of the series of concerts to be given this season at Sanders Theatre, Cambridge, by the Symphony Orchestra under Mr. Nikisch, took place last evening. The programme was as follows:

Symphony in G minor.....Mozart
Concerto for pianoforte in E flat...Beethoven
Mr. Franz Rummel.
Moto Perpetuo.....Paganini
(For all the violins.)
Overture—"Oberon".....Weber

Deldevez summed up the whole matter in the case of Mozart's symphony in G minor when he characterized it as graceful, passionate and melancholy. Here science and inspiration go hand in hand. The most difficult technical problems—such as the reproduction in minor in the second reprise of the second melodic idea conceived originally in the major—are solved with apparent carelessness. Full as it is of the evidences of Mozart's contrapuntal skill, it is equally full of pure melody. This symphony is not an expression of metaphysical ideas; it is not programme-music; it does not try to paint any national or individual event or episode; it therefore furnishes no material for the rhapsodic utterances of those German critics who are only happy when they find everything in a musical composition except music. And yet, one man, a daring man named Elterlein, discovered that the andante expressed "a sentiment of consolation, not the repose of the soul in a firm conviction of interior joy, but rather a desire, a tendency towards it," whatever that may mean.

Now, because the music of Mozart is so musical, because it often seems so simple, it is extremely difficult to sing or to play; and when such a work as this G minor symphony is directed by a man of the temperament of Mr. Nikisch, its noble serenity at times becomes unmeaning sentimentalism, its natural, healthy passion is inflamed as though with blisters and drugs. Take the very opening of the first movement. Can anything be more simple, more direct than the first theme? But Mr. Nikisch did not seem to be content with the naked melody. He clothed it with gaudy garments, he gave it a coquettish air. He robbed a measure here, added to a measure there, and so he juggled with the whole allegro. The feverish unrest which he infused into the finale resulted in unsteadiness in the playing of the orchestra. Often there was an absence of the quiet delicacy and restrained passion which characterize the music of Mozart. And yet his reading of the work was interesting in spite of his exaggerations, and the greater part of the andante and the whole of the menuetto were delightful to hear.

Mr. Franz Rummel, who played the E flat concerto of Beethoven, in former years was a prominent disciple of the athletic school of pianists. His strength was formerly the dominating quality in his musical equipment: but he has changed, and last evening he gave a thoughtful and thoroughly musicianly performance of the great concerto. While it was admirable from a technical standpoint, his exhibition of technique was never obtrusive. His octave and pianissimo passages were superbly played, and in the passages where he exerted his strength the tone was never forced, was never unpleasant. Equally worthy of high praise was the manner in which he sank his own personality in the work of the composer. The orchestral accompaniment was a marked improvement upon that given Mr. Baermann a year ago.

It is to be regretted that Mr. Nikisch put the selection from Paganini upon the programme. The solemn preparation, the violinist's rising, the theatrical hush before the attack—all this was sensationalism pure and simple, unworthy of the occasion, the orchestra and the conductor. Nor was the music itself an excuse, however admirably it may have been performed.

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NOTES.

The first of the Kneisel Quartette concerts takes place Monday evening, the 20th, at Union Hall, and the programme includes Svendsen's quartette in A minor, op. 1, and Schumann's in A minor, op. 41. Mr. Theodor Reichmann will sing three songs by Schumann, "Dedication," "The Lotos" and "Thou Art so Like a Flower."

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The price of season tickets with reserved seats for the series will be five dollars. No subscription list will be opened but tickets will go on sale at M. Steinert & Sons' music store on Monday, October 27th, at 9 a. m. The recognized superiority of the Boston orchestra and the remembrance of its splendid performances in past seasons will doubtless ensure a very large attendance at these concerts.

BOSTON HERALD

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MUSICAL MATTERS.

Reappearance of Franz Rummel, the Pianist.

The concerts by the Boston Symphony orchestra at Sanders Theatre, Cambridge, were begun last evening, under the direction of Mr. Arthur Nikisch, and with Franz Rummel, the pianist, as soloist. The programme made for the evening included the symphony in G minor, Mozart; concerto for piano in E flat ("Emperor"), Beethoven; "Moto Perpetuo" (for all the violins), Paginini; and overture, "Oberon," Weber.

The reappearance here of Franz Rummel, after an absence of several years, made a peculiarly interesting event of the evening, and, in addition to the large audience from the university city, there was a large attendance of amateur and professional musicians from Boston, the pianist having many warm admirers here. His playing of the great "Emperor" concerto was a delightful musical treat, and richly rewarded those who ventured into the suburbs to enjoy it. He is such a thoroughly satisfying artist that the listener neglects to analyze the characteristics of his playing, and gives way to the mood of listening without reserve. He has his piano absolutely at his command, the technical difficulties being but matters of detail, and so he gives his whole being to an interpretation of the composer's idea.

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Boston Daily Globe.

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PAUL FOX.
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[20]

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EVENING REGISTER.

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PROGRAMME.

MOZART.	SYMPHONY in G minor. Allegro molto. — Andante. — Minuet. — Allegro assai.
BEETHOVEN.	CONCERTO for PIANOFORTE [illegible] Allegro. — Adagio ma poco mosso. — [illegible]
PAGANINI.	MOTO PERPETUO, [illegible] (For all the Violins.)
WEBER.	OVERTURE, "Oberon."

SOLOIST:

MR. FRANZ RUMMEL.

The Piano used is a Steinway.

BOSTON HERALD.

THURSDAY, OCTOBER 16, 1890.

The Music Hall popular concerts begin next Sunday evening for the winter season, and the opening programme will be contributed by Miss Marion Manola, Mr. T. Adamowski, the Harvard quartet and the Germania orchestra.

MUSIC HALL NEXT SUNDAY

Miss Marion Manola,
Mr. Timothie Adamowski.
The Harvard Quartet.
Mr. E. Strasser.
Mr. Paul Fox.
The Germania Orchestra.

Popular prices, 25, 35, 50 cents, including reserved seats. Tickets now on sale.

Boston Daily Traveller

THURSDAY OCTOBER 16, 1890.

The programme of the second rehearsal and concert of the Boston Symphony Orchestra, this week, is: Overture to Shakespeare's "Richard III.," Volkmann; aria, "Blick ich umher in diesem Edlen Kreise," from "Tannhäuser," Wagner (Mr. Theodor Reichmann); Andantino, and Scherzo, from Symphony No. 4, in F minor, Tschaskowsky; songs, with piano: "Faint and Fainter is my Slumber," Brahms; "By the Sea," Schubert (Mr. Reichmann); Symphony No. 2, in D, Brahms.

The Cambridge Symphony concerts begin in Sanders Theatre tonight. The series will consist of eight concerts, for which season tickets can be bought for $6. Tonight's programme is: Symphony in G minor, Mozart; Concerto for piano in E flat (Emperor), Beethoven; "Moto Perpetuo" (for all the violins), Paginini; overture, "Oberon," Weber. The pianist is Mr. Franz Rummel, who has returned to the United States after an extended tour of foreign capitals.

The Palladium

THURSDAY, OCTOBER 16, 1890.

HYPERION THEATER!
NIKISCH.
BOSTON
Symphony Orchestra

Mr. ARTHUR NIKISCH, Conductor.

"The only orchestra to appear in this city organized and maintained exclusively for concert purposes and the daily interpretation of music of the highest class."

FOUR GRAND CONCERTS,
With the assistance of EMINENT SOLO ARTISTS.
Monday Evenings,
Nov. 10th, Dec. 8th, Jan. 12th, Feb. 23d.

Season Tickets, with best reserved seats for the series, $5.
Sale opens at M. STEINERT'S SONS' Music Store, 777 Chapel St., Monday, October 27, at 9 a. m.
☞No Subscription—First come first served.
o16 9t C. A. ELLIS, Manager.

Monday, October 27, at nine o'clock in the morning, subscription tickets for a series of concerts to be given November 10, December 8, January 12, and February 28, by the Boston Symphony orchestra, will be on sale at M. Steinert & Son's Music store. The price is five dollars, which is very low for the delightful treats which are assured.

Boston Daily Globe.

FRIDAY, OCT. 17.

BOSTON MUSIC HALL,

First Sunday Popular Concert,
NEXT SUNDAY, Oct. 19,
A great array of Musical Talent.

Miss Marion Manola, Only Appearance in Concert This Season.
T. Adamowski, The Famous Violin Soloist.
Harvard Quartet, In Several Popular Selections.
E. Strasser and Paul Rox,
The Celebrated Soloists, and the
Full Germania Orchestra.
A great Programme. Popular Prices.
25c., 35c., 50c., Seats Now on Sale. BOSTON MUSIC HALL.

PUBLISHED BY OCTOBER 15

HYPERION THEATER. NIKISCH.

BOSTON
SYMPHONY ORCHESTRA,
Mr. ARTHUR NIKISCH, Conductor.

"The only orchestra to appear in this city organized and maintained exclusively for concert purposes and the daily interpretation of music of the highest class."

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☞No Subscription—First come first served.
C. A. ELLIS, Manager.

The Symphony Concerts.

The event of the musical season which will engage the interest of the public will be the annual series of concerts at the Hyperion theater by the Boston Symphony orchestra under direction of Arthur Nikisch the distinguished Leipzic conductor. Four concerts will be given on Monday evenings November 10, December 8, January 12 and February 23. The management promise for these concerts, programs of great interest and variety and the appearance of solo artists of the first rank. The price of season tickets with reserved seats for the four concerts will be $5. Tickets will go on sale at Steinert's music store on Monday October 27, at 9 a. m.

Boston Post

FRIDAY MORNING, OCT. 17, 1890

MUSIC.

THE BOSTON SYMPHONY ORCHESTRA AT CAMBRIDGE.

The first of the series of concerts to be given this season at Sanders Theatre, Cambridge, by the Symphony Orchestra under Mr. Nikisch, took place last evening. The programme was as follows:

Symphony in G minor.....Mozart
Concerto for pianoforte in E flat...Beethoven
Mr. Franz Rummel.
Moto Perpetuo.....Paganini
(For all the violins.)
Overture—"Oberon".....Weber

Deldevez summed up the whole matter in the case of Mozart's symphony in G minor when he characterized it as graceful, passionate and melancholy. Here science and inspiration go hand in hand. The most difficult technical problems—such as the reproduction in minor in the second reprise of the second melodic idea conceived originally in the major—are solved with apparent carelessness. Full as it is of the evidences of Mozart's contrapuntal skill, it is equally full of pure melody. This symphony is not an expression of metaphysical ideas; it is not programme-music; it does not try to paint any national or individual event or episode; it therefore furnishes no material for the rhapsodic utterances of those German critics who are only happy when they find everything in a musical composition except music. And yet, one man, a daring man named Elterlein, discovered that the andante expressed "a sentiment of consolation, not the repose of the soul in a firm conviction of interior joy, but rather a desire, a tendency towards it," whatever that may mean.

Now, because the music of Mozart is so musical, because it often seems so simple, it is extremely difficult to sing or to play; and when such a work as this G minor symphony is directed by a man of the temperament of Mr. Nikisch, its noble serenity at times becomes unmeaning sentimentalism, its natural, healthy passion is inflamed as though with blisters and drugs. Take the very opening of the first movement. Can anything be more simple, more direct than the first theme? But Mr. Nikisch did not seem to be content with the naked melody. He clothed it with gaudy garments, he gave it a coquettish air. He robbed a measure here, added to a measure there, and so he juggled with the whole allegro. The feverish unrest which he infused into the finale resulted in unsteadiness in the playing of the orchestra. Often there was an absence of the quiet delicacy and restrained passion which characterize the music of Mozart. And yet his reading of the work was interesting in spite of his exaggerations, and the greater part of the andante and the whole of the menuetto were delightful to hear.

Mr. Franz Rummel, who played the E flat concerto of Beethoven, in former years was a prominent disciple of the athletic school of pianists. His strength was formerly the dominating quality in his musical equipment; but he has changed, and last evening he gave a thoughtful and thoroughly musicianly performance of the great concerto. While it was admirable from a technical standpoint, his exhibition of technique was never obtrusive. His octave and pianissimo passages were superbly played, and in the passages where he exerted his strength the tone was never forced, was never unpleasant. Equally worthy of high praise was the manner in which he sank his own personality in the work of the composer. The orchestral accompaniment was a marked improvement upon that given Mr. Baermann a year ago.

It is to be regretted that Mr. Nikisch put the selection from Paganini upon the programme. The solemn preparation, the violinist's rising, the theatrical hush before the attack—all this was sensationalism pure and simple, unworthy of the occasion, the orchestra and the conductor. Nor was the music itself an excuse, however admirably it may have been performed.

PHILIP HALE.

NOTES.

The first of the Kneisel Quartette concerts takes place Monday evening, the 20th, at Union Hall, and the programme includes Svendsen's quartette in A minor, op. 1, and Schumann's in A minor, op. 41. Mr. Theodor Reichmann will sing three songs by Schumann, "Dedication," "The Lotos" and "Thou Art so Like a Flower."

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NEW HAVEN
MORNING REGISTER.
OCTOBER 15.

HYPERION THEATER. NIKISCH.

BOSTON
SYMPHONY ORCHESTRA,

Mr. ARTHUR NIKISCH, Conductor.

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☞No Subscription—First come first Served.
C. A. ELLIS, Manager.

New Haven Symphony Concerts.

Events always eagerly awaited by the musical public of this city are the annual concerts by the Boston Symphony orchestra. Four performances will be given at the Hyperion theater during the coming season by this famous organization under direction of its distinguished Leipzic conductor Mr. Arthur Nikisch, and with the assistance of the best available solo artists. The dates appointed for these attractive occasions are Monday evenings November 10th, December 8th, January 12th and February 23d.

The price of season tickets with reserved seats for the series will be five dollars. No subscription list will be opened but tickets will go on sale at M. Steinert & Sons' music store on Monday, October 27th, at 9 a. m. The recognized superiority of the Boston orchestra and the remembrance of its splendid performances in past seasons will doubtless ensure a very large attendance at these concerts.

BOSTON HERALD.

FRIDAY, OCTOBER 17, 1890.

MUSICAL MATTERS.

Reappearance of Franz Rummel, the Pianist.

The concerts by the Boston Symphony orchestra at Sanders Theatre, Cambridge, were begun last evening, under the direction of Mr. Arthur Nikisch, and with Franz Rummel, the pianist, as soloist. The programme made for the evening included the symphony in G minor, Mozart; concerto for piano in E flat ("Emperor"), Beethoven: "Moto Perpetuo" (for all the violins), Paginini; and overture, "Oberon," Weber.

The reappearance here of Franz Rummel, after an absence of several years, made a peculiarly interesting event of the evening, and, in addition to the large audience from the university city, there was a large attendance of amateur and professional musicians from Boston, the pianist having many warm admirers here. His playing of the great "Emperor" concerto was a delightful musical treat, and richly rewarded those who ventured into the suburbs to enjoy it. He is such a thoroughly satisfying artist that the listener neglects to analyze the characteristics of his playing, and gives way to the mood of listening without reserve. He has his piano absolutely at his command, the technical difficulties being but matters of detail, and so he gives his whole being to an interpretation of the composer's idea.

His touch has all the delicacy of a woman's, with, when occasion demands, the breadth, vigor and vitality of the master, and he combines in his work more of the qualities demanded for enjoyable pianoforte playing than are possessed by one in a thousand of the solo players of the day. His interpretation of the opening allegro movement showed the great abilities of the player with marked prominence, the way in which the exquisite andante was played fairly charmed all who heard it, and the brilliant final allegro was a veritable triumph of skill and technical proficiency. The audience quickly recognized the value of the player's work and recalled him three times upon the conclusion of the concerto.

Mr. Haydn made one of his happy efforts in the Hadyn symphony, bringing out its dainty beauties with great skill, and giving much pleasure by his conservative reading of the composition. The string players repeated their success of last season in the Paganini number, and the concert was brought to a brilliant ending by a splendid interpretation of the "Oberon" overture.

NOTES.

Marian Manola, Timothee Adamowski, E. Strasser, Paul Fox, the Harvard quartet and the Germania band appear at Music Hall on Sunday evening in the first of the popular concerts announced there.

Boston Daily Globe.

SATURDAY, OCT. 18.

BOSTON MUSIC HALL,
TOMORROW EVENING.

FIRST SUNDAY POPULAR CONCERT.

MARION MANOLA.
ADAMOWSKI.
Harvard Quartet.
E. STRASSER.
PAUL FOX.
Germania Orchestra.

Best Seats Only 50 Cents. Other Reserved Seats 25 and 35 Cents, now on sale.

[20]

THE ADAMOWSKI QUARTET,

T. ADAMOWSKI, 1st Violin. MAX ZACH, Viola.

A. MOLDAUER, 2d Violin. J. ADAMOWSKI, Violoncello.

WILL GIVE

THREE SUBSCRIPTION CONCERTS

IN

STEINERT HALL,

On Monday Evenings, November 3d, December 1st, 1890, and January 5th, 1891.

::: THIRD SEASON. :::

Season Tickets with reserved seats for the series, Three Dollars, will be sold to SUBSCRIBERS ONLY at the Box Office, Music Hall, Monday, October 27th, at 9, A. M. Subscription now open at Music Hall.

Clipping from
News, New Haven Conn.
Date 10/

The Symphony Concerts.

The event of the musical season which will engage the interest of the public will be the annual series of concerts at the Hyperion theater by the Boston Symphony orchestra under direction of Arthur Nikisch the distinguished Leipzic conductor. Four concerts will be given on Monday evenings November 10, December 8, January 12 and February 23. The management promise for these concerts, programs of great interest and variety and the appearance of solo artists of the first rank. The price of season tickets with reserved seats for the four concerts will be $5. Tickets will go on sale at Steinert's music store on Monday October 27, at

Clipping from
Sun
Worcester Mass
Date 10-13

The first rehearsal of the season in Boston by the Symphony Orchestra took place last Friday afternoon, and the first regular concert Saturday evening in Music Hall. They were both brilliant performances. Mr. Nikisch when he took up the baton was welcomed back with prolonged applause. The principal features of the concert were the overture to Mendelssohn's "Fingal's Cave" and Beethoven's "Eroica" symphony. The program for the next concert, this coming Saturday, includes the overture to Volkmann's "Richard III," two movements from Tschaikowsky's new fourth symphony, and Brahm's second symphony in D. The vocal soloist is to be Theodore Reichmann.

BOSTON STORE.
(Sole Agency for E. C. Burt & Co.'s Shoes.)
WORCESTER, Oct. 13, 1890.

The weather today...

THE EVENING STAR.
WASHINGTON:
SATURDAY.....October 4, 1890.
.....Editor.

CONVINCED THAT LARGE ... after not ... office. ... our ... of ... [illegible]

COMMONWEALTH.

OCTOBER 18, 1890

MUSIC.

Mr. Nikisch had no reason to doubt the sincerity of the welcome Boston gave him last week. It was unmistakably cordial. Rehearsal and concert audiences fell easily and naturally into the mood of hearing and enjoying the orchestra again.

The programme was chosen as a memorial of Otto Dresel, a musical recluse, formerly a public performer and teacher; a man of conservative habit, whose horizon in music had narrow boundaries, within which, however, he was both prophet and seer. Mr. Nikisch gave the "Heroic" Symphony a superb reading; broad in outline and noble in spirit, it was to the understanding an epitome of human existence. Somewhat less noteworthy was the performance of a typical Mendelssohn overture, the one suggested by a visit to Fingal's Cave. An archaic novelty was the third selection, a concerto for the violin, in D minor, by Bach. While not especially characteristic of the old cantor—it is an early work — it is sufficiently rigid and formal to claim relationship with the composer of the Passions and the preludes and fugues. The middle movement is melodically serene. Mr. Kneisel and Mr. Loeffler played the solo portions very beautifully; the orchestration is meagre.

The playing of the orchestra throughout the concert was admirable, and, for a first concert after the summer rest, unusually finished. A change has been made in the wind division, a new first horn succeeding Mr. Reiter. The new player has a sweet, sure and full tone, and will acceptably fill the place of the departed artist and *poseur*. Last year in the orchestra the tympani reached almost to the level of a solo position; the new drummer is an earnest gymnast.

At the concert of this week some new music, by Tchaikowsky, will be played, namely, the *andantino* and *scherzo*, from his fourth symphony.

Deserving recognition because of the excellent motive behind it, is the scheme of Sunday evening concerts by an orchestra Mr. Bernhard Listemann has organized. Popular, but musically good, programmes are the rule, and Mr. Listemann's interest in modern composers guarantees an eclectic choice, with an occasional novelty, in this department.

Poco a Poco.

The Beacon.

BOSTON, SATURDAY, OCT. 18, 1890.

THE SYMPHONY SEASON.

The first Symphony concert cannot be said to have been a generally interesting one, and the dedication of it as an obituary memorial of Otto Dresel appealed to scarcely any persons outside of that function of the Four Hundred to which he belonged by marriage and fashionable patronage. An excellent musician and learned in some branches of musical literature, he did fine and needed service within narrow limits; but he was not a good pianist for the public and his temperament and his disposition were not elastic or broadly sympathetic. For the vast musical people of today he was but a name, and his influence, if it reaches them at all, can only do so in the chamber music and the severer classical works to which he devoted himself. In the open world of orchestral and popular music he was practically unknown, and apart from those students to whom he was able to be of peculiar use, the admiration which followed him came rather from those who felt it to be the thing to sit at the feet of a Gamaliel than from either the professors or the amateurs of music. As representing the fashionable patrons of the Symphony concerts this dedication of the first evening to him was a pretty tribute, but it made the time heavy and almost lugubrious for the majority of the audience. Mr. Nikisch read the "Hebrides" overture in an erratic and fragmentary way, which detracted both from its coherenec and its poetry; the "Eroica" symphony, not by any any means the easiest to hear of the Beethoven series, dragged a little heavily, although the funeral march had a beautiful movement; the other number, a previously unheard two-violin concerto by Bach, was exquisitely played by Messrs. Kneisel and Loeffler, but its protracted polyphony wearied the general ear, which would have liked and understood it better if it had not been given entire.

The first Sanders Theatre concert was given on Thursday evening, when that forceful and warm pianist, Mr. Rummel, made his *rentrée* in Beethoven's "Emperor" concerto, always a strong work in his repertory.

The programme for tonight is well laden with symphony music, two movements of a new work in that class by Tschaikowsky being added to the whole of Brahms's second. The barytone Reichmann will sing twice, and Volkmann's "Richard III" overture will be played.

THE KNEISEL QUARTETTE.

The chamber concerts given during the season by the Kneisel Quartette represent the highest attainment in chamber-music. The choice of music for each evening unites some of the immortal classics with newest compositians which have the commendation of approved and peculiar talent to embrace the interest which novelty gives. The performance is always close upon perfection, as is easily assumed by the individual mastery of each player over his instrument and by the consonance of understanding and style. The first concert of the present series is announced for next Monday evening, and Union Hall will again be the chosen locality.

The Kneisel Quartette are to begin their new season of delightful chamber concerts on Monday next, using as they did last winter Union Hall, which proved none too large for their evergrowing patronage.

AMERICAN ART JOURNAL

[Oct. 18, 1890

Rumor has it that next year Higginson will back up the Bostonians for a season of forty weeks, and that for this purpose the Music Hall will be rearranged, with sloping floor and proper stage. If this is so there will be a new era of Music in Boston, in a new opera house.

In memory of Otto Dresel his favorites were selected for the first brace of Symphony concerts: Beethoven's Heroic Symphony; Mendelssohn's Hebrides Overture; Bach's Concerto for Two Violins, with Kneisel and and Loeffler as the soloists. There were flowers for Mr. Dresel's memory and in Director Nikisch's honor. In the program was a sketch of Dresel, written by John S. Dwight, who has also been of late protesting that people would enjoy the music more if they would study the analysis and score less while the concert is in progress.

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N HOME JOURNAL.

SATURDAY, OCTOBER 18, 1890

The First Symphony Concert.—Some one has recently characterized Otto Dresel as a most pronounced musical pessimist. I am not sure that I fully understand what the expression "musical pessimist" is meant to convey, but I should not hesitate for a moment to conclude from what Mr. Dwight says of him that he was, in every point of his nature, a most determined musical purist. If I am right I hold it a duty to keep him reverentially in remembrance as the gifted representative of a small class; so small, indeed, that I fear we shall suffer to no inconsiderable degree by his loss. It is the influence that has value beyond estimate. One must always have in mind when thinking of such a man as Otto Dresel, those words of the poet, Henrik Wergeland, who went about with his pockets filled with tree-seed which he planted here and there, saying, "No one knows what good may spring up from it!"

An ideal program, one after the heart of a classicist; tedious, no doubt, to an untutored, impatient listener; I can readily understand that, but full of interest and beauty to one who is in touch with such works, full of themes for reflection, themes that are picture-bringing; and when one's thoughts begin to weave with picture-bringing music of the classic order, then, if I may repeat the words of the poet Norseman: "No one knows what good may spring up from it."

The overture was well played. There is a wealth of sea scenes contained in it, ever mysterious, yet ever beautiful. Mendelssohn shows his strong artistic sense in the theme of this work. Listen attentively to it. Could any group of tones be more suggestive, not only of scene, but of possible dialogue? Now one instrument announces it, then another; like a sea-anemone, open to the sun, it wafts back and forth now here, now there; always in a new light yet always friendly, because it is the same theme we have known from the moment the violins announced the sustained F sharp; seeming to open the door to let slip the six tones that form the motive of the work.

The novelty was the D minor concerto by Bach, most artistically played by Mr. Kneisel and Mr. Loeffler. What a strong, healthy sentiment there is about a melody by Bach; many of them are so rich that they seem to have been born a century later than his time, when the romantic school began to assert itself. It would certainly be a difficult matter for one unacquainted with the writings of this great contrapuntist to assign a period to such a work as the *Adagio* of this concerto. The one wonder about Bach is this: he is continually surprising us by greater riches than we thought him to possess. Who that accuses this Leipsig cantor of being pedantic, prolix and mathematically correct could listen to the *Adagio* I have just mentioned and say that any such characteristics are his? Bach's compositions possess a solidity, yet with it such delicacy that one wonders how the union of these apparently opposing forces was ever effected. It is architectural music, commanding, like the cathedral at Lincoln, seen from a distance, crowning the hill-top, asserting itself with a power that at once wins and conquers. Great and strong as it is without, how delicate, how full of art and beauty—yes, and of nobility, if one will but make it so—is the Angel Choir, that is, the melody. It is the very richness of classical music that causes it to be misunderstood. If the average listener could and would learn to select from the wealth of melody it has to offer, a fragment that he could analyze, familiarize, make his own in every sense, he would then begin to discover in it the true nature and the true beauty.

A symphony concert audience is not the sum total of two thousand or more critical listeners. Patrons of these concerts are not students of musical technicalities, though it would do them no harm to gain many bits of knowledge, easily acquired, that would make them familiar in some degree with the nature of music. First, get into the music you seem to like, then the music you seem to like will get into you—but not before. Otherwise it only flows about you; its soothing, refreshing waves of tone please and, perhaps, bring pleasant fancies; they do much more. It is so difficult to listen aright. One may dwell with a picture for any length of time and study again and again all it has to offer; one may wander about an edifice and in a week or a month know something of its structure and of its value as the type of a style; but with music it is different. It is never present, but ever passing by. With every moment the first strains are farther and farther away. Memory and attention must be continually on the alert, otherwise the picture retained will be imperfect. Think of a hyssus unfolding before you, ever passing away, so that it leaves but a fragment to view; is it not a feat of memory and of keen attention to retain a definite picture of all its delicate beauty? It is even more difficult in music where there is required a high cultivation of the inner senses. It is so easy for the mind to turn away from its work, so easy for the listener to be distracted by any trivial happening or object—the lights, the people, the sounds foreign to the music that come forth now and again; that the thoughts move from the music, as it carves itself out of the silence, and fix upon the distracting cause, thus losing, perhaps only for a moment, but nevertheless losing, the continuity of the figure on the tone-hyssus that never ceases its onward motion—a stream of measured rhythm that flows but once by a given point.

But the public does not, need not, in fact, speculate deeply on music or how to listen to it. Music pleases; that is why the public is willing to pay for it. Unfortunately, nine-tenths of music study in America anticipates nothing further than this pleasure; and instead of cultivating the listener it simply multiplies him. I have said that it is the very richness of classical music that causes it to be misunderstood by the music lover who is not a student. It abounds in such a wealth of melodies which could each be heard alone, would at once become the common property, that it requires the greatest skill to listen to them all, to distinguish and separate one from another, to note how they come and go, to follow attentively the wonderful dialogue of the orchestra where the timber is so manifold. It does not lessen one's pleasure to know much about what one listens to in music. It should naturally follow that the more knowledge the greater and purer gratification. One may become critical and ever seek to drag forth the remembrance of something better by way of comparison, yet I doubt if this act makes one half so miserable as it makes them upon whom it is continually inflicted. At one time in his career the Count, Charney, could see nothing in the finest silks but the worm that gave them; but later, the ugly worm left his mind picture and he learned to love the flower that grew between the stones in his prison yard. Even the music-lover may pass through that period.

Mr. Nikisch interpreted the symphony in a very satisfactory manner; even the funeral march, which it is so difficult to sustain at proper tempo, was full of interest. I think it was played even better at the rehearsal on Friday than on Saturday evening. This, by the way, is a work that can make an impatient listener very miserable; one must become a part of it in order fully to comprehend its meaning.

If any part of the concert be open to criticism it was that in places the accompaniment to the violin concerto was too piano. This was noticeable only in places, however. To accompany well is one of the most pronounced abilities of Mr. Nikisch. It is heartily to be wished that more of Bach could be given by the symphony orchestra; there is plenty of available material.

Thomas Tapper.

THE ADAMOWSKI QUARTET,

T. ADAMOWSKI, 1st Violin. MAX ZACH, Viola.

A. MOLDAUER, 2d Violin. J. ADAMOWSKI, Violoncello.

WILL GIVE

THREE SUBSCRIPTION CONCERTS

IN

STEINERT HALL,

On MONDAY EVENINGS, November 3d, December 1st, 1890, and January 5th, 1891.

::: THIRD SEASON. :::

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Clipping from
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Date 10/

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Clipping from Sun
Worcester Mass
Date 10-13

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BOSTON STORE.
(Sole Agency for E. C. Burt & Co.'s Shoes.)

WORCESTER, Oct. 13, 1890.

The weather today was likely to

THE EVENING STAR.
WASHINGTON:
SATURDAY.....October 4, 1890.
THOSRY S. NOYES.....Editor.

BEING CONVINCED THAT LARGE Ticket Sales have been injurious to our, as we have decided from this time hereafter not to allow our store to be used as a general ticket office. will, however, be pleased to accommodate our and customers by selling for them, free of tickets for any church, charitable or other local where the sale will not be large enough with our legitimate business.
WILLIS & CO.

COMMONWEALTH.

OCTOBER 18, 1890

MUSIC.

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Poco a Poco.

The Beacon.

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AMERICAN ART JOURNAL

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An ideal program, one after the heart of a classicist; tedious, no doubt, to an untutored, impatient listener, I can readily understand that, but full of interest and beauty to one who is in touch with such works, full of themes for reflection, themes that are picture-bringing; and when one's thoughts begin to weave with picture-bringing music of the classic order, then, if I may repeat the words of the poet Norseman: "No one knows what good may spring up from it."

The overture was well played. There is a wealth of sea scenes contained in it, ever mysterious, yet ever beautiful. Mendelssohn shows his strong artistic sense in the theme of this work. Listen attentively to it. Could any group of tones be more suggestive, not only of scene, but of possible dialogue? Now one instrument announces it, then another: like a sea-anemone, open to the sun, it wafts back and forth now here, now there; always in a new light yet always friendly, because it is the same theme we have known from the moment the violins announced the sustained F sharp; seeming to open the door to let slip the six tones that form the motive of the work.

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A symphony concert audience is not the sum total of two thousand or more critical listeners. Patrons of these concerts are not students of musical technicalities, though it would do them no harm to gain many bits of knowledge, easily acquired, that would make them familiar in some degree with the nature of music. First, get into the music you seem to like, then the music you seem to like will get into you—but not before. Otherwise it only flows about you; its soothing, refreshing waves of tone please and, perhaps, bring pleasant fancies; they do much more. It is so difficult to listen aright. One may dwell with a picture for any length of time and study again and again all it has to offer; one may wander about an edifice and in a week or a month know something of its structure and of its value as the type of a style; but with music it is different. It is never present, but ever passing by. With every moment the first strains are farther and farther away. Memory and attention must be continually on the alert, otherwise the picture retained will be imperfect. Think of a hyssus unfolding before you, ever passing away, so that it leaves but a fragment to view; is it not a feat of memory and of keen attention to retain a definite picture of all its delicate beauty? It is even more difficult in music where there is required a high cultivation of the inner senses. It is so easy for the mind to turn away from its work, so easy for the listener to be distracted by any trivial happening or object—the lights, the people, the sounds foreign to the music that come forth now and again; that the thoughts move from the music, as it carves itself out of the silence, and fix upon the distracting cause, thus losing, perhaps only for a moment, but nevertheless losing, the continuity of the figure on the tone-hyssus that never ceases its onward motion—a stream of measured rhythm that flows but once by a given point.

But the public does not, need not, in fact, speculate deeply on music or how to listen to it. Music pleases; that is why the public is willing to pay for it. Unfortunately, nine-tenths of music study in America anticipates nothing further than this pleasure; and instead of cultivating the listener it simply multiplies him. I have said that it is the very richness of classical music that causes it to be misunderstood by the music lover who is not a student. It abounds in such a wealth of melodies which could each be heard alone, would at once become the common property, that it requires the greatest skill to listen to them all, to distinguish and separate one from another, to note how they come and go, to follow attentively the wonderful dialogue of the orchestra where the timber is so manifold. It does not lesson one's pleasure to know much about what one listens to in music. It should naturally follow that the more knowledge the greater and purer gratification. One may become critical and ever seek to drag forth the remembrance of something better by way of comparison, yet I doubt if this act makes one half so miserable as it makes them upon whom it is continually inflicted. At one time in his career the Count, Charney, could see nothing in the finest silks but the worm that gave them; but later, the ugly worm left his mind picture and he learned to love the flower that grew between the stones in his prison yard. Even the music-lover may pass through that period.

Mr. Nikisch interpreted the symphony in a very satisfactory manner; even the funeral march, which it is so difficult to sustain at proper tempo, was full of interest. I think it was played even better at the rehearsal on Friday than on Saturday evening. This, by the way, is a work that can make an impatient listener very miserable; one must become a part of it in order fully to comprehend its meaning.

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Thomas Tapper.

[21]

STEINERT HALL.

FIRST CONCERT.

MONDAY EVENING, NOVEMBER 3, AT 8.

PROGRAMME.

QUARTET IN D MINOR, No. 11. — HAYDN

a) WIEGENLIED. — FITZENHAGEN

b) THEME AND VARIATIONS. — KLINGEL

(FOR FOUR 'CELLI.)

MR. J. ADAMOWSKI.
MR. LEO SHULZ.
MR. G. CAMPANARI
MR. H. MINGELS.

QUARTET IN C MAJOR, OP. 61. — DVORAK

Clipping from
News, New Haven Conn.
Date 10/

The Symphony Concerts.

The event of the musical season which will engage the interest of the public will be the annual series of concerts at the Hyperion theater by the Boston Symphony orchestra under direction of Arthur Nikisch the distinguished Leipzic conductor. Four concerts will be given on Monday evenings November 10, December 8, January 12 and February 23. The management promise for these concerts, programs of great interest and variety and the appearance of solo artists of the first rank. The price of season tickets with reserved seats for the four concerts will be $5. Tickets will go on sale at Steinert's music store on Monday October 27, at

Clipping from
Sun
Worcester Mass
10-13
Date

The first rehearsal of the season in Boston by the Symphony Orchestra took place last Friday afternoon, and the first regular concert Saturday evening in Music Hall. They were both brilliant performances. Mr. Nikisch when he took up the baton was welcomed back with prolonged applause. The principal features of the concert were the overture to Mendelssohn's "Fingal's Cave" and Beethoven's "Eroica" symphony. The program for the next concert, this coming Saturday, includes the overture to Goldmann's "Richard III," two movements from Tschaikowsky's new fourth symphony, and Brahm's second symphony in D. The vocal soloist is to be Mme. Lehmann.

BOSTON STORE.
(Agency for E. C. Burt & Co.'s Shoes.)
WORCESTER, Oct. 13, 1890.

EVENING STAR.
WASHINGTON:
October 4, 1890.
Editor.

The Beacon.

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COMMONWEALTH.

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THOMAS TAPPER.

[21]

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INFANTRY HALL, PROVIDENCE,

On the evenings of

Tuesday, October 21, Wednesdays, November 19, December 17, January 21, March 4, and Tuesday, April 7, at 8 o'clock.

PROGRAMME

I

Season Tickets, with best Reserved Seats for the Series of Six Concerts, $5.00; single tickets, $1.25; now on sale at M. Steinert & Sons, 176 and 178 Westminster Street.

C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

Boston Daily Traveller

SATURDAY, OCTOBER 18, 1890.

The programme of the Symphony concert tonight in Music Hall: Overture to Shakespeare's "Richard III.," Volkmann; Aria, "Blick ich umher in diesem edlen Kreise," from "Tannhauser," Wegner, (Mr. Theodor Reichmann); Andantino and Scherzo from Symphony No. 4, in F minor Tschaikowsky (first time in Boston); songs, "Immer leiser wird mein Schlumer," Brahms; "Am Meer," Schubert (Mr Reichmann); Symphony No. 2, in D Brahms.

A new scheme of popular Sunday evening concerts will be begun in Music Hall tomorrow night. The participants include the Germania Orchestra; Marion Manola, who sings well, and is seldom heard outside the theatre; Mr. Timothee Adamowski, violinist; the Harvard Male Quartet, and Messrs. Strasser and Fox of the Germanias. Low prices of admission will be charged, and the programme is bound to be pleasing.

***

Audiences en masse this season look very gay, for no girl who has any sort of eye for picturesqueness fails to wear a liberty scarf. I noticed the pretty effect, particularly at the Symphony rehearsal, where nearly every brunette was set off by a red or yellow liberty, and the fetching shades of pink made the fair fairer.

***

Mr. Symphony-Concert-Manager Ellis, if you are the responsible person, why in the world do you print it F. Mendelssohn, J. S. Bach and L. v. Beethoven? Not only is there no need for the initials, but they sound decidedly shoppy and pedantic. There is a J. S. Bach & Co., boot and shoe dealers, I believe; very excellent merchants no doubt; but why advertise them in your Symphony programme?

***

A sympathetic young creature exclaimed yesterday at the rehearsal: "I should think those double-basses would be awfully tired standing so long." Why, they don't stand, my dear; I guess your lorgnette is short focus.

***

It's worth going to the Symphony concerts to see the antics of the new kettledrum player. But, by George, there's method in his madness.

***

Mr. Huckerbarth, the new first horn, plays very well, but we shall never have another Xavier Reiter.

Boston Journal.

MONDAY MORNING, OCTOBER 20, 1890.

The Symphony Concert.

Mr. Nikisch made a distinct departure Saturday night in conducting and used the score in the direction of every number on the programme. There was no appreciable difference in the performance, and possibly Mr. Nikisch wished to show the audiences that he is equally at home, whether conducting with a score or without it. The orchestra certainly played admirably, and if the audiences thus far have been less enthusiastic than were those of last year, which has certainly been the case in the Saturday evening concerts, they have been good listeners and very likely just as appreciative listeners of the work of the orchestra. Brahms's Symphony No. 2 in D major, which was the closing number, is full of the intricacies and characteristics of that composer, and the conductor had already given the audience a musical feast before the first movement of that symphony. So that it was not specially remarkable that a number of the auditors did not remain until the close of the concert. They missed, however, the grand final movement, which was given a rendition that came the nearest to electrifying the audience of anything that has been done this season.

The novelty of the concert was the performance of two movements, the andantino and scherzo, from the Symphony No. 4 of Tschaikowsky. The scherzo was especially interesting and beautiful, which was well rendered and gained the appreciation of the hearers. Volkmann's Overture to Shakspeare's "Richard III.," which is substantially a symphonic poem, was given an exceedingly realistic and careful reading by Mr. Nikisch, and was perhaps the finest thing done by the orchestra during the evening.

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C. A. ELLIS, Manager. F. R. COMEE, Ass't Manager.

Boston Daily Traveller

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***

Audiences en masse this season look very gay, for no girl who has any sort of eye for picturesqueness fails to wear a liberty scarf. I noticed the pretty effect, particularly at the Symphony rehearsal, where nearly every brunette was set off by a red or yellow liberty, and the fetching shades of pink made the fair fairer.

***

Mr. Symphony-Concert-Manager Ellis, if you are the responsible person, why in the world do you print it F. Mendelssohn, J. S. Bach and L. v. Beethoven? Not only is there no need for the initials, but they sound decidedly shoppy and pedantic. There is a J. S. Bach & Co., boot and shoe dealers, I believe; very excellent merchants no doubt; but why advertise them in your Symphony programme?

***

A sympathetic young creature exclaimed yesterday at the rehearsal: "I should think those double-basses would be awfully tired standing so long." Why, they don't stand, my dear; I guess your lorgnette is short focus.

***

It's worth going to the Symphony concerts to see the antics of the new kettle-drum player. But, by George, there's method in his madness.

***

Mr. Hackerbarth, the new first horn, plays very well, but we shall never have another Xavier Reiter.

***

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...TIMES
...ON, SUNDAY, OCT. 19, 1890.

THE SYMPHONIES.

SECOND CONCERT.

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...playing as a rule was much better than ...the previous concert, except that the first ...clarinet was chronically flat throughout, and ...the kettle drummer pounded his drums as ...though it were his chief object to call ...attention to the fact that as the least ...musical member of the orchestra, he can ...almost make the most noise. Otherwise the ...overture was well played, and with considera... ...of the old-time unity and precision for ...which the orchestra has been noted. The Volk... ...overture does not gain with ...repeated hearings. Liszt would have ...called it a symphonic poem, and ...it is markedly suggestive of the extrinsic ...features of the Liszt so-called symphonic ...poems, excepting the interpolation of "The ...Campbells are Comin'," with which tune the ...composer apparently makes several attempts ...to do something ingenious, but fails.

The novelty of the programme was the Tschaikowsky symphony. Mr. Nikisch is entitled to any musician's gratitude for only giving two movements of the work, if its andante and scherzo are to be regarded as samples of Tschaikowsky's symphonic writing. The orchestration is simply tricky in covering a multitude of sins, and intrinsically considered the andantino is open to the charge of being both tawdry and vulgar, while in the scherzo there is in this respect but little improvement.

Herr Reichman's singing was as usual effective. It was neither his or the harpist's fault that the Wagner Aria was heard at a woful disadvantage, as, while they were in agreement as regards intonation, the remaining ensemble was persistently out of tune. The concert ended with the Brahms symphony, No. 2.

ANENT THE KNEISEL QUARTETTE CONCERTS.

The Kneisel Quartette concerts for the present season are announced, and many season tickets for the series have doubtless been sold. This is as it should be. Chamber concerts of the right kind are an indispensable source of musical education to students of all grades; to the right-thinking amateur also; in fact, to one and all who desire to cultivate a taste for the purest and best music; and the purest and best music is none too good; it refines, it elevates, it ennobles. Thus do Messrs. Kneisel and his artistic associates refine, elevate and ennoble. All honor and all encouragement to such artists; and who shall say that such honor and encouragement are not best expressed through the enterprise in behalf of the Kneisel quartette that Messrs. Ellis and Comee of Boston Music hall are showing? Musicians in this vicinity who cannot attend such a series of concerts may well have cause for regret, for such as can and will attend become thereby far better musicians. Keep up with the times and be with the times at their best. This is one of the most important duties that the true-art lover has to perform. Bear well in mind therefore the following:

The first of the Kneisel Quartette concerts takes place tomorrow evening at Union hall, and the programme includes Svendsen's quartette in A minor, op. 1, and Schumann's in A minor, op. 41. Mr. Theodor Reichmann will sing three songs by Schumann, "Dedication," "The Lotos" and "Thou Art so Like a Flower."

Gazette
BOSTON, SUNDAY MORNING, OCT. 19.

The Symphony Concerts.

The second concert of the Boston Symphony Orchestra, in Music Hall, last night, was not especially interesting or enlivening, as far as the programme was concerned. In fact it was rather tiresome. The work of the orchestra was steadily fine throughout, and was almost up to its best standard. The brass wind has not yet quite fallen well into the traces and is prone to be a little coarse and blaring, especially its trumpets which in the closing portions of the first movement gave vent to the meanest and most vulgar quality of tone of which the instrument is capable. The Volkmann "Richard III." overture, with which the concert opened, does not improve upon acquaintance. All that there is to hear in it is discovered in a first hearing, and listening to it a second time finds the interest in it dulled. The introduction of the Scotch air, "The Campbells are Coming," still baffles understanding, to say nothing of the difficulty of discovering the meaning of the music in its application to the Shakspearian tragedy, what it typifies, what impression it is intended to convey. Of course, the mighty drum beat toward the end of the overture is the deathblow of the crook-back tyrant. The new drummer gave him this blow with such herculean force that it should have killed him on the spot. It is to be regretted that it failed to do so, and thus made the long-drawn, lugubrious death-strains that followed possible. The work is strong and musicianly, but it is ineffably dry and wearisome. The novelty of the programme was two movements, the andantino and scherzo from Tschaikowsky's symphony No. 4, in F minor, never heard here before. The andantino is very graceful and melodious, clean and flowing in its polyphony, and charming in effect generally. It is full of color and variety, and is beautifully scored. The movement was exquisitely played, especially by the wood wind. The scherzo is bright, ingenious and original, but it is not as interesting as the other movement, and if the trickiness of the orchestration were taken away and the underlying idea heard in its nakedness there would be but little left. The programme imparts some very remarkable information about this movement. It says: "The explanatory phrase, *pizzicato ostinato*, appended to the *scherzo* movement, indicates the continuous use of some distinctive melodial figure or groups of notes, the strings being pinched or twitched with the finger producing a *staccato* effect, the other instruments for the most part being blown or struck *staccato*." This is news indeed. Pizzicato ostinato simply means constant picking of the strings. It has nothing to do with any "distinctive melodial figure," whatever that may mean, and has no possible relation to "the other instruments," which, cannot be played pizzicato: "The other instruments *for the most part*, being blown or struck staccato," is a gem. The only "other instrument" that can be struck staccato is the drum. As for wind instruments, they cannot be blown staccato. Later on the notice alludes to pizzicato chords in the strings and *soft brasses*, which is simply idiotic. A little more sense and much less gush and nonsense in the programmes would leave the general reader in a much more happy frame of mind. The concert ended with a masterly reading and performance of Brahms's Symphony, No. 2, in D major. The lovely allegretto was exquisitely given, and the finale was played with greater fire and dash, notably in its closing moments, where the brasses are devoted to a brilliant fanfare, than it has ever before had here. The soloist was Mr. Theodor Reichmann, whose first contribution to the programme was Wolfram's Song at the Song Tournament, from "Tannhauser." The number does not bear separation from its place in the opera, and Mr. Reichmann's manner of singing it did not help it. His intonation was frequently faulty, and he imparted to it a monotonous color of sickly sentimentality that was almost as exasperating as it was inappropriate. The artist indulged frequently and unmeaningly in falsetto, evidently under the mistaken impression that falsetto and piano are one and the same thing. However, he was warmly applauded and recalled. Later in the evening he sang, with pianoforte accompaniment, Brahms's "Immer leiser wird mein Schlummer" and Schubert's "Am Meer," Mr. Nikisch playing the accompaniments delightfully. In these songs Mr. Reichmann was dry, uninteresting and affected in style to a painful degree. It is sometimes hard to believe that the bulk of the symphony audience really know what good singing is, and in this instance they emphasized this state of affairs by applauding rapturously about as inadequate singing as has ever been heard at these concerts, singing that was far from reaching the high standard that should be maintained at them. He was recalled twice, and responded with a long and dreary song, unknown to us, in which he repeated the faults that came so unpleasingly to the surface in his earlier efforts. It is curious that the admirable rule which prohibits encores at these performances should have been broken through under such circumstances. For the next concert the programme is: Symphony, D-major, Haydn; "Faust Overture," Wagner; Symphony, C-major, Schubert. There will be no soloist.

The first in this season's series of concerts by the Kneisel Quartet will be given in Union Hall tomorrow evening. Svensden's Quartet in A-minor Op 1, and Schumann's Quartet, in the same key, Op. 41, will be performed. Mr. Theodore Reichmann is to be the soloist and will sing three songs by Schumann.

The first concert of the Sunday Populars will be given in Music Hall to-night by the full Germania Orchestra, Mr. Emil Mollenhaur conducting, assisted by Miss Marian Manola, Mr. T. Adamowski, the Harvard Quartet, Mr. Paul Fox, Mr. E. Strasser and Mr. Leon Keach. An excellent programme has been prepared, and the prices of admission have been placed upon a popular basis.

BOSTON DAILY ADVERTISER
Established 1813.
MONDAY MORNING, OCT. 20, 1890.

The Symphony Concert Saturday—Theodor Reichmann as Soloist.

Volkmann and Jensen may almost be called the two moons of Schumann's glorious sun, and although something of the master is reflected in both, the full greatness is in neither. Volkmann, however, has more of decisive shape than Schumann, and this is displayed both in his two symphonies, and in the work which began the programme on Saturday—the overture to Shakespeare's "Richard III." The old criticism on Napoleon's strategy, "*C'est magnifique, mais ce n'est pas la Guerre!*" may be applied in this case; it is brilliant music, but it is by no means Shakespeare. What our English poet has undergone at the hands of French and German composers can scarcely be realized by those who are not directly occupied with music and literature; a passing allusion to "Queen Mab" becomes metamorphosed by Berlioz into a whole symphonic movement; "The Tempest" at the hands of Ambroise Thomas becomes very short-skirted, and Miranda dances a *pas de deux* with Caliban or Ferdinand; St. Saens introduces a *corps de ballet* into Richmond Park for the delectation of Henry VIII. besides giving a very unhistoric flirtation to Anne Boleyn and allowing Queen Catherine to die in England in the presence of the twe parties aforesaid; and here in "Richard III." we have the wicked duke of Gloster killed by an overwhelming stroke on the drum, after fighting with a set of Scotchmen (!!) who march to battle to the tune of "The Campbells are Comin'" nearly a century before the melody was composed, for "The Campbells are Comin'" was written in 1568, while Bosworth Field was fought in 1485! The tune, apart from the anachronism and the inappropriateness of its use in an English battle, is by no means so finely treated as by Max Bruch in his "Fair Ellen." The performance was a generally good one; the ensemble suffered a little at times from excess of zeal on the part of some of the musicians who anticipated the conductor's beat, and the death agonies were a trifle too long drawn out, as if the drum having failed to prove fatal, the king was being despatched with a very dull knife. The trumpet fanfares at the end were especially well done.

Theodor Reichmann was the soloist. Although he proved a popular success, to the reviewer he was a decided disappointment. He exaggerated almost everything and sang off pitch besides. "Wolfram's Song" is about as unthankful a number as one could select from Wagner's works; on the stage, in the midst of the tournament, and contrasted with the passionate utterances of Tannhaeuser, this celebration of pure love has a meaning, but placed thus on the concert platform it becomes simply dull. In the Brahms number, later in the programme, the singer was at his best, as also in the encore which was allowed, but in Schubert's "Am Meer" he distorted the work unwarrantably. This is one of the few subjective songs of the great composer; here, inspired by Heine (he set very few of Heine's poems, compared with Schumann or Franz, as the poet was at that time—only rising into prominence) Schubert has given emotion rather than tone-picturing; he does not, for example, give the ripple of the water as in his "Auf dem Wasser zu singen," or the splash of oars as in "Die Stadt," or the murmer of waves as in "Wohin," but presents a profound melancholy instead, ushered in by two chords of deepest meaning; to invest this with theatrical effect, is, I think, a mistake; August Kreissman used to give a far different interpretation of this song from that it received at this concert. There were even alterations of the phrasing made for a popular effect. It was by no means up to the great standard which Reichmann himself has established.

The two movements from Tschaikowsky's fourth symphony were pleasing and well-constructed, if no more. They were perhaps carried to a greater length than their ideas warranted, but did not become wearisome. The variations of a rather characteristic theme which appeared on the oboes, 'cellos, and even on the bassoon, at times richly embroidered with flute fioriture, gave excellent chances to these instruments to display themselves in obligato work, and all these chances were well used. The second of these movements was chiefly delivered over to pizzicato effects, and was of a more complex character than Delibes' famous "Pizzicati," yet almost as popular. The use of the wind instruments in short, staccato effects, quite out of their usual character, was quite effective, and these difficult passages were well and crisply played.

Brahms' second symphony ended the concert. This is one of the most pleasing of his larger works, and at times attains even the popular vein of folksong themes. Unfortunately the audience had become wearied, and there was a large exodus between each of its movements. The first movement has been more equally given in this city, but was not without its effect. The instruments were not too blatant, and even the kettle-drum played pianissimo. Some of the themes in this movement remind even of Schubert, but the wonderful development is something that Schubert never could have accomplished. The adagio went well, but the dainty allegretto could have had a livelier lilt. The finale was a trifle noisy—for Brahms. The whole symphony is a living proof that the old forms have not died out yet, and that passion and melody may be as strongly and attractively presented in sonata shape as in the amorphous style of some of the modern iconoclasts. The important horn passages of the first movement deserve a special word of commendation for their clear execution.

It remains only to speak a word of praise for the excellence of the piano accompaniments furnished by Mr. Nikisch to three of Mr. Reichmann's songs. If I except the beginning of "Am Meer," the work was perfection. There are not ten people in a thousand who understand the musicianship implied in playing a difficult accompani-

...ment well ... works, Candidus Lachner has written a valuable treasure on this subject, in which he palpably shows that only the truly musical nature can accompany well; that Mr. Nikisch possesses such a nature he proved in this case, as he has done in other directions and in many former instances.

LOUIS C. ELSON.

Music Hall Populars Begun.

The interest in the first of the Sunday popular concerts, which was given last night in Music Hall, centred in Miss Marion Manola, the solo vocalist of the entertainment. Even the decided downpour of rain which so enhanced the comforts of home, did not prevent a good sized audience from turning out, and the reception given Miss Manola was enthusiastic and gratifying. Miss Manola confined herself to sentimental pieces and light songs and sang well. Her selections were "If 'tis a Dream" (Dellinger), with orchestral accompaniment, "Thine Eyes as Blue and Tender" (Lassen), and others, she being encored at each appearance.

The programme was decidedly a popular one and was heartily appreciated. Nearly everything was demanded a second time, and every one thoroughly enjoyed it. Mr. T. Adamowski, the violinist, put forth some of his best efforts in a variety of selections. The Harvard quartette has a tenor whose voice is almost exactly like a female alto and very effective. The quartette's music was bright and cheerful. Messrs. Fox and Strasser's serenade for flute and saxophone was fine. Conductor Mollenhauer led the Germania orchestra in his usual careful and painstaking manner, evoking results most creditable to himself and his players.

KNEISEL QUARTETTE.

Mr. Theodor Reichmann of the Metropolitan Opera House, New York, will appear with the Kneisel Quartet in the opening concert of their series at Union Hall this evening. Quartetts by Schumann and Svendsen will be performed, and Mr. Reichmann will sing a group of Schumann songs.

"JACK" MASON TO WED MISS MANOLA.

The Errant Museum Actor to Replace Her Expected Divorce.

Miss Marion Manola and John Mason are both in Boston. In an interview with Miss Manola last evening she stated that the report that she was to marry Mr. Mason is true. She said: "I have a divorce suit now pending against my first husband, Henry Mould, for desertion. There is no doubt but that I shall win my case. Mr. Mould is in Canada, and can not return to New York, as he would be arrested for a crime committed here some time ago. I have a little girl, 10 years old, whom I have had the custody of and have supported ever since my separation from Mr. Mould. I am going to Europe."

The Music Hall popular concert last evening of which Miss Manola was the principal star, was thronged by an audience which took especial interest in Mr. Mason's inamorata and in the presence of Mr. Mason himself in the front of one of the balconies overlooking the stage. It seemed as though people looked a good deal more at Mr. Mason than at the musicians. Mr. Lowell Mason, apparently the picture of health, accompanied his brother.

THE BOSTONIAN.
OCT. 17, 1890.

The first Symphony concert, Saturday night, was the signal for the reappearance of a large number of the swagger set, who always want to be on hand to inaugurate this eminently fashionable institution. A little *coterie* of clever society women, composed of Mrs. F. Gordon Dexter, Mrs. Helen Bell and her sister Mrs. E. E. Pratt, Mrs. B. J. Lang and daughter, and Mrs. Arthur Foote, made the end of the left-hand balcony present quite a gay appearance, to be made gayer still when Mrs. Gardner claims her seat there. Mr. Lang, Mr. Foote, Mr. Theodore Chase and Mr. Causten Browne being the men of the party. In the opposite balcony sat Mrs. Julia Ward Howe, with her faithful attendant, Mr. John Dwight, Mr. and Mrs. H. H. Fay, Mr. S. B. Whitney, Mr. George Osgood, and others of that musical set; while scattered over the hall below were Mrs. Louis Agassiz with her daughter Mrs. Henry L. Higginson, Colonel Higginson, Mrs. Nikisch, and Mrs. Shaw, all grouped together; Mr. Josiah Bradlee and family, just home from Europe, Mrs. John E. Lodge, Mrs. Lithgow Devens, looking very pretty in grey; the Lowells, from Chestnut Hill; Mr. and Mrs. E. W. Codman, Mr. Louis Curtis and his *fiancee*, Miss Richardson; Mr. Berthold Schlesinger and family, the Misses Fairchild and brother, Mr. George Inches, Mr. Gaugengigl, Mr. W. L. Parker, Mr. W. P. Blake, Mrs. J. W. Wheelwright and her daughter, just returned from Europe also, the latter looking extremely pretty in a black and gold gown; Mrs. John V. Apthorp and family, Mr. Frank Jackson, Mrs. Seth Sprague and her son, Mr. Richard Sprague; Mrs. John A. Andrew and Miss Bessie Andrew, Mr. Arthur Austin, Mr. and Mrs. Elliott Russell and daughter, and Mr. and Mrs. Henry M. Rogers.

THE BOSTON TIMES

BOSTON, SUNDAY, OCT. 19, 1890.

THE SYMPHONIES.

SECOND CONCERT.

At the second Symphony concert in Music Hall last evening the programme was:

Volkmann—Overture to Shakespeare's "Richard III," Wagner, Aria, from "Tannhaeuser"; Tschaikowsky—Andantino and Scherzo from Symphony No. 4, in F minor; Songs—Brahms, "Immer leiser wird mein Schlumer;" Schubert, "Am Meer," Drahms—Symphony No. 2, in D major.

The playing as a rule was much better than at the previous concert, except that the first clarinet was chronically flat throughout, and the kettle drummer pounded his drums as though it were his chief object to call attention to the fact that as the least musical member of the orchestra, he can at least make the most noise. Otherwise the Overture was well played, and with considerable of the old-time unity and precision for which the orchestra has been noted. The Volkmann overture does not gain with repeated hearings. Liszt would have called it a symphonic poem, and it is markedly suggestive of the extrinsic features of the Liszt so-called symphonic poems, excepting the interpolation of "The Campbells are Comin'," with which tune the composer apparently makes several attempts to do something ingenious, but fails.

The novelty of the programme was the Tschaikowsky symphony. Mr. Nikisch is entitled to any musician's gratitude for only giving two movements of the work, if its andante and scherzo are to be regarded as samples of Tschaikowsky's symphonic writing. The orchestration is simply tricky in covering a multitude of sins, and intrinsically considered the andantino is open to the charge of being both tawdry and vulgar, while in the scherzo there is in this respect but little improvement.

Herr Reichman's singing was as usual effective. It was neither his or the harpist's fault that the Wagner Aria was heard at a woful disadvantage, as, while they were in agreement as regards intonation, the remaining ensemble was persistently out of tune. The concert ended with the Brahms symphony, No. 2.

ANENT THE KNEISEL QUARTETTE CONCERTS.

The Kneisel Quartette concerts for the present season are announced, and many season tickets for the series have doubtless been sold. This is as it should be. Chamber concerts of the right kind are an indispensable source of musical education to students of all grades; to the right-thinking amateur also; in fact, to one and all who desire to cultivate a taste for the purest and best music; and the purest and best music is none too good; it refines, it elevates, it enobles. Thus do Messrs. Kneisel and his artistic associates refine, elevate and ennoble. All honor and all encouragement to such artists; and who shall say that such honor and encouragement are not best expressed through the enterprise in behalf of the Kneisel quartette that Messrs. Ellis and Comee of Boston Music hall are showing? Musicians in this vicinity who cannot attend such a series of concerts may well have cause for regret, for such as can and will attend become thereby far better musicians. Keep up with the times and be with the times at their best. This is one of the most important duties that the true-art lover has to perform. Bear well in mind therefore the following:

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Gazette

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The introduction of the Scotch air, "The Campbells are Coming," still baffles understanding, to say nothing of the difficulty of discovering the meaning of the music in its application to the Shakspearian tragedy, what it typifies, what impression it is intended to convey. Of course, the mighty drum beat toward the end of the overture is the deathblow of the crook-back tyrant. The new drummer gave him this blow with such herculean force that it should have killed him on the spot. It is to be regretted that it failed to do so, and thus made the long drawn, lugubrious death-strains that followed possible. The work is strong and musicianly, but it is ineffably dry and wearisome. The novelty of the programme was two movements, the andantino and scherzo from Tschaikowsky's symphony No. 4, in F minor, never heard here before. The andantino is very graceful and melodious, clean and flowing in its polyphony, and charming in effect generally. It is full of color and variety, and is beautifully scored. The movement was exquisitely played, especially by the wood wind. The scherzo is bright, ingenious and original, but it is not as interesting as the other movement, and if the trickiness of the orchestration were taken away and the underlying idea heard in its nakedness there would be but little left. The programme imparts some very remarkable information about this movement. It says: "The explanatory phrase, *pizzicato ostinato*, appended to the *scherzo* movement, indicates the continuous use of some distinctive melodial figure or groups of notes, the strings being pinched or twitched with the finger producing a *staccato* effect, the other instruments for the most part being blown or struck *staccato*." This is news indeed. Pizzicato ostinato simply means constant picking of the strings. 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The soloist was Mr. Theodor Reichmann, whose first contribution to the programme was Wolfram's Song at the Song Tournament, from "Tannhauser." The number does not bear separation from its place in the opera, and Mr. Reichmann's manner of singing it did not help it. His intonation was frequently faulty, and he imparted to it a monotonous color of sickly sentimentality that was almost as exasperating as it was inappropriate. The artist indulged frequently and unmeaningly in falsetto, evidently under the mistaken impression that falsetto and piano are one and the same thing. However, he was warmly applauded and recalled. Later in the evening he sang, with pianoforte accompaniment, Brahms's "Immer leiser wird mein Schlummer" and Schubert's "Am Meer," Mr. Nikisch playing the accompaniments delightfully. In these songs Mr. Reichmann was dry, uninteresting and affected in style to a painful degree. 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Brahms' second symphony ended the concert. This is one of the most pleasing of his larger works, and at times attains even the popular vein of folksong themes. Unfortunately the audience had become wearied, and there was a large exodus between each of its movements. The first movement has been more equally given in this city, but was not without its effect. The instruments were not too blatant, and even the kettle-drum played pianissimo. Some of the themes in this movement remind even of Schubert, but the wonderful development is something that Schubert never could have accomplished. The adagio went well, but the dainty allegretto could have had a livelier lilt. The finale was a trifle noisy—for Brahms. The whole symphony is a living proof that the old forms have not died out yet, and that passion and melody may be as strongly and attractively presented in sonata shape as in the amorphous style of some of the modern iconoclasts. The important horn passages of the first movement deserve a special word of commendation for their clear execution.

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ment well. In Leipsic, within a few weeks, Capell-Meister Reinecke has written a valuable brochure on this subject, in in which he palpably shows that only the truly musical nature can accompany well; that Mr. Nikisch possesses such a nature he proved in this case, as he has done in other directions and in many former instances.

LOUIS C. ELSON.

Music Hall Populars Begun.

The interest in the first of the Sunday popular concerts, which was given last night in Music Hall, centred in Miss Marion Manola, the solo vocalist of the entertainment. Even the decided downpour of rain which so enhanced the comforts of home, did not prevent a good sized audience from turning out, and the reception given Miss Manola was enthusiastic and gratifying. Miss Manola confined herself to sentimental pieces and light songs and sang well. Her selections were "If 'tis a Dream" (Dellinger), with orchestral accompaniment, "Thine Eyes so Blue and Tender" (Lassen), and others, she being encored at each appearance.

The programme was decidedly a popular one and was heartily appreciated. Nearly everything was demanded a second time, and every one thoroughly enjoyed it. Mr. T. Adamowski, the violinist, put forth some of his best efforts in a variety of selections. The Harvard quartette has a tenor whose voice is almost exactly like a female alto and very effective. The quartette's music was bright and cheerful. Messrs. Fox and Strasser's serenade for flute and saxophone was fine. Conductor Mollenhauer led the Germania orchestra in his usual careful and painstaking manner, evoking results most creditable to himself and his players.

KNEISEL QUARTETTE.

Mr. Theodor Reichmann of the Metropolitan Opera House, New York, will appear with the Kneisel Quartet in the opening concert of their series at Union Hall this evening. Quartetts by Schumann and Svendsen will be performed, and Mr. Reichmann will sing a group of Schumann songs.

"JACK" MASON TO WED MISS MANOLA.

The Errant Museum Actor to Replace Her Expected Divorce.

Miss Marion Manola and John Mason are both in Boston. In an interview with Miss Manola last evening she stated that the report that she was to marry Mr. Mason is true. She said: "I have a divorce suit now pending against my first husband, Henry Mould, for desertion. There is no doubt but that I shall win my case. Mr. Mould is in Canada, and can not return to New York, as he would be arrested for a crime committed here some time ago. I have a little girl, 10 years old, whom I have had the custody of and have supported ever since my separation from Mr. Mould. I am going to Europe."

The Music Hall popular concert last evening of which Miss Manola was the principal star, was thronged by an audience which took especial interest in Mr. Mason's inamorata and in the presence of Mr. Mason himself in the front of one of the balconies overlooking the stage. It seemed as though people looked a good deal more at Mr. Mason than at the musicians. Mr. Lowell Mason, apparently the picture of health, accompanied his brother.

THE BOSTONIAN.
OCT. 17, 1890.

The first Symphony concert, Saturday night, was the signal for the reappearance of a large number of the swagger set, who always want to be on hand to inaugurate this eminently fashionable institution. A little *coterie* of clever society women, composed of Mrs. F. Gordon Dexter, Mrs. Helen Bell and her sister Mrs. E. E. Pratt, Mrs. B. J. Lang and daughter, and Mrs. Arthur Foote, made the end of the left-hand balcony present quite a gay appearance, to be made gayer still when Mrs. Gardner claims her seat there. Mr. Lang, Mr. Foote, Mr. Theodore Chase and Mr. Causten Browne being the men of the party. In the opposite balcony sat Mrs. Julia Ward Howe, with her faithful attendant, Mr. John Dwight, Mr. and Mrs. H. H. Fay, Mr. S. B. Whitney, Mr. George Osgood, and others of that musical set; while scattered over the hall below were Mrs. Louis Agassiz with her daughter Mrs. Henry L. Higginson, Colonel Higginson, Mrs. Nikisch, and Mrs. Shaw, all grouped together; Mr. Josiah Bradlee and family, just home from Europe, Mrs. John E. Lodge, Mrs. Lithgow Devens, looking very pretty in grey; the Lowells, from Chestnut Hill; Mr. and Mrs. E. W. Codman, Mr. Louis Curtis and his *fiancee*, Miss Richardson; Mr. Berthold Schlesinger and family, the Misses Fairchild and brother, Mr. George Inches, Mr. Gaugengigl, Mr. W. L. Parker, Mr. W. P. Blake, Mrs. J. W. Wheelwright and her daughter, just returned from Europe also, the latter looking extremely pretty in a black and gold gown; Mrs. John V. Apthorp and family, Mr. Frank Jackson, Mrs. Seth Sprague and her son, Mr. Richard Sprague; Mrs. John A. Andrew and Miss Bessie Andrew, Mr. Arthur Austin, Mr. and Mrs. Elliott Russell and daughter, and Mr. and Mrs. Henry M. Rogers.

[23]

UNION HALL, 18 BOYLSTON STREET.

SIXTH SEASON 1890-91.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin.
Mr. OTTO ROTH, 2d Violin.
Mr. LOUIS SVECENSKI, Viola.
Mr. ANTON HEKKING, Violoncello.

WITH THE ASSISTANCE OF

Mr. THEODOR REICHMANN, Baritone.

I. CONCERT.

MONDAY, OCTOBER 20TH, AT 8, P. M.

PROGRAMME.

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Allegro.—Andantino.—
Allegro Scherzando.—Finale.

SCHUMANN. SONGS WITH PIANO.
a) "LOTOS BLUME"
b) "DIE BIST WIE EINE BLUME."
c) "WIDMUNG."

SCHUMANN. QUARTET in A minor, op. 41, No. 1.
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Scherzo, Presto.—A minor: with intermezzo.—C major.
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ARTHUR NIKISCH, Conductor.

Monday evenings,
November 10,
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Boston Journal.

WITH SUPPLEMENT.

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Of those last three symphonies among Mozart's 41, the ones which live and flourish in these modern days, that in G minor, heard last evening, is undoubtedly the finest—at all events the deepest in intellectual idea, the most passionate in feeling, the most individual and characteristic of Mozart's highest qualities. Because there is, in the enormous flood of music which that most prolific of all composers poured forth during his short life, much that falls to stand the test of a hundred years, it is all too frequent that modern conductors and performers conceive and expound Mozart as though from a superior standpoint. They read his works as trivial or melodious trifles, or else as what the Germans characterize by the word "pig-tail"—the formal and pedantic utterances of an age of powdered wigs. Mr. Nikisch has risen to no higher plane than that upon which last evening he refuted this misreading of Mozart's genius. His playing of the symphony was eloquent of the fiery passion, the melting tenderness and control of the sound, sane, healthy sentiment that characterize its changing moods. The opening allegro was taken at a notably moderate speed, according to our modern standards, but yet one that can only be regarded as the right one for the import and character of the movement. Nothing could have been more lucid, too, than the unfolding of that interwoven tracery of counterpoint, and that delightful treatment of the wood-wind which Mozart himself first devised, and which is still, though familiar, ever fresh and charming. The performance was a plastic exposition of every shade of meaning, artistic in its exquisite symmetry and balance, qualities which, above all, Mozart imposes upon those who would rightly know him.

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The Adamowski Quartet will give concerts of chamber music in Steinert Hall on Monday nights Nov. 3, Dec. 1 and Jan. 5. The members of the quartet are Messrs. T. Adamowski, A. Moldauer, M. Zach and J. Adamowski. Among the novelties promised is a quartet for violoncellos, by Klengel, which will be played by Messrs. J. Adamowski, L. Schulz, G. Campanari and H. Mingels. A new quartet by Dvorak is also included in the scheme of the concerts. Subscriptions for the series are received at the Music Hall.

Johan Severin Svendsen, the son of a military band master of Christiania, was himself a band master early in life. But this was by no means the height of his ambition. Setting his mind upon nobler things, his friend, Carl Sievers, tells us,—"Svendsen left the army and entered the orchestra of the Christiania Theatre, subsequently going on a wandering tour through Sweden and North Germany. His situation at this period was not at all enviable; but, when in sad straits at Lübeck, he met with a friend in the Swedish-Norwegian Vice-Consul, who obtained from his king a small annual stipend. A physical infirmity presently compelled Svendsen so give up the violin, whereupon, turning his attention to composition, he entered the Conservatorium at Leipzig(1863), and received instruction from Hauptmann, David, Richter and Reinecke. Under these circumstances, he wrote a quartet (the work played to-day), a quintet and octet for strings. 'The following anecdote of this period,' remarks Mr. Sievers. 'is both characteristic and authentic. On hearing that Svendsen's octet had been played with great success by the students, Reinecke asked to see it. He declined, however, to suggest any improvements in so splendid a work, but remarked somewhat sarcastically, "The next thing will be a symphony I suppose!" Barely a week after, Svendsen laid his symphony in D before his astonished instructor.' Svendsen left Leipzig in 1867 with the honorary medal of Conservatorium, and proceeded through Denmark, Scotland and Norway, afterwards (1868) going to Paris, where he joined Musard's orchestra and that of the Odéon. In the French capital he wrote his Violin concerto in A, and other works.

When the war of 1870 broke out, Svendsen made his way back to Leipzig, where he was offered the conductorship of the Euturpe concerts, but to no purpose, as the society's work stopped owing to the great conflict which then occupied all thoughts. Svendsen did well in Germany, making many friends and great progress. In 1871 he went to America, returning at the end of the war, and again going to Leipzig and the Euturpe. Subsequently he met Wagner and spent some time in Bayreuth, his next move being to his native country and city, remaining in Christiania for five years as conductor of the Musical Association. In 1874 he obtained an annuity from the Norwegian Parliament and in 1877 once more proceeded abroad. The next year he visited London and introduced a number of his best works, soon, however, returning to Christiania and resuming his old post, which he still retains. 'Svendsen's music,' adds Mr. Sievers, 'is all of a very high character, remarkable for strong individuality, conciseness, and the absence of anything national or Scandinavian, as well as for an elaborate finish strictly in harmony with the traditions of the great masters.' A sketch of the work played to-day could not be prepared owing to unforeseen circumstances.

(*First performance at Kneisel Concerts.*)

LOTOS BLUME.

The lotos flower is troubled
At the sun's resplendent light;
With sunken head and sadly
She dreamily waits for the night.
She waits the moon's arising,
His path on the heaven to trace,
For him alone she unveileth
Her tender flowering face.
She blooms and glows and glistens,
And mutely gazes above,
She weeps and exhals and trembles
With love and the sorrows of love.

DIE BIST WIE EINE BLUME.

Thou art my soul, thou art my heart,
Naught can like thee such joy impart!
Thou art my world, my all of love,
My heaven art thou of all above;
And in thy breast have I reposed
Each grief as in an urn enclosed.
Thou art my rest, to me that's given,
After life's storm, a peaceful haven;
Blest with thy love is life more dear,
Thy glance doth make e'en heaven more clear;
Thou hast upraised me with thy worth,
My guardian angel here on earth!

WIDMUNG.

Thou'rt like unto a flower,
As fair, as pure, as bright;
I gaze on thee, and sadness
Steals o'er my heart's delight.
I long on those golden tresses
My folded hands to lay,
Praying that heaven may preserve thee,
So fair, so pure, alway.

Mendelssohn's influence led Schumann to a deeper study of musical form. His first symphony, the *overture, scherzo* and *finale*, and the three string quartets (1842), were the immediate examples of his industry and application. The three quartets "*in inniger Verehrung seinem Freunde, Felix Mendelssohn Bartholdy zugeeinet*"—are highly esteemed by Schumann's admirers. The first of the group (the one played to-day) has this peculiarity: that although put forth as "Quartet in A minor," the first *allegro* (as well as the slow movement) is in F major. No precedent for such independence of form exists in the works of any great master; but Schumann spoke a musical language peculiar to himself, and wholy independent of previous or contemporary models. "The first *allegro* is prefaced by an introductory *andante* in A minor. The leading theme of the allegro is F major. A second melody announced by the viola leads directly from it. When this breaks off with a half close on the dominant of C, the second subject proper appears in that key, and soon modulates into others. The second part, or "free fantasia," of the *allegro*, is constructed upon the before mentioned materials. The *scherzo*, in A minor, opens with a brisk subject, (*presto*,) in harmony. The second part is more simply melodic. In place of the *trio* there is a short *intermezzo* The *scherzo* in A minor is then repeated. The *adagio*, ushered in by a brief prelude, is constructed upon a melody out of which the entire movement may be said to grow, even the very original episode that separates the first and second statements of the theme, and is developed further on. The movement does not come to a full close, but towards the end glides almost imperceptibly back again into the brief introductory prelude, which now in turn becomes its peroration. The *finale*, in A minor, sets out energetically after three full chords. The first theme leads directly into the second subject in the relative major. Upon these materials, allowing for an episode, in A major, which temporarily supersedes the progress of their developement, the *finale* is exclusively built." (*Second performance at Kneisel Concerts.*)

The Boston Symphony Orchestra

Mr. ARTHUR NIKISCH, Conductor.

WILL GIVE A SERIES OF

FOUR GRAND CONCERTS

At the Hyperion Theatre, New Haven,

On Monday evenings, November 10th, December 8th, January 12th, and February 23d.

Eminent Soloists will appear in each concert.

Season tickets with reserved seats for the series, *Five Dollars.*

Sale opens at M. STEINERT & SONS, Music Store, 777 Chapel Street, Monday, October 27th, at 9 A.M.

No subscription-list will be opened.

CHAS. A. ELLIS, Manager.

BOSTON MUSIC HALL,
OCTOBER 20, 1890.

The Boston Symphony Orchestra has become so well and favorably known in New Haven that little need be said in offering the accompanying announcement.

The management beg to renew the assurance that, as in the past, performances may be expected in every way worthy the attention and support of the musical public.

The best available soloists will appear at each concert, and sterling programmes will be presented.

As an aid to a complete understanding of the works to be performed, and to add to the enjoyment of patrons, analytical programmes in book form will be mailed in advance of each concert to purchasers of season tickets.

TUESDAY MORNING

The Kneisel Quartette Concert at Union Hall.

Of course Union Hall was crowde night, and equally of course the au was a representative one, for were four favorite artists who constitu Kneisel Quartette giving their fir cert of the season? The first num the programme was an Opus 1, bu ginning worthy to be compared wi great Opus 1 with which Robert burst upon the musical world. I very first movement of Sven Quartette in A minor the themes well formed and in fine contrast, the development was not of the m tude or skill of a Beethoven or Br it was still adequate and intere More characteristic was the slow ment, in which the viola had som passages in imitation, and in whic chief theme suggested the comp native land of Norway. The third ment was not brisk enough for a Ha nor in the proper rhythm for a Sy Tanz (the two favorite wegian dances which Sve has often used in his cla forms) yet it suggested brightness merrymaking and had a distinctl tional flavor. The chief theme of finale at times seemed very much lik Hungarian Rakoczy March transp into more northern climes. The per ance of the work was excellent, th semble being such as I have learned pect from this leading string quarte America. Mr. Reichmann now app and sang three Schumann lieder. was more successful than on S day last, and his intonation least, was generally true; yet it rather unfortunate that he should chosen such dreamy numbers as Lotos Flower" and "Thou Art Li Flower," for these suit to a sweet pathetic voice; but in this world of purposes, each artist generally longs to try the effects which belong to least, and so I must condone the fact "the timid lotos-flower" became a so tiger lily, and the wish,

On those golden tresses
My folded hands to lay,

became expressive of a Sullivanian of laying on of hands, because of the mendous power of the singer. Much b was the beautiful "Widmung," alth the singer and the accompanist (Mr. Ar Whiting) fell out once or twice; but at least the broad climax was noble effective. And, best of all, was the of "Ewige Liebe," which was dramatically rendered and well ac panied. Perhaps this ultra-dram quality is unfitting the singer for the school of the *Lied*, for the clippi some words, the hissing forth of ot and manifold gasps and pauses, s rather of the operatic stage than of works of Schumann, Schubert or F It would be folly to expect the bu Bashan to coo as a turtle dove, but fo that I counsel Mr. Reichmann to let s like "The Lotos Flower" alone. The of the concert came with Schuma string quartette in A minor, and s didly performed, too, although the might have played a little louder. quartette in the finale of this did noble ensemble work; they seem t growing broader in tone, yet are not lo an iota of their wonderful fi The Scherzo, too, (quite a Schumann, whose scherzi n have the lightheartedness of Mendelss but an underlying earnestness) was perfection of ensemble work, and the in which the cello sang its beau theme in the slow movement, was the best thing Mr. Hekking has done ing the past year or two; it was mast The length of the programme, too, commendable, for in past days the q tette used to furnish so long a tonal that musical indigestion was sure to e especially as the diet was of the riche

LOUIS C. ELS

Boston Journal.

WITH SUPPLEMEN

WEDNESDAY MORNING, OCT. 22, 1

The Boston Symphony Orchestra Providence.

The Boston Symphony Orchestra opene regular series of concerts in Providence evening, at Infantry Hall, to an audience nearly filled that spacious auditorium. I composed of the culture and the wealth city, and Mr. Nikisch and the orchestra accorded a reception second only to wh given them in Boston. Infantry Hall is a g one in which to hear this orchestra. Its a tic properties are superior to Boston Music and the climaxes and effects, and this particularly noticeable in the "Obe overture which closed the concert, charming. The programme opened Mozart's Symphony in G minor, the two movements from Tschaikows Symphony which have just been heard in ton were given—and they were given ex ingly well and enthusiastically received. "Moto Perpetuo" of Paganini, which is t by all the violins and which was rendere the orchestra in Boston last season, follo and the programme closed with the "Ober overture. Its rendition was a revelation, as the performances of such familiar pieces by orchestra always.

Mr. Reichmann was the soloist. He gav song from Lortzing's "Czar and the Carpent and two songs with piano later, one being Sc bert's "Wanderer," which was given the fi rendition of anything he has done since Sa day evening when he sang in Music Hall was given an ovation and had to return times to respond to the calls of the audie The concert was a grand success.

...VIDENCE, R. I.
...NESDAY, OCTOBER 22, 1890.

THE SYMPHONY CONCERT.

Large and Enthusiastic Audience Greeted Herr Nikisch Last Night.

Next to the quality of the music, the most pleasing feature of the first concert of the subscription series to be given at Infantry hall this season by the Boston Symphony orchestra was the audience. It was a large audience for a concert, larger than most concerts can draw in this city. It was illustrative of the educating power of the Symphony orchestra, being larger than the first-night audience the orchestra has ever drawn in this city. The first-night listeners to the Symphony have usually been limited in numbers, and the succeeding concerts have drawn better houses. The same rule prevails this season as has governed in other years, the prospect is excellent for packed houses at the other concerts in the course opened last night, and these concerts are regarded with such favor by Providence people ought to be regarded as a most favorable indication of the growth of music culture in this city, and a growth of a correct appreciation for good music is an influence making toward the best civilization possible that should be cherished in every community.

The concert last night was classical—rather too classical, in fact, for an audience that must contain a very large proportion of people who are not students of music to an extent that enables them to fully appreciate the severe artistic standard maintained by the extreme cult. There were features of the program which did much to popularize it—to redeem it, as it were, from the straight-cut garment with which Herr Nikisch had enveloped it. The program was:

Symphony in G minor.....Mozart
Aria—"Czar and Zimmerman".....Lortzing
Herr Reichmann.
Two Movements from Symphony No. 4 in F minor.....Tschaikowsky
"Perpetuum Mobile" (for all violins)....
.....Paganini
Songs with Piano—
(a) "Immer leiser wird mein Schlummer,"
.....Brahms
(b) Wanderlied.....Schubert
Herr Reichmann.
Overture—"Oberon".....Weber

Two of these numbers were absolutely new to Providence—the selections from Tschaikowsky's symphony and Paganini's "Perpetual motion" by all the violins. The two movements from Tschaikowsky's fourth symphony were pleasing and well-constructed, if no more. They were perhaps carried to a greater length than their ideas warranted, but did not become wearisome. The variations of a rather characteristic theme which appeared on the oboes, 'cellos, and even on the bassoon, at times richly embroidered with flute fioriture, gave excellent chances to these instruments to display themselves in obligato work, and all these chances were well used. The second of these movements was chiefly delivered over to pizzicato effects, and was of a more complex character than Delibes' famous "Pizzicati," yet almost as popular. The use of the wind instruments in short, staccato effects, quite out of their usual character, was quite effective, and these difficult passages were well and crisply played. The Paganini Moto Perpetuo served to demonstrate that the string portion of the orchestra is composed of all artists, and has been given splendid training by Herr Nikisch. The piece was written for and is usually performed by one violin, and when it is given by twenty-eight instruments, with all the fine effects that one artist could produce and the added quality of volume of tone, it is an argument against which there can be no effective statement made.

The Mozart symphony in G minor with which the program opened, has not been heard in Providence for some time, and has never been heard here as it was given last night. It is the best example of Mozart's best work, and Herr Nikisch broke away from the conventional rendering to infuse into the composition something of the real life and temperament of the composer, discarding the formal and pedantic interpretation that has been applied to the works of Mozart. The concluding number was Weber's Overture to "Oberon," which was given with vigor and warmth. The piece is perfectly familiar to all music lovers.

The vocal soloist was Herr Theodor Reichmann of the Metropolitan Opera company. He has been heard in this city, but such a magnificent voice as his cannot be heard too often. He sang a double number and a single selection, obligingly responding to an imperative encore.

The next concert will be on Wednesday evening, Nov. 19.

BOSTON EVENING RECORD.
Entered OCTOBER 22, 1890.

H. L. Higginson is the most modest of men. Imagine a Chicago man, establisher of such a course as the symphony course, waiting in the hall for the completion of an orchestral number, when he happened to appear on the scene a bit late. Yet that is Mr. Higginson's record.

Boston Post

FRIDAY MORNING, OCT. 24, 1890

Miss Marion Manola, whose singing at the Music Hall Sunday Popular last week created such a sensation, has consented to postpone her intended departure for Europe until next week in order to comply with the many requests the management has received from persons who were prevented from attending last Sunday on account of the storm, and will sing next Sunday at the second Sunday concert in conjunction with Signor Campanari, Leo Shultz, Amelotte and the Salem Cadet band.

[25]

THE MUSICAL COURIER.
—A WEEKLY PAPER—
NEW YORK, WEDNESDAY, OCTOBER 22, 1890.

BOSTON SYMPHONY ORCHESTRA.

THE MUSICAL COURIER attended the second concert of the Boston Symphony Orchestra under Mr. Arthur Nikisch's direction last Saturday night in Boston, when the following program was performed:

Overture to Shakespeare's "Richard III."....Volkmann
Aria, "Blick ich umher in diesem edlen Kreise," from "Tannhäuser".....Wagner
Andantino and scherzo from Symphony No. 4, in F minor...Tschaikowsky
(First time in Boston.)
Songs.
"Immer leiser wird mein Schlumer".....Brahms
"Am Meer".....Schubert
Symphony No. 2, in D major.....Brahms
Soloist, Mr. Theodor Reichmann.

Although it is early in the season it is already manifest that Mr. Nikisch has his orchestra under perfect control and accomplishes results that place the organization in the front rank of orchestral bodies. More finished work than the playing of the Tschaikowsky and Brahms numbers is rarely heard.

Mr. Reichmann was slightly off pitch, but his singing was of the intellectual order and called for an encore.

The orchestra is constituted as follows this year:

THE PERSONNEL.

FIRST VIOLINS.

Franz. Kneisel, C. M. Loeffler, O. Roth, L. Svecenski, E. Fiedler, A. Moldauer, D. Kuntz, T. Human, F. Mahn, Hoffmann, Strube, T. Adamowski, W. Krafft, C. Delisle, J. Gantzberg, R. Kuehn.

SECOND VIOLINS.

J. Akeroyd, P. Fiumara, W. W. Swornsbourne, Hahnemann, J. E. Eichler, H. Tischer-Zeitz, F. E. Schuchmann, J. Michael, E. B. Marble, S. Goldstein, R. Kurth, H. Berger, J. Kneisel, J. Ed. Eichler.

VIOLAS.

E. Grunberg, H. Heindl, J. Kluge, W. Rietzel, O. Taubert, Sauer, A. Kolster, L. Post, M. Zach, G. A. Patz, J. Knecht, H. Hoyer.

VIOLONCELLOS.

A. Hekking, H. Mingels, G. Campanari, E. Loeffler, C. Reibl, A. Heindl, J. Adamowski, A. Sailer.

DOUBLE BASS.

A. Goldstein, H. A. Greene, G. Bareither, G. Gerhart, H. J. Butler, L. Jennewein, A. Reinhart, H. Barth,

FLUTES.

C. Molé, E. M. Heindl.

PICCOLO.

P. Fox.

OBOES.

A. Sautet, L. Demuth.

ENGLISH HORN.

F. Müller.

CLARINETS.

G. Goldschmidt.

P. Metzger.

BASSOONS.

H. Günzel.

C. Dietsch.

CONTRA BASSOON.

L. Post.

BASS CLARINET.

H. Nightingale.

HORNS.

A. Hackebarth, J. Schneider, C. Schumann, E. Schormann,

TRUMPETS.

P. Muller, E. N. Lafricain.

TROMBONES.

C. Hampe, Carl Behr, G. W. Stewart.

TUBA. TYMPANI. CYMBALS.

Golde. C. Ludwig. D. H. Moore.

HARP. DRUM.

H. Schluecker. H. Simpson.

LIBRARIAN, TRIANGLE, &C.

W. C. Nichols.

First violins	16	Brass	10
Second violins	14	Percussion	3
Violas	12	Harp	1
'Cellos	8	Triangle, &c	1
Double bass	8		
Wood wind	12	Total	85

——The Kneisel Quartet will give the usual series of six subscription concerts in Union Hall, 18 Boylston-st., Boston, on the following Monday evenings, October 20, November 24, December 29, 1890, January 26, February 16 and March 9, 1891. The assisting artists will be: Mrs. Arthur Nikisch, Mrs. Julie E. Wyman, Mr. Theodor Reichmann, Mr. Ernst Perabo, Mr. Carl Faelten and Mr. Arthur Whiting.

BOSTON HERALD.
SATURDAY, OCTOBER 25, 1890.

At Music Hall tomorrow evening the Sunday night Popular concert will have many attractive features, the talent engaged including Marion Manola, who is re-engaged for this occasion at the request of many who were unable to attend last Sunday on account of the storm; the popular singer, Sig. Campanari; the 'cello soloist, Leo Shultz; the clarinet soloist, Amelotte, and the Salem Cadet band. Miss Manola will sing Gounod's "Ave Maria" and a number of pleasing ballads, and the selections for the band and other soloists are all of a popular character.

Clipping from Call Philadelphia Pa.
Date 10-24-90

Boston Symphony Concert.

The Boston Symphony Orchestra, under the direction of Mr. Nikisch, will give six concerts at the Academy of Music this season on the evenings of November 12, December 10, January 14, February 25, March 23 and April 27, the sale of season tickets for which will begin at 1119 Chestnut street, November 3.

The Beacon.

BOSTON, SATURDAY, OCT. 25, 1890.

THE SYMPHONY SEASON.

The second Symphony concert was much more enjoyable than the first. On the one hand, because the auditors were not trying to work themselves into an obituary frame of mind, and on the other the programme touched the lighter moods of fancy and made but slight demands upon either reflection or passion. The only discouraging element was the vocalism of Mr. Reichmann, who chose rather despondent music and sang so persistently and aggravatingly out of tune that we could not help wondering how small a fraction of his hearers could have any fine sense of intonation. An occasional false note may be excusable or at least explicable, in a heavy voice or in a difficult passage; but Mr. Reichmann made his rare accordances with the pitch seem like accidents, and kept so consistently away from the key that one was puzzled to understand how he did it. On the other hand, he gave to his selections—which were *Wolfram's* contribution to the bardic tournament in "Tannhäuser" and *lieder* from Brahms and Schubert—renderings appreciative of their sentiments and their verbal texts, although not perfect in phrasing and extravagantly bedecked with falsetto effects. The novelty of the evening consisted in two movements from Tschaikowsky's fourth symphony—the *andantino* and *scherzo*. Both were delightful as composition and as performance, the first charming by mellowness and grace, the latter fascinating by fantastic lightness, and neither being touched with the hardness of hand which even the best Russian music is apt to show. The *andantino* is cast in the measure of a song and has two contrasting themes, the first—which is the longer and more definite—being in a minor key. This is presented lingeringly by the oboe, but as the scoring grows it passes to the strings and is varied and embellished beautifully. As it strengthens to a climax, the key changes and the responsive major theme enters at a quicker pace and with something of anxiety; this mood is brief, the first air returns and the movement ends gently. A chief and curious feature of the *scherzo* is that so much of it is written for the strings in *pizzicato* and with short, sudden *staccato* chords for the wind instruments when they bear the burden of the accompaniment. In the middle of the movement comes an episode which gives the suggestion of a dance-measure, with its solo for clarinet and its drone-like support. A rushing, eager passage follows this, and then, with a return to the first theme and manner, all ends. Every one hears music according to his imagination, and to us this movement suggested a cold, clear winter night, sparkling with frost and stars; an hour of genial gayety within doors filled with bustle and song; a rising of keen, busy midnight winds and broken clouds, and then the hurry homeward again under the glitter of constellations and across the glimmer of ice and snow. The overture was Volkmann's "Richard III.," heavily rich in sombre coloring and almost spectral at times with its strange orchestration and deeply significant phrases. It is a melodramatic work, no doubt; but not for that unworthy of its name. The symphony was that most melodious and sympathetic of the Brahms four—the second; this is instinct with a happy spirit which none of the scholar's arts can hide or harden, and yet the power of those arts is so evident that the musician respects it while the *dilettante* merely admires. The orchestra did excellent work all the evening; the new kettle-drum player begins to moderate his transports, but the new first horn, although his tone is pure and apparent, still does not reach the confident freedom and varied shading of his predecessors. Mr. Nikisch accompanied on a sweet Chickering, to perfection; and he was pushed quite to his wits' ends by Mr. Reichmann's insistance upon singing an encore which the applause was not sufficient to call for under any circumstances and which Symphony canons forbid. The programme was already too long and this gratification of Mr. Reichmann's vanity cheated the ten-o'clock train people out of the last movement of the Symphony.

Tonight's programme does not err on the side of levity It is made up of Wagner's "Faust" overture and two symphonies—Haydn, in D major, number 2, and Schubert's long C major; there is no soloist.

THE KNEISEL QUARTETTE.

The first concert of the Kneisel Quartette took place on Monday evening at Union Hall. The novelty of the evening was a quartette by the Scandinavian composer, Svendsen, which was interesting and gave great pleasure. The first movement had the least of his agreeable individuality; it was academic and almost labored in style, anxious in spirit and uncertain in statement. But the other three movements were wholly delightful, each having something fresh to say and conveying it lucidly and briefly, yet with ample variety of treatment. The *andantino* has almost the character of a hymn in the close harmonies and squared rhythm of its first subject, the religious character of which is not dissipated by the lighter sweep of the second, that lasts little longer than an *intermezzo* might. The *scherzo* sets out with a gay and lightfooted air from the 'cello, which passes through the quartette, always with rippling accompaniment or quaint comment, and ends suddenly while in the full vigor of its course. The finale, beginning with a rattling unison, keeps up almost to a *presto* in pace and never relaxes its buoyant disposition. The other quartette was Schumann's first, which contains some beautiful and inspired movements such as the introductory *andante*, the sweet deep *adagio*, and the quaint and unexpected episode of moderation which interrupts the swift rush of the finale. These are opposed to the other movements in which the author's metaphysical fashions and his apparent uncertainty as to how his thoughts should best be expressed detract from the unprofessional hearer's enjoyment. The club played well, but not always in their best form, the first violin being sometimes too prominent and the 'cello too weak. Mr. Reichmann performed three songs of Schumann with unpleasantly assertive opposition of his own notions to the ideas of the poet and the composer, and only less ill in intonation and phrasing than at the Symphony concert. Still being all the fashion and having an array of miniature decorations in his lapel, he was encored. Mr. Arthur Whiting at the piano accompanied so delightfully as occasionally to make one ignore the singer.

Clipping from Mercury, New Bedford, Mass.
Date 10/20

Boston Symphony Orchestra.

The concert to be given next Monday night at the Grand Opera House will be the musical event of the season. Herr Arthur Nikisch, the popular conductor, has returned from his European trip with new and grander conceptions of the meaning of the word music, and the concerts at Boston have been attended by crowds of listeners who have been charmed and held spellbound by the wonderful skill of this great leader. Mrs. Jennie Patrick Walker, who won such laurels at the Worcester festival this year, will be the soloist of the occasion. The orchestra will come down on a special train from Boston Monday afternoon returning at the close of the concert. Sixty-five musicians not including the soloists, will be present. People having tickets would do well to go early and secure their seats, thus avoiding the rush at the door.

THE REGISTER.
FRIDAY, OCTOBER 24.

HYPERION THEATER. NIKISCH.

BOSTON SYMPHONY ORCHESTRA,

Mr. ARTHUR NIKISCH, Conductor.

"The only orchestra to appear in this city organized and maintained exclusively for concert purposes and the daily interpretation of music of the highest class."

FOUR GRAND CONCERTS,

With the Assistance Of

Eminent Solo Artists.

Monday Evenings, Nov. 10th, Dec. 8th, Jan. 12th, Feb. 23d.

Season tickets, with best Reserved Seats for the series, $5.

Sale opens at M. STEINERT SONS' Music Store, 777 Chapel St., Monday, Oct. 27th, at 9 A. M.

☞ No Subscription—First come first Served.

C. A. ELLIS, Manager.

The first of the Boston Symphony concerts will be given at the Hyperion, November 10, and the others of the course will follow December 8, January 12, and February 23.

THE REGISTER.
SATURDAY, OCTOBER 25,

New Haven Highly Favored.

NEW HAVEN, Conn., Oct. 25, 1890.

To the Editor of the Register:

The people of New Haven are about to have the privilege of enjoying a series of fine orchestral concerts. This privilege is one which we as a city have earned through our own efforts.

The aim of this contribution to your columns is to call the attention of our community to the fact that New Haven is the only city between Boston and New York which the Boston Symphony society favors with its performances while on its way to New York and Philadelphia.

Six years ago a few of our music-loving citizens appealed to the public for support in starting a series of orchestral concerts in our city. The response, as will be remembered, was most gratifying and a succession of brilliant concerts with overflowing houses was the result. The Boston Symphony recognizing the fact that we appreciate a high order of music here, has delighted us for a number of years past with a series of four magnificent concerts each season. And now as the seventh year opens shall we not greet Mr. Nikisch and his noble orchestra with large and enthusiastic audiences. We cannot afford to do without them, and in closing permit me to suggest to those among us who are generously if not musically inclined that they should subscribe to the cause as a matter of pride and enterprise, giving their tickets to those members of our community who otherwise could not avail themselves of so great an opportunity for musical culture and enjoyment. A CITIZEN.

At the Theaters.

The sale of course tickets for the series of concerts to be given this winter at the Hyperion theater by the Boston Symphony orchestra will be opened Monday morning at 9 o'clock, at Steinerts' music store. The first concert will be given on November 10.

The Telegram.
PROVIDENCE, R. I.
WEDNESDAY, OCTOBER 22, 1890.

THE SYMPHONY CONCERT.

Large and Enthusiastic Audience Greeted Herr Nikisch Last Night.

Next to the quality of the music, the most pleasing feature of the first concert of the subscription series to be given at Infantry hall this season by the Boston Symphony orchestra was the audience. It was a large audience for a concert, larger than most concerts can draw in this city. It was illustrative of the educating power of the Symphony orchestra, being larger than any first-night audience the orchestra has ever drawn in this city. The first-night listeners to the Symphony have usually been limited in numbers, and the succeeding concerts have drawn better houses. If the same rule prevails this season as has governed in other years, the prospect is excellent for packed houses at the other concerts in the course opened last night. That these concerts are regarded with such favor by Providence people ought to be regarded as a most favorable indication of the growth of music culture in this city, and a growth of a correct appreciation for good music is an influence making toward the best civilization possible that should be cherished in every community.

The concert last night was classical—rather too classical, in fact, for an audience that must contain a very large proportion of people who are not students of music to an extent that enables them to fully appreciate the severe artistic standard maintained by the extreme cult. There were features of the program which did much to popularize it—to redeem it, as it were, from the straight-cut garment with which Herr Nikisch had enveloped it. The program was:

Symphony in G minor.....Mozart
Aria—"Czar and Zimmerman".....Lortzing
Herr Reichmann.
Two Movements from Symphony No. 4 in F minor.....Tschaikowsky
"Perpetuum Mobile" (for all violins).....Paganini
Songs with Piano—
(a) "Immer leiser wird mein Schlummer," .....Brahms
(b) Wanderlied.....Schubert
Herr Reichmann.
Overture—"Oberon".....Weber

Two of these numbers were absolutely new to Providence—the selections from Tschaikowsky's symphony and Paganini's "Perpetual motion" by all the violins. The two movements from Tschaikowsky's fourth symphony were pleasing and well-constructed, if no more. They were perhaps carried to a greater length than their ideas warranted, but did not become wearisome. The variations of a rather characteristic theme which appeared on the oboes, 'cellos, and even on the bassoon, at times richly embroidered with flute fioriture, gave excellent chances to these instruments to display themselves in obligato work, and all these chances were well used. The second of these movements was chiefly delivered over to pizzicato effects, and was of a more complex character than Delibes' famous "Pizzicati," yet almost as popular. The use of the wind instruments in short, staccato effects, quite out of their usual character, was quite effective, and these difficult passages were well and crisply played. The Paganini Moto Perpetuo served to demonstrate that the string portion of the orchestra is composed of all artists, and has been given splendid training by Herr Uikisch. The piece was written for and is usually performed by one violin and when it is given by twenty-eight instruments, with all the fine effects that one artist could produce and the added quality of volume of tone, it is an argument against which there can be no effective statement made.

The Mozart symphony in G minor with which the program opened, has not been heard in Providence for some time, and has never been heard here as it was given last night. It is the best example of Mozart's best work, and Herr Nikisch broke away from the conventional rendering to infuse into the composition something of the real life and temperament of the composer, discarding the formal and pedantic interpretation that has been applied to the works of Mozart. The concluding number was Weber's Overture to "Oberon," which was given with vigor and warmth. The piece is perfectly familiar to all music lovers.

The vocal soloist was Herr Theodor Reichmann of the Metropolitan Opera company. He has been heard in this city, but such a magnificent voice as his cannot be heard too often. He sang a double number and a single selection, obligingly responding to an imperative encore.

The next concert will be on Wednesday evening, Nov. 19.

BOSTON EVENING RECORD.
[Entered OCTOBER 22, ...er.]

H. L. Higginson is the most modest of men. Imagine a Chicago man, establisher of such a course as the symphony course, waiting in the hall for the completion of an orchestral number, when he happened to appear on the scene a bit late. Yet that is Mr. Higginson's record.

Boston Post
FRIDAY MORNING, OCT. 24, 1890

Miss Marion Manola, whose singing at the first Music Hall Sunday Popular last week created such a sensation, has consented to postpone her intended departure for Europe until next week in order to comply with the many requests the management has received from persons who were prevented from attending last Sunday on account of the storm, and will sing next Sunday at the second Sunday Popular in conjunction with Signor Campanari, Leo Shultz, Amelotte and the Salem Cadet band.

[25]

THE MUSICAL COURIER.
—A WEEKLY PAPER—
NEW YORK, WEDNESDAY, OCTOBER 22, 1890.

BOSTON SYMPHONY ORCHESTRA.

THE MUSICAL COURIER attended the second concert of the Boston Symphony Orchestra under Mr. Arthur Nikisch's direction last Saturday night in Boston, when the following program was performed:

Overture to Shakespeare's "Richard III."....Volkmann
Aria, "Blick ich umher in diesem edlen Kreise," from "Tannhäuser".....Wagner
Andantino and scherzo from Symphony No. 4, in F minor....Tschaikowsky
(First time in Boston.)
Songs.
"Immer leiser wird mein Schlumer".....Brahms
"Am Meer".....Schubert
Symphony No. 2, in D major.....Brahms
Soloist, Mr. Theodor Reichmann.

Although it is early in the season it is already manifest that Mr. Nikisch has his orchestra under perfect control and accomplishes results that place the organization in the front rank of orchestral bodies. More finished work than the playing of the Tschaikowsky and Brahms numbers is rarely heard.

Mr. Reichmann was slightly off pitch, but his singing was of the intellectual order and called for an encore.

The orchestra is constituted as follows this year:

THE PERSONNEL.

FIRST VIOLINS.

Franz Kneisel, C. M. Loeffler, O. Roth, L. Svecenski, E. Fiedler, A. Moldauer, D. Kuntz, T. Human, F. Mahn, Hoffmann, Strube, T. Adamowski, W. Krafft, C. Delisle, J. Gantzberg, R. Kuehn.

SECOND VIOLINS.

J. Akeroyd, P. Fiumara, W. W. Swornsbourne, Hahnemann, J. E. Eichler, H. Tischer-Zeitz, F. E. Schuchmann, J. Michael, E. B. Marble, S. Goldstein, R. Kurth, H. Berger, J. Kneisel, J. Ed. Eichler.

VIOLAS.

E. Grunberg, H. Heindl, J. Kluge, W. Rietzel, O. Taubert, Sauer, A. Kolster, L. Post, M. Zach, G. A. Patz, J. Knecht, H. Hoyer.

VIOLONCELLOS.

A. Hekking, H. Mingels, G. Campanari, E. Loeffler, C. Reibl, A. Heindl, J. Adamowski, A. Sailer.

DOUBLE BASS.

A. Goldstein, H. A. Greene, G. Bareither, G. Gerhart, H. J. Butler, L. Jennewein, A. Reinhart, H. Barth,

FLUTES.

C. Molé, E. M. Heindl.

PICCOLO.

P. Fox.

OBOES.

A. Sautet, L. Demuth.

ENGLISH HORN.

F. Müller.

CLARINETS.

G. Goldschmidt, P. Metzger.

BASSOONS.

H. Günzel, C. Dietsch.

CONTRA BASSOON.

L. Post.

BASS CLARINET.

H. Nightingale.

HORNS.

A. Hackebarth, J. Schneider, C. Schumann, E. Schormann,

TRUMPETS.

P. Muller, E. N. Lafricain.

TROMBONES.

C. Hampe, Carl Behr, G. W. Stewart.

TUBA. TYMPANI. CYMBALS.

Golde. C. Ludwig. D. H. Moore.

HARP. DRUM.

H. Schüecker. H. Simpson.

LIBRARIAN, TRIANGLE, &C.

W. C. Nichols.

First violins	16	Brass	10
Second violins	14	Percussion	3
Violas	12	Harp	1
'Cellos	8	Triangle, &c	1
Double bass	8		
Wood wind	12	Total	85

——The Kneisel Quartet will give the usual series of six subscription concerts in Union Hall, 18 Boylston-st., Boston, on the following Monday evenings, October 20, November 24, December 29, 1890, January 26, February 16 and March 9, 1891. The assisting artists will be: Mrs. Arthur Nikisch, Mrs. Julie E. Wyman, Mr. Theodor Reichmann, Mr. Ernst Perabo, Mr. Carl Faelten and Mr. Arthur Whiting.

BOSTON HERALD.
SATURDAY, OCTOBER 25, 1890.

At Music Hall tomorrow evening the Sunday night Popular concert will have many attractive features, the talent engaged including Marion Manola, who is re-engaged for this occasion at the request of many who were unable to attend last Sunday on account of the storm; the popular singer, Sig. Campanari; the 'cello soloist, Leo Shultz; the clarinet soloist, Amelotte, and the Salem Cadet band. Miss Manola will sing Gounod's "Ave Maria" and a number of pleasing ballads, and the selections for the band and other soloists are all of a popular character.

Clipping from Philadelphia Pa.
Date 10-21

Boston Symphony Concert.

The Boston Symphony Orchestra, under the direction of Mr. Nikisch, will give six concerts at the Academy of Music this season on the evenings of November 12, December 10, January 14, February 25, March 23 and April 27, the sale of season tickets for which will begin at 1119 Chestnut street, November 3.

The Beacon.
BOSTON, SATURDAY, OCT. 25, 1890.

THE SYMPHONY SEASON.

The second Symphony concert was much more enjoyable than the first. On the one hand, because the auditors were not trying to work themselves into an obituary frame of mind, and on the other the programme touched the lighter moods of fancy and made but slight demands upon either reflection or passion. The only discouraging element was the vocalism of Mr. Reichmann, who chose rather despondent music and sang so persistently and aggravatingly out of tune that we could not help wondering how small a fraction of his hearers could have any fine sense of intonation. An occasional false note may be excusable or at least explicable, in a heavy voice or in a difficult passage; but Mr. Reichmann made his rare accordances with the pitch seem like accidents, and kept so consistently away from the key that one was puzzled to understand how he did it. On the other hand, he gave to his selections—which were *Wolfram's* contribution to the bardic tournament in "Tannhäuser" and *lieder* from Brahms and Schubert—renderings appreciative of their sentiments and their verbal texts, although not perfect in phrasing and extravagantly bedecked with falsetto effects. The novelty of the evening consisted in two movements from Tschaikowsky's fourth symphony—the *andantino* and *scherzo*. Both were delightful as composition and as performance, the first charming by mellowness and grace, the latter fascinating by fantastic lightness, and neither being touched with the hardness of hand which even the best Russian music is apt to show. The *andantino* is cast in the measure of a song and has two contrasting themes, the first—which is the longer and more definite—being in a minor key. This is presented lingeringly by the oboe, but as the scoring grows it passes to the strings and is varied and embellished beautifully. As it strengthens to a climax, the key changes and the responsive major theme enters at a quicker pace and with something of anxiety; this mood is brief, the first air returns and the movement ends gently. A chief and curious feature of the *scherzo* is that so much of it is written for the strings in *pizzicato* and with short, sudden *staccato* chords for the wind instruments when they bear the burden of the accompaniment. In the middle of the movement comes an episode which gives the suggestion of a dance-measure, with its solo for clarinet and its drone-like support. A rushing, eager passage follows this, and then, with a return to the first theme and manner, all ends. Every one hears music according to his imagination, and to us this movement suggested a cold, clear winter night, sparkling with frost and stars; an hour of genial gayety within doors filled with bustle and song; a rising of keen, busy midnight winds and broken clouds, and then the hurry homeward again under the glitter of constellations and across the glimmer of ice and snow. The overture was Volkmann's "Richard III.," heavily rich in sombre coloring and almost spectral at times with its strange orchestration and deeply significant phrases. It is a melodramatic work, no doubt; but not for that unworthy of its name. The symphony was that most melodious and sympathetic of the Brahms four—the second; this is instinct with a happy spirit which none of the scholar's arts can hide or harden, and yet the power of those arts is so evident that the musician respects it while the *dilettante* merely admires. The orchestra did excellent work all the evening; the new kettle-drum player begins to moderate his transports, but the new first horn, although his tone is pure and apparent, still does not reach the confident freedom and varied shading of his predecessors. Mr. Nikisch accompanied on a sweet Chickering, to perfection; and he was pushed quite to his wits' ends by Mr. Reichmann's insistance upon singing an encore which the applause was not sufficient to call for under any circumstances and which Symphony canons forbid. The programme was already too long and this gratification of Mr. Reichmann's vanity cheated the ten-o'clock train people out of the last movement of the Symphony.

Tonight's programme does not err on the side of levity It is made up of Wagner's "Faust" overture and two symphonies—Haydn, in D major, number 2, and Schubert's long C major; there is no soloist.

THE KNEISEL QUARTETTE.

The first concert of the Kneisel Quartette took place on Monday evening at Union Hall. The novelty of the evening was a quartette by the Scandinavian composer, Svendsen, which was interesting and gave great pleasure. The first movement had the least of his agreeable individuality; it was academic and almost labored in style, anxious in spirit and uncertain in statement. But the other three movements were wholly delightful, each having something fresh to say and conveying it lucidly and briefly, yet with ample variety of treatment. The *andantino* has almost the character of a hymn in the close harmonies and squared rhythm of its first subject, the religious character of which is not dissipated by the lighter sweep of the second, that lasts little longer than an *intermezzo* might. The *scherzo* sets out with a gay and lightfooted air from the 'cello, which passes through the quartette, always with rippling accompaniment or quaint comment, and ends suddenly while in the full vigor of its course. The finale, beginning with a rattling unison, keeps up almost to a *presto* in pace and never relaxes its buoyant disposition. The other quartette was Schumann's first, which contains some beautiful and inspired movements such as the introductory *andante*, the sweet deep *adagio*, and the quaint and unexpected episode of moderation which interrupts the swift rush of the finale. These are opposed to the other movements in which the author's metaphysical fashions and his apparent uncertainty as to how his thoughts should best be expressed detract from the unprofessional hearer's enjoyment. The club played well, but not always in their best form, the first violin being sometimes too prominent and the 'cello too weak. Mr. Reichmann performed three songs of Schumann with unpleasantly assertive opposition of his own notions to the ideas of the poet and the composer, and only less ill in intonation and phrasing than at the Symphony concert. Still being all the fashion and having an array of miniature decorations in his lapel, he was encored. Mr. Arthur Whiting at the piano accompanied so delightfully as occasionally to make one ignore the singer.

Clipping from ...
Date 10/20

Boston Symphony Orchestra.

The concert to be given next Monday night at the Grand Opera House will be the musical event of the season. Herr Arthur Nikisch, the popular conductor, has returned from his European trip with new and grander conceptions of the meaning of the word music, and the concerts at Boston have been attended by crowds of listeners who have been charmed and held spellbound by the wonderful skill of this great leader. Mrs. Jennie Patrick Walker, who won such laurels at the Worcester festival this year, will be the soloist of the occasion. The orchestra will come down on a special train from Boston Monday afternoon returning at the close of the concert. Sixty-five musicians not including the soloists, will be present. People having tickets would do well to go early and secure their seats, thus avoiding the rush at the door.

THE REGISTER.
FRIDAY, OCTOBER 24.
HYPERION THEATER. } NIKISCH.
BOSTON SYMPHONY ORCHESTRA,
Mr. ARTHUR NIKISCH, Conductor.
"The only orchestra to appear in this city organized and maintained exclusively for concert purposes and the daily interpretation of music of the highest class."
FOUR GRAND CONCERTS,
With the Assistance Of
Eminent Solo Artists.
Monday Evenings, Nov. 10th, Dec. 8th, Jan. 12th, Feb. 23d.
Season tickets, with best Reserved Seats for the series, $5.
Sale opens at M. STEINERT SONS' Music Store, 777 Chapel St., Monday, Oct. 27th, at 9 A. M.
☞ No Subscription—First come first Served.
C. A. ELLIS, Manager.

The first of the Boston Symphony concerts will be given at the Hyperion, November 10, and the others of the course will follow December 8, January 12, and February 23.

THE REGISTER.
SATURDAY, OCTOBER 25,

New Haven Highly Favored.

NEW HAVEN, Conn., Oct. 25, 1890.

To the Editor of the Register:

The people of New Haven are about to have the privilege of enjoying a series of fine orchestral concerts. This privilege is one which we as a city have earned through our own efforts.

The aim of this contribution to your columns is to call the attention of our community to the fact that New Haven is the only city between Boston and New York which the Boston Symphony society favors with its performances while on its way to New York and Philadelphia.

Six years ago a few of our music-loving citizens appealed to the public for support in starting a series of orchestral concerts in our city. The response, as will be remembered, was most gratifying and a succession of brilliant concerts with overflowing houses was the result. The Boston Symphony recognizing the fact that we appreciate a high order of music here, has delighted us for a number of years past with a series of four magnificent concerts each season. And now as the seventh year opens shall we not greet Mr. Nikisch and his noble orchestra with large and enthusiastic audiences. We cannot afford to do without them, and in closing permit me to suggest to those among us who are generously if not musically inclined that they should subscribe to the cause as a matter of pride and enterprise, giving their tickets to those members of our community who otherwise could not avail themselves of so great an opportunity for musical culture and enjoyment. A CITIZEN.

At the Theaters.

The sale of course tickets for the series of concerts to be given this winter at the Hyperion theater by the Boston Symphony orchestra will be opened Monday morning at 9 o'clock, at Steinerts' music store. The first concert will be given on November 10.

N HOME JOURNAL.
SATURDAY, OCTOBER 25, 1890

Whatever may be the merits of Mr. Nikisch as a conductor—and in directing works of the modern romantic school he certainly carries all before him—as a maker of programs he is a failure. His selections for the symphony concerts of last year showed that here in Boston he still breathed the air of the little town of Leipzig, and walked our streets clothed in its atmosphere. He either dislikes or ignores the writings of the French school; and in his arrangement of the familiar German compositions he pays no attention to space or time; that which is heaviest is kept for the final number, and throughout the programs there is no contrast—there is no relief. There was some excuse for the dreariness of the first concert of this season, for it was a memorial service; and the rites which attend the apotheosis or the canonization of the dead generally serve only to re-open the wounds and intensify the woe of the mourner.

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The program of last Saturday's concert was made up of Volkmann's Overture, "Richard III.;" the second and third movements from Tschaikowsky's Symphony, No. 4, in F; and Brahms' Symphony, No. 2, in D major. What can be said of the overture, except that as a whole it is a tiresome composition? Viewed as program music, it must suffer from the very choice of a subject; for the popular idea of the character of Richard, in spite of the whitewashing of modern historians, suggests only unrelieved cruelty, nor were there gentle episodes in his life which might furnish the musician with stuff for a musical contrast. It is true that the embodiment of this character upon the stage depends upon the actor's conception of the part. We are told by the enthusiastic Mrs. French that Kean's Richard "possessed a mine of humor and pleasantry, with all the grace of high breeding grafted on strong and brilliant intellect;" and Barry Sullivan made him half brute, half clown. Volkmann's Overture, however, is full of nothing but saturnine savageness and the tumult of battle. The battle scene is naturally full of sound and fury, and it is interesting to learn from Mr. Volkmann's score that the familiar air, "The Campbell's are coming," was heard on Bosworth Field above the clash of arms and groans of the dying.

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The recipe for concocting a musical battle is of ancient date. In 1544 Clément Jannequin published "The Battle of Marignan" and "The War" for voices, and whoever is interested in studying the history of program music will find in the second volume of Weckerlin's "Musiciana" a list of musical battle-pieces, where among the names of composers, are found those of Beethoven, Pacini, Steibelt, and Diabelli.

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The two movements from Tschaikowsky's Symphony are so interesting that it is to be regretted that Mr. Nikisch did not give the composer his due by playing the whole work. The andantino is beautiful in idea and in workmanship; it is thoroughly individual and characteristic; the scherzo is most ingenious as regards instrumentation and will serve as a test piece for an orchestra. These numbers were exceedingly well played, as was, in fact, the whole orchestral program.

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The Brahms Symphony, with the exception of the adagio, is a noble work; probably the slavish worshippers of Brahms regret that the other movements of the symphony do not rise to the "high intellectual level" of this adagio. But when the vague quantity ycleped "intellectuality" enters into a musical composition, music itself will not endure a rival and disappears. Metaphysics and music cannot dwell together, nor will the most cunning contrapuntal exercises awaken emotions. Does any one suppose that Mozart, or Haydn, or Beethoven bothered himself about the expression of any ideas save musical ideas? They were content to write music. They were music makers. And in the first and two last movements Brahms too has followed their example.

* * * * *

But Mr. Nikisch made a mistake, a mistake which often happens, in putting this symphony at the end of the concert; and the mistake was the more serious upon this occasion, for the ears had been tortured by the false intonation of Mr. Theodore Reichmann, the soloist of the evening. Nature was kind to Mr. Reichmann and gave him a rich and powerful voice which he has sadly abused. When he sang in Munich he constantly forced it; and when he went to Vienna his faults became more marked and more grievous with each performance. As he began to lose his hold upon the public, he naturally looked towards America and readily became a member of the Metropolitan Opera House Company, the life-saving station, the asylum of so many worn out and exhausted singers of Germany. He sang the dreary song from "Tannhauser," a song which should have cost the bard his position at court, even before he had avowed his relations with Venus; and songs by Brahms and Schubert. His singing has been praised for its "intellectuality" and "musicianly spirit"; but surely it is not the mark of a musician to sing one phrase with full voice, the next with a wretched falsetto which apes the true piano, and thus make of a song "one vile antithesis." The audience was so enthusiastic and Mr. Reichmann seemed so contented that the scene must have reminded him of the happy state of affairs at ancient Thebes where it was an indictable offense to disturb a musician in the exercise of his art.

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So far as concerts of an instrumental nature are concerned the chamber concerts given by the Kneisel quartet are easily first. The quartet playing is well nigh perfection; the programs are worthy of the players. It has been said that it is the fashion to attend these concerts and that the many who attend are coerced, and secretly wish themselves anywhere but in Union Hall. Yet if it is only a fashion, it is one which should be kept alive. The program of the first concert which took place Monday evening was made up of Svendsen's Quartet in A minor op. 1 and Schumann's Quartet in A minor op. 41 No. 1. The quartet of the Norwegian composer, written when he was studying at Leipsig, is a pleasing work of which the first movement is the least agreeable, in fact it is for the most part dry and conventional; in the scherzando, the most original portion of the quartet, whimsicalness is but within a step of catch-penny clap-trap. Although the composition is worth the playing, it has not the true character of a string-quartet and it continually suggests the orchestra. It was a novelty so far as the Kneisel concerts are concerned.

* * * * *

A very select audience gathered in Union hall on Monday night to enjoy the first Kneisel quartet concert of the season. Among them were noticed Mr. and Mrs. Nikisch, Mr. B. J. Lang, Miss Lang, Mrs. Edward Robinson, Mr. Arthur Foote, Mr. Edward Jackson, Miss Emma Rice, Mrs. B. T. Olcott, Mrs. Henry M. Rogers, Mr. Clayton Johns, Mr. Frank Johns, Mr. W. P. Blake, Mr. Howard Ticknor and Mr. Louis Elson. The group of songs of Schumann, including H. Heine's "Du bist wie eine blume," by Mr. Reichmann was exceedingly well received.

Mr. Nikisch will doubtless accept more invitations this year than last if Mrs. Nikisch be included in them. Mrs. Nikisch, by the way, speaks English fluently with scarcely any accent.

SATURDAY, OCTOBER 25, 1890.

The Kneisel Quartet.

The first chamber concert of the sixth season was given last Monday evening, in Union Hall, before the old-time large, attentive and appreciative audience. The same four finished and congenial artists, who seem to have grown together, as by some true affinity of musical artistic nature, into rare unity of style and feeling and fine mutual understanding, still compose the quartet: Franz Kneisel, the "Vorgeiger" or leading violinist in the Symphony Orchestra; Otto Roth, second violin; Louis Svecenski, viola: Anton Hekking, violoncello; all likewise members of the orchestra. The programme was as follows:

Svendsen—Quartet in A minor, Op. 1.
Schumann—Songs, with piano:
"Lotos Blume."
"Du bist wie eine Blume."
"Widmung."
Schumann—Quartet in A minor, Op. 41, No. 1.
Binger, Theodor Reichmann, baritone.

Johan Severin Svendsen, a Norwegian composer of strong individuality, but of by no means so fine a genius as the Danish Gade, who was born in 1840 at Christiania, where he is now living as conductor of the musical association and teacher of composition. He became a violinist in his early youth, and in 1863 studied at the Conservatory in Leipzig under Hauptmann, David, Richter and Reinecke, owing most, he always said, to the first. While there he composed his three only works of chamber music—Op. 1, the quartet in A minor, played last Monday; Op. 3, octet for strings in A minor; Op. 5, string quintet in C. The octet seems to have made the greatest impression in Germany. His other principal compositions are two symphonies, a violin and a violoncello concerto, several overtures, romances, rhapsodies, etc., and songs. Indeed, the list is not a long one, nor does it seem peculiarly rich. He travelled a good deal in Europe, married in America, spent some time in Paris, also at Bayreuth, where he became intimate with Wagner, but is now settled at his Norwegian birthplace. His violin concerto (in A) was played here in a Harvard musical concert by Wulf Fries, who has lived so long in Norway. It did not make a very agreeable impression, which was no fault of the interpreter.

It is a little singular that his opus 1 has not been followed by any further effort in the way of string quartet composition, considering how well it has been received. It has been given several times in Boston by the Listemann Quartet, we believe, but we did not chance to hear it. Of course we cannot offer a mature opinion of it after a single hearing; nor can we speak by book, since there is no score published; it is only available in separate parts. Admirably played, as it was, it sounded euphonious, rich, free, clear and full of verve; a work of striking character for one beginning his career. The strongly contrasted middle movements interested us most. The finale was spirited and brilliant, one might say dashing, yet a little commonplace, winding up in the usual manner of a theatre overture. We noticed nothing peculiarly Scandinavian or local in its melody or flavor. All was within the bounds of harmony and form, and free from wild extravagance.

In the Schumann quartet, also in A minor, the first of the three quartets in op. 41—the only ones he wrote—we have finer metal. Schumann was not a violinist, but he wrote here in the spirit of the violin, whether he was hampered by the technique or not; at any rate, all flows freely, easily and gracefully in all the movements of this lovely composition. If he did not write for the violin family *par excellence*, he did write for music. Each movement is a breath from the essential life and soul of music. It is music for its own sake, representing nothing that could be expressed in words, conforming to no programme, advocating no idea or principle or faith, hinting no history, no drama through the medium of tones. It is music pure and self-sufficing — music, itself "more definite than words," as Mendelssohn once wrote when asked to explain the meaning of one of his wordless songs.

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Boston Courier.

SUNDAY MORNING, OCTOBER 26, 1890.

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A glance at the programme of last evening was, without doubt, sufficient to set many lovers of the "old classics" aghast at the bare idea of Wagner's "A Faust overture" being inserted between a Haydn symphony and that monumental product of Schubert's genius, his symphony in C, No. 10. And it certainly needed a performance of the three works in this order to justify Mr. Nikisch's almost unique idea. Whether or not he wished to prove to his audience how well these symphonies could hold their own with a work of one who had the resources of the modern orchestra at his command, and who knew well how to use them, matters little. It is enough to know that they did hold their own without the slightest difficulty This fact is not surprising when one thinks of the magnificence and the gorgeous scoring of the Schubert work. 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The symphony performed, the last of the twelve that Haydn contracted to write for Salomon, the London manager (No. 2 in the Peters' edition) is one of the strongest, as well as one of those that are most familiar to Boston concert goers. The breadth and sonority of its introduction forcibly suggest Beethoven. With the entrance of the allegro, however, all thoughts of him vanish, and Haydn is himself again to the end of the work with all his tunefulness, simplicity, jollity, and his at times, cloudy, but never stormy, so to say, seriousness. The symphony was performed in a delightful manner. Mr. Nikisch was peculiarly happy in his tempi, and all four movements seemed to receive just the right sort of interpretation, without being unduly modernized. It was received with much enthusiasm. The "Faust" overture grows more interesting with each successive hearing. The subject itself is a fruitful one for the imagination to dwell upon, and, according to the correspondence of Wagner and Liszt, it was to them a fruitful theme for discussion. Musical purists to the contrary, notwithstanding, one's interest in "programme" music is inevitably enhanced by analyses that are in any way clever, or writings that throw any light upon the intended meaning of the music; and so we are glad to know that Wagner originally intended to write a full symphony on the subject, of which this overture was to be the first movement, and to represent Faust in solitude; that he gave up the idea, threw the manuscript aside, where it remained unnoticed for years, and finally, at the solicitation of Liszt, re-wrote it, and had it performed soon afterwards at Zurich. Like most programme music, it would be quite an easy matter to imagine a hundred other scenes in connection with this music of Wagner's, but it cannot be denied that the suggestions of infinite longing, despair, and the presence of the "ever womanly" influence, as Wagner himself describes the serene closing measures, are clearly made. Everyone knows the magic of Mr. Nikisch's manner in dealing with Wagner; therefore it is enough to say that he was as successful as usual in his reading of this work, and that the orchestra responded to his lead freely and effectively. Robert Schumann's enthusiastic words concerning Schubert are so characteristic of his warm heart and appreciative nature, and so delightfully discriminating, that to quote some of them gives us almost as much pleasure as does the music of the marvellous, youthful genius, who, being loved by the gods, died young. "There was a time when I was unwilling to talk about Schubert, and only dared mention him at night to the trees and stars." "But it is certain that similar periods of life always have a mutual attraction. Youthful inspiration will be appreciated by youth, and the force of the matured master by the grown man. Schubert will thus always be the delight of the young. His heart, like theirs, is full of the romantic legends of knights, ladies, and adventurers, of which youth is so fond; nor is he without wit and humor, though not enough to disturb the tender sentiment at the base of his whole nature." And writing of the symphony in question: "At the outset, the brilliancy, the novelty of the instrumentation, the width and breadth of form, the exquisite interchange of vivid emotion, the entire new world in which we are landed—all this is as bewildering as any unusual thing we look upon for the first time in our lives; but there ever remains that delicious feeling which we get from some lovely legend or fairy story." How many times we all wish that the privilege could be our's to know again for the first time a favorite book, or picture, or symphony. Above all, what a pleasure it would be to hear this masterpiece of Schubert's under such conditions, with the added one of never having listened to Schumann or Wagner. Through these and other later composers, most of Schubert's orchestral devices have become commonly known. Nevertheless, it is delightful to see with what strength and beauty he ever asserts himself, and how quickly and surely he touches those chords within us, which are ever ready to respond to the strains, however simple, of pure music. In the performance last evening both conductor and orchestra outdid themselves. As in the Haydn sypmphony the tempi were extremely appropriate and happily the reverse of wearisome. The introduction and the other movements as well were taken at a pace which allowed the players of the wind instruments—which form so important a part of the entire score—time to play with fulness and clearness of tone, and yet did not drive the listener into thinking with scorn and derision of the individual who applied the term "heavenly length" to Schubert's works. In other words, Mr. Nikisch did not permit the symphony to drag in the least. The work of the orchestra throughout was exceedingly fine; to us the phrasing of the wind players surpassed that of the strings in beauty and delicacy. There were moments when we could have wished the latter to imitate more exactly the delicate staccato ending of the many little phrases that are tossed back and forth from wind to strings. However, it was all thoroughly delightful; and we doubt if the Wagner overture received hardly more than a passing thought from the majority of the crowd that wended its way home after the concert.

FIRST KNEISEL CONCERT.

The accomplished members of the Kneisel Quartette must have felt sincerely gratified at the size and quality of the audience that greeted them at their first concert in Union Hall, Monday evening. Almost every seat was occupied, and the attention and appreciation shown indicated the presence of the cultivated set of people who are in the habit of attending these concerts year after year. The playing of the quartette easily demonstrated the fact that they had lost nothing of their perfection in ensemble work, and that in breadth and power they had made decided gains. The The unanimity of their attack, the accuracy with which detached chords were given, and their clean, well defined playing of polyphonic passages were at all times remarkable. Only when regarded from the high standard which they themselves assume could exceptions have been taken to the variety and delicacy of their phrasing which from this point of view were not always so apparent as one could have wished. The programme opened with Svenden's quartett in A minor, opus 1, given for the first time by the organization. From a single hearing of this work one gets the impression that there is more of scholarly, artistic effort than of strength or spontaneity in the first three movements. Contrary to the almost established precedent, so to say, the finale has an abundance of the last-named quality and strength as well. This movement, with frequent moments of beauty throughout the work, notably in the andantino, and the quaint humor of the allegro scherzando, with its unexpected pizzicato ending, combine to make it interesting and well worth doing. It was finely performed, except that, to us, the scherzo seemed to lose in character by reason of an over moderate tempo. The second quartette, Schumann's in A minor, opus 41, was also delightfully given, except for occasional evidences of hurry in the closing movement. Mr. Theodor Reichmann was the singer of the evening. His group of songs from Schumann, "The Lotus Flower," "Thou'rt like unto a Flower," and "Devotion," were all rendered with much artistic expressiveness, the last in particular, being so brilliantly sung as to cause an encore to be demanded, which was granted. Mr. Arthur Whiting played the accompaniments in an exceedingly tasteful manner.

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N HOME JOURNAL.
SATURDAY, OCTOBER 25, 1890

Whatever may be the merits of Mr. Nikisch as a conductor—and in directing works of the modern romantic school he certainly carries all before him—as a maker of programs he is a failure. His selections for the symphony concerts of last year showed that here in Boston he still breathed the air of the little town of Leipzig, and walked our streets clothed in its atmosphere. He either dislikes or ignores the writings of the French school; and in his arrangement of the familiar German compositions he pays no attention to space or time; that which is heaviest is kept for the final number, and throughout the programs there is no contrast—there is no relief. There was some excuse for the dreariness of the first concert of this season, for it was a memorial service; and the rites which attend the apotheosis or the canonization of the dead generally serve only to re-open the wounds and intensify the woe of the mourner.

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The program of last Saturday's concert was made up of Volkmann's Overture, "Richard III.;" the second and third movements from Tschaikowsky's Symphony, No. 4, in F; and Brahms' Symphony, No. 2, in D major. What can be said of the overture, except that as a whole it is a tiresome composition? Viewed as program music, it must suffer from the very choice of a subject; for the popular idea of the character of Richard, in spite of the whitewashing of modern historians, suggests only unrelieved cruelty, nor were there gentle episodes in his life which might furnish the musician with stuff for a musical contrast. It is true that the embodiment of this character upon the stage depends upon the actor's conception of the part. We are told by the enthusiastic Mrs. French that Kean's Richard "possessed a mine of humor and pleasantry, with all the grace of high breeding grafted on strong and brilliant intellect;" and Barry Sullivan made him half brute, half clown. Volkmann's Overture, however, is full of nothing but saturnine savageness and the tumult of battle. The battle scene is naturally full of sound and fury, and it is interesting to learn from Mr. Volkmann's score that the familiar air, "The Campbell's are coming," was heard on Bosworth Field above the clash of arms and groans of the dying.

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The recipe for concocting a musical battle is of ancient date. In 1544 Clément Jannequin published "The Battle of Marignan" and "The War" for voices, and whoever is interested in studying the history of program music will find in the second volume of Weckerlin's "Musiciana" a list of musical battle-pieces, where among the names of composers, are found those of Beethoven, Pacini, Steibelt, and Diabelli.

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The two movements from Tschaikowsky's Symphony are so interesting that it is to be regretted that Mr. Nikisch did not give the composer his due by playing the whole work. The andantino is beautiful in idea and in workmanship; it is thoroughly individual and characteristic; the scherzo is most ingenious as regards instrumentation and will serve as a test piece for an orchestra. These numbers were exceedingly well played, as was, in fact, the whole orchestral program.

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The Brahms Symphony, with the exception of the adagio, is a noble work; probably the slavish worshippers of Brahms regret that the other movements of the symphony do not rise to the "high intellectual level" of this adagio. But when the vague quantity ycleped "intellectuality" enters into a musical composition, music itself will not endure a rival and disappears. Metaphysics and music cannot dwell together, nor will the most cunning contrapuntal exercises awaken emotions. Does any one suppose that Mozart, or Haydn, or Beethoven bothered himself about the expression of any ideas save musical ideas? They were content to write music. They were music makers. And in the first and two last movements Brahms too has followed their example.

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But Mr. Nikisch made a mistake, a mistake which often happens, in putting this symphony at the end of the concert; and the mistake was the more serious upon this occasion, for the ears had been tortured by the false intonation of Mr. Theodore Reichmann, the soloist of the evening. Nature was kind to Mr. Reichmann and gave him a rich and powerful voice which he has sadly abused. When he sang in Munich he constantly forced it; and when he went to Vienna his faults became more marked and more grievous with each performance. As he began to lose his hold upon the public, he naturally looked towards America and readily became a member of the Metropolitan Opera House Company, the life-saving station, the asylum of so many worn out and exhausted singers of Germany. He sang the dreary song from "Tannhauser," a song which should have cost the bard his position at court, even before he had avowed his relations with Venus; and songs by Brahms and Schubert. His singing has been praised for its "intellectuality" and "musicianly spirit"; but surely it is not the mark of a musician to sing one phrase with full voice, the next with a wretched falsetto which apes the true piano, and thus make of a song "one vile antithesis." The audience was so enthusiastic and Mr. Reichmann seemed so contented that the scene must have reminded him of the happy state of affairs at ancient Thebes where it was an indictable offense to disturb a musician in the exercise of his art.

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So far as concerts of an instrumental nature are concerned the chamber concerts given by the Kneisel quartet are easily first. The quartet playing is well nigh perfection; the programs are worthy of the players. It has been said that it is the fashion to attend these concerts and that the many who attend are coerced, and secretly wish themselves anywhere but in Union Hall. Yet if it is only a fashion, it is one which should be kept alive. The program of the first concert which took place Monday evening was made up of Svendsen's Quartet in A minor op. 1 and Schumann's Quartet in A minor op. 41 No. 1. The quartet of the Norwegian composer, written when he was studying at Leipzig, is a pleasing work of which the first movement is the least agreeable, in fact it is for the most part dry and conventional; in the scherzando, the most original portion of the quartet, whimsicalness is but within a step of catch-penny clap-trap. Although the composition is worth the playing, it has not the true character of a string-quartet and it continually suggests the orchestra. It was a novelty so far as the Kneisel concerts are concerned.

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A very select audience gathered in Union hall on Monday night to enjoy the first Kneisel quartet concert of the season. Among them were noticed Mr. and Mrs. Nikisch, Mr. B. J. Lang, Miss Lang, Mrs. Edward Robinson, Mr. Arthur Foote, Mr. Edward Jackson, Miss Emma Rice, Mrs. B. T. Olcott, Mrs. Henry M. Rogers, Mr. Clayton Johns, Mr. Frank Johns, Mr. W. P. Blake, Mr. Howard Ticknor and Mr. Louis Elson. The group of songs of Schumann, including H. Heine's "Du bist wie eine blume," by Mr. Reichmann was exceedingly well received.

Mr. Nikisch will doubtless accept more invitations this year than last if Mrs. Nikisch be included in them. Mrs. Nikisch, by the way, speaks English fluently with scarcely any accent.

Boston Transcript
SATURDAY, OCTOBER 25, 1890.

The Kneisel Quartet.

The first chamber concert of the sixth season was given last Monday evening, in Union Hall, before the old-time large, attentive and appreciative audience. The same four finished and congenial artists, who seem to have grown together, as by some true affinity of musical artistic nature, into rare unity of style and feeling and fine mutual understanding, still compose the quartet: Franz Kneisel, the "Vorgeiger" or leading violinist in the Symphony Orchestra; Otto Roth, second violin; Louis Svecenski, viola: Anton Hekking, violoncello; all likewise members of the orchestra. The programme was as follows:

Svendsen—Quartet in A minor, Op. 1.
Schumann—Songs, with piano:
"Lotos Blume."
"Du bist wie eine Blume."
"Widmung."
Schumann—Quartet in A minor, Op. 41, No. 1.
Singer, Theodor Reichmann, baritone.

Johan Severin Svendsen, a Norwegian composer of strong individuality, but of by no means so fine a genius as the Danish Gade, who was born in 1840 at Christiania, where he is now living as conductor of the musical association and teacher of composition. He became a violinist in his early youth, and in 1863 studied at the Conservatory in Leipzig under Hauptmann, David, Richter and Reinecke, owing most, he always said, to the first. While there he composed his three only works of chamber music—Op. 1, the quartet in A minor, played last Monday; Op. 3, octet for strings in A minor; Op. 5, string quintet in C. The octet seems to have made the greatest impression in Germany. His other principal compositions are two symphonies, a violin and a violoncello concerto, several overtures, romances, rhapsodies, etc., and songs. Indeed, the list is not a long one, nor does it seem peculiarly rich. He travelled a good deal in Europe, married in America, spent some time in Paris, also at Bayreuth, where he became intimate with Wagner, but is now settled at his Norwegian birthplace. His violin concerto (in A) was played here in a Harvard musical concert by Wulf Fries, who has lived so long in Norway. It did not make a very agreeable impression, which was no fault of the interpreter.

It is a little singular that his opus 1 has not been followed by any further effort in the way of string quartet composition, considering how well it has been received. It has been given several times in Boston by the Listemann Quartet, we believe, but we did not chance to hear it. Of course we cannot offer a mature opinion of it after a single hearing; nor can we speak by book, since there is no score published; it is only available in separate parts. Admirably played, as it was, it sounded euphonious, rich, free, clear and full of verve; a work of striking character for one beginning his career. The strongly contrasted middle movements interested us most. The finale was spirited and brilliant, one might say dashing, yet a little commonplace, winding up in the usual manner of a theatre overture. We noticed nothing peculiarly Scandinavian or local in its melody or flavor. All was within the bounds of harmony and form, and free from wild extravagance.

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A glance at the programme of last evening was, without doubt, sufficient to set many lovers of the "old classics" aghast at the bare idea of Wagner's "A Faust overture" being inserted between a Haydn symphony and that monumental product of Schubert's genius, his symphony in C, No. 10. And it certainly needed a performance of the three works in this order to justify Mr. Nikisch's almost unique idea. Whether or not he wished to prove to his audience how well these symphonies could hold their own with a work of one who had the resources of the modern orchestra at his command, and who knew well how to use them, matters little. It is enough to know that they did hold their own without the slightest difficulty This fact is not surprising when one thinks of the magnificence and the gorgeous scoring of the Schubert work. But that a work from the pen of that "Well-spring of joyous melody," dear old Haydn, should pass through such an ordeal unscathed—well, it must at least have excited a widespread desire to hear a good deal more of his music than has been vouchsafed the Symphony audiences of late years. Someone said, in speaking of the Bach violinduo concerto, that his music should appear much oftener on the Symphony programmes. That is true. As a matter of education alone we should be permitted to hear Bach, and Haydn as well, far more frequently. We all know how commonly the appellation of "child-like" has been attached to Haydn. To be sure, much of his music has that unsophisticated air about it that recalls vividly the untroubled happiness and innocence of youth. But there is little or nothing about it that can really be termed child-like; it has the freshness, the spontaneity of ever happy genius, not of childhood. The symphony performed, the last of the twelve that Haydn contracted to write for Salomon, the London manager (No. 2 in the Peters' edition) is one of the strongest, as well as one of those that are most familiar to Boston concert goers. The breadth and sonority of its introduction forcibly suggest Beethoven. With the entrance of the allegro, however, all thoughts of him vanish, and Haydn is himself again to the end of the work with all his tunefulness, simplicity, jollity, and his at times, cloudy, but never stormy, so to say, seriousness. The symphony was performed in a delightful manner. Mr. Nikisch was peculiarly happy in his tempi, and all four movements seemed to receive just the right sort of interpretation, without being unduly modernized. It was received with much enthusiasm. The "Faust" overture grows more interesting with each successive hearing. The subject itself is a fruitful one for the imagination to dwell upon, and, according to the correspondence of Wagner and Liszt, it was to them a fruitful theme for discussion. Musical purists to the contrary, notwithstanding, one's interest in "programme" music is inevitably enhanced by analyses that are in any way clever, or writings that throw any light upon the intended meaning of the music; and so we are glad to know that Wagner originally intended to write a full symphony on the subject, of which this overture was to be the first movement, and to represent Faust in solitude; that he gave up the idea, threw the manuscript aside, where it remained unnoticed for years, and finally, at the solicitation of Liszt, re-wrote it, and had it performed soon afterwards at Zurich. Like most programme music, it would be quite an easy matter to imagine a hundred other scenes in connection with this music of Wagner's, but it cannot be denied that the suggestions of infinite longing, despair, and the presence of the "ever womanly" influence, as Wagner himself describes the serene closing measures, are clearly made. Everyone knows the magic of Mr. Nikisch's manner in dealing with Wagner; therefore it is enough to say that he was as successful as usual in his reading of this work, and that the orchestra responded to his lead freely and effectively. Robert Schumann's enthusiastic words concerning Schubert are so characteristic of his warm heart and appreciative nature, and so delightfully discriminating, that to quote some of them gives us almost as much pleasure as does the music of the marvellous, youthful genius, who, being loved by the gods, died young. "There was a time when I was unwilling to talk about Schubert, and only dared mention him at night to the trees and stars." "But it is certain that similar periods of life always have a mutual attraction. Youthful inspiration will be appreciated by youth, and the force of the matured master by the grown man. Schubert will thus always be the delight of the young. His heart, like theirs, is full of the romantic legends of knights, ladies, and adventurers, of which youth is so fond; nor is he without wit and humor, though not enough to disturb the tender sentiment at the base of his whole nature." And writing of the symphony in question: "At the outset, the brilliancy, the novelty of the instrumentation, the width and breadth of form, the exquisite interchange of vivid emotion, the entire new world in which we are landed—all this is as bewildering as any unusual thing we look upon for the first time in our lives; but there ever remains that delicious feeling which we get from some lovely legend or fairy story." How many times we all wish that the privilege could be our's to know again for the first time a favorite book, or picture, or symphony. Above all, what a pleasure it would be to hear this masterpiece of Schubert's under such conditions, with the added one of never having listened to Schumann or Wagner. Through these and other later composers, most of Schubert's orchestral devices have become commonly known. Nevertheless, it is delightful to see with what strength and beauty he ever asserts himself, and how quickly and surely he touches those chords within us, which are ever ready to respond to the strains, however simple, of pure music. In the performance last evening both conductor and orchestra outdid themselves. As in the Haydn sympphony the tempi were extremely appropriate and happily the reverse of wearisome. The introduction and the other movements as well were taken at a pace which allowed the players of the wind instruments—which form so important a part of the entire score—time to play with fulness and clearness of tone, and yet did not drive the listener into thinking with scorn and derision of the individual who applied the term "heavenly length" to Schubert's works. In other words, Mr. Nikisch did not permit the symphony to drag in the least. The work of the orchestra throughout was exceedingly fine; to us the phrasing of the wind players surpassed that of the strings in beauty and delicacy. There were moments when we could have wished the latter to imitate more exactly the delicate staccato ending of the many little phrases that are tossed back and forth from wind to strings. However, it was all thoroughly delightful; and we doubt if the Wagner overture received hardly more than a passing thought from the majority of the crowd that wended its way home after the concert.

FIRST KNEISEL CONCERT.

The accomplished members of the Kneisel Quartette must have felt sincerely gratified at the size and quality of the audience that greeted them at their first concert in Union Hall, Monday evening. Almost every seat was occupied, and the attention and appreciation shown indicated the presence of the cultivated set of people who are in the habit of attending these concerts year after year. The playing of the quartette easily demonstrated the fact that they had lost nothing of their perfection in ensemble work, and that in breadth and power they had made decided gains. The The unanimity of their attack, the accuracy with which detached chords were given, and their clean, well defined playing of polyphonic passages were at all times remarkable. Only when regarded from the high standard which they themselves assume could exceptions have been taken to the variety and delicacy of their phrasing which from this point of view were not always so apparent as one could have wished. The programme opened with Svenden's quartett in A minor, opus 1, given for the first time by the organization. From a single hearing of this work one gets the impression that there is more of scholarly, artistic effort than of strength or spontaneity in the first three movements. Contrary to the almost established precedent, so to say, the finale has an abundance of the last-named quality and strength as well. This movement, with frequent moments of beauty throughout the work, notably in the andantino, and the quaint humor of the allegro scherzando, with its unexpected pizzicato ending, combine to make it interesting and well worth doing. It was finely performed, except that, to us, the scherzo seemed to lose in character by reason of an over moderate tempo. The second quartette, Schumann's in A minor, opus 41, was also delightfully given, except for occasional evidences of hurry in the closing movement. Mr. Theodor Reichmann was the singer of the evening. His group of songs from Schumann, "The Lotus Flower," "Thou'rt like unto a Flower," and "Devotion," were all rendered with much artistic expressiveness, the last in particular, being so brilliantly sung as to cause an encore to be demanded, which was granted. Mr. Arthur Whiting played the accompaniments in an exceedingly tasteful manner.

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Boston Daily Traveller.
SATURDAY, OCTOBER 25, 1890.

ARTHUR NIKISCH.

Meteoric Career of the Boston Musician.

Toasted by Liszt and Complimented by Von Buelow.

His Ideas of American Music and Boston Audiences.

Herr Arthur Nikisch, the conductor of the Boston Symphony Orchestra, was born in the little village of Szt. Miklos, Hungary. It is an unimportant little place, dependent very largely upon a sugar refinery for the measure of prosperity it enjoys. Herr Nikisch's father was the treasurer of the refinery, so that the future musician was born into a comfortable—a more than comfortable—a well-to-do home.

"My parents' families on neither side had shown any marked predilection for music," said Herr Nikisch to a *Traveller* reporter a day or two ago, "though my father was very fond of it as an amateur, and we often had Viennese musicians

ARTHUR NIKISCH.

come to our house to stay. These occasional visits I shall always look back upon as the red-letter days of my early childhood. My enjoyment of their music was intense, and to the visits I trace back the course which my life has taken.

Beginning his Education.

"At six years of age," said the musician in answer to the continued questionings of the reporter "I began to take lessons on the pianoforte and in composition. At the age of seven we removed to a Moravian town, and I was placed under the tutorship of Herr Procharka, a Slavic musician, who taught me in pianoforte playing, harmony and counterpoint.

"At the age of eight I made my first public appearance as a musician in concert. It was at the town of Butschowitz, and my instrument was the piano.

"By this time my bent had clearly demonstrated itself to be musical, and my father decided to give me a musical education. In accordance with this I was sent at the age of 11 to Vienna to attend the conservatory.

"Here I devoted most of my attention to the violin, and to a somewhat lesser degree to composition and the pianoforte. For teachers, I had in these three subjects, Helmesberger, Dessoff and Schenner, respectively. At graduation I was awarded three first prizes, one in each subject. The composition for which I was given the prize was a sextette for strings. I conducted the conservatory orchestra and symphony, rendering my own compositions. I was also the recipient of another honor, of which I am very proud: my fellow-students presented me with a handsome leader's baton to use on the occasion.

Acquaintance With Wagner.

"In 1872 I first went to Baireuth, to take part in the music in connection with the ceremony of laying the corner-stone of Wagner's theatre. Our playing was under Wagner's own conducting, and the piece rendered was Beethoven's Ninth Symphony. The symphony orchestra was made up of individuals from the first orchestras of Europe. I went from Vienna, accompanying 22 members of the Royal Imperial Orchestra, and playing a first violin. From this visit dates my personal acquaintance with Richard Wagner.

"In Vienna, as a member of the Imperial Palace Orchestra, I played a first violin till January, 1876, when I removed to Leipzig to avail myself of an offer of the conductorship in the Opera House. I conducted for a few months here, producing light operas and operettas. I was then appointed head conductor and gave Wagner's 'Tannhäuser' as my first piece.

"In Leipzig I was paid the high compliment, after one year's residence, of being asked to conduct for Herr Reinecke at the Gewandhaus concerts when that gentleman was unable to do so.

Me Meets Liszt.

"Here I made the acquaintance of Abbe Franz Liszt, an acquaintance that ripened into a friendship that is now one of the [illegible] things in my remem-

festivals of the Allgemeiner deutcher Musikverein in Magdeburg in 1881 and in Leipzig in 1883. Following the latter was a banquet at which Abbe Liszt was present, and he did me the distinguished honor of proposing my health, drinking, as he said, 'to the health of the elect of the elect.'

"While conducting these and other concerts I was made the recipient of several decorations from European sovereigns. During my Leipzig engagement I conducted in nearly every important musical centre of Europe, notably Vienna, Berlin, Hamburg and Frankfurt, and was offered several excellent positions as head conductor elsewhere, but preferred remaining in Leipzig where I was very pleasantly situated.

"My first negotiations with Boston with a view to taking the leadership of the Symphony Orchestra were opened in 1881, by the way, before Mr. Gericke's coming. Obstacles which were afterwards removed, prevented my accepting the position at that time.

The Baireuth Story.

"In 1889 considerable talk was occasioned by my being unofficially approached on the subject of taking the leadership at Baireuth during Herr Levy's illness. At the time Herr von Bülow presented me to a large party of musicians as the interpreter of Wagner's works.

"One of my greatest successes was a remarkable performance of Beethoven's Ninth Symphony with a chorus of 500. It was a tremendous success, and I was after it elected a member of the Directorium of the Allgemeine deutcher Musik-verein and an honorary member of several musical corporations in Germany, notably the Liszt Verein. From Leipzig I came directly to Boston."

From this point the conversation became more general. In answer to a question of the comparative merits of the Boston orchestra and those of Europe, Herr Nikisch said: "I cannot speak for the English and French symphony orchestras, but I am familiar with the work done in Italy and Germany, and Austro-Hungary, and of all of them there are only two which are worthy of being compared with it."

Estimate of Boston's Taste.

When asked his opinion of Boston audiences, he said: "I can say without the least flattery that I never found such an attentive, earnest audience for good, high-class music as in Boston."

A question as to his opinion of the work of the German opera in New York, Wagner's works, brought from him the statement that he had never been able to hear opera in New York, and indeed had never heard any of its productions save one, that of "Lohengrin," in the Boston Theatre last spring, in regard to which Herr Nikisch said: "It was one of the worst I ever heard in the world."

Herr Nikisch lives in Brookline, and has two children. He brought his family to this country on his return this autumn. He says that he felt very much at home in Boston last year, but that now that the cause of his keenest regret at being away from Germany has been removed, he is very happy indeed. When in Europe this summer he said he used frequently to feel homesick for America.

Herr Nikisch says, in regard to the future of the Boston Symphony Orchestra, that he proposes to keep on in his present policy, viz., to bring out a high class of music, giving fair values to all classes and neglecting none. He says: "If the music is good, it does not matter to me whether it is German, French, or Italian; if it is not good enough, I hate it. I like best the works of Beethoven, Mozart, and Schubert, but I am fond of the interesting works of the other masters, of whatever nationality they may be. I have no intention of allowing our music to become one-sided. I am studying hard all the time all the scores in the libraries, and such music as is sent me."

Herr Nikisch has no special fads or anything of that kind. He keenly enjoys a game of chess, but, as he explains it, the game is such a study of itself that he has not the time to devote to it.

CALL.

Boston Daily Globe.
MONDAY, OCT. 27.

MUSIC?—OR MANOLA?

Music Hall Crowded with People Who Were Interested.

If any one doubts that music is dear to Bostonians he should have seen the Music Hall audience last night. Nearly every seat was taken.

Perhaps the zeal for sacred music was spurred somewhat by the announcement that Marion Manola was to make her last appearance—before the next one.

Marion refrained from singing "All Love Jack," instead she gave the "Ave Maria," "'Tis Eventide" and "Douglas Green," besides operatic airs for two encores. Her pure voice bubbled forth in trills and warbles as clear and sweet as any songbird's on a dewy morning.

She has seldom looked better. Her short hair is in light-colored fluffy billows over her brow; her arms and neck were bare; her costume was of pink, overclouded with black lace.

Campanari sang Ponchielli's "Lituanfby" for the first time in America. Leo Schultz on the 'cello, N. R. Amelotte on the clarinet and the Salem Cadet band did the rest. Applause for them was fully as hearty as for Manola.

THE BOSTON TIMES.
BOSTON, SUNDAY, OCT. 26, 1890.

THE SYMPHONIES.

THIRD CONCERT.

Two symphonies and an overture read as follows on the programme performed at the third symphony concert last evening:—

Haydn—Symphony in D major [No. 2, Bd. H.]
Wagner—A Faust Overture.
Schubert—Symphony in C major No. 9.

Any discriminations that may hypercritically be made against the above programme and its performance, making all due allowance for the musical nothingness of the "Faust Overture," will not prevent the occasion from being justly remembered as one of the most artistic and delightful symphony concerts ever given in this city.

The overture, which is a marvel so far as its technical orchestration is concerned but otherwise intrinsically illogical, incoherent and unmusical, was wondrously played. The symphonies were both admirably read and the performances corresponded. As they were written at a time when music and melody were universally regarded as inseparable, it seemed an inexplicable piece of intrusion to have the Wagner overture performed in the same concert. Any four measures of the prelude to Gounod's "Faust" are worth a dozen of it.

The first Symphony concert, Saturday night, was the signal for the reappearance of a large number of the swagger set, who always want to be on hand to inaugurate this eminently fashionable institution, says the Bostonian. A little coterie of clever society women, composed of Mrs. F. Gordon Dexter, Mrs. Helen Bell and her sister, Mrs. E. E. Pratt, Mrs. B. J. Lang and Mrs. Arthur Foote, made the end of the left-hand balcony present quite a gay appearance, to be made gayer still when Mrs. Gardner claims her seat there. Mr. Lang, Mr. Foote, Mr. Theodore Chase and Mr. Causten Brown being the men of the party. In the opposite balcony sat Mrs. Julia Ward Howe, with her faithful attendant, Mr. John Dwight, Mr. and Mrs. H. H. Fay, Mr. S. B. Whitney, Mr. George Osgood, and others of that musical set; while scattered over the hall below were Mrs. Louis Agassiz with her daughter Mrs. Henry L. Higginson, Colonel Higginson, Mrs. Nikisch, and Mrs. Shaw, all grouped together; Mr. Josiah Bradlee and family, just home from Europe, Mrs. John E. Lodge, Mrs. Lithgow Devens, looking very pretty in grey; the Lowells, from Chestnut Hill; Mr. and Mrs. E. W. Codman, Mr. Louis Curtis and his *fiancée*, Miss Richardson; Mr. Berthold Schlesinger and family, the Misses Fairchild and brother, Mr. George Inches, Mr. Gaugengigl, Mr. W. L. Parker, Mr. W. P. Blake, Mrs. J. W. Wheelwright and her daughter, just returned from Europe also, the latter looking extremely pretty in a black and gold gown; Mrs. John V. Apthorp and family, Mr. Frank Jackson, Mrs. Seth Sprague and her son, Mr. Richard Sprague; Mrs. John A. Andrew and Miss Bessie Andrew, Mr. Arthur Austin, Mr. and Mrs. Elliott Russell and daughter, and Mrs. Henry M. Rogers.

THE KNEISEL QUARTETTE CONCERT.

This season's concerts by the Kneisel quartette had for the initial programme in Union hall, Monday evening, the following répertoire:

Quartette in A minor, op. 1.....Svendsen
Songs with piano—
a. "Lotosblume."—*b.* "Du bist wie eine Blume."—*c.* Widmung.....Schumann
Mr. Reichmann.
Quartette in A minor, op. 41, No. 1..Schumann

Although Svendsen's student-life in Leipzig was no less contemporaneous with his earliest than with some of his very best works in musical composition, yet his opus 1 which he composed there is only great in its finale. Otherwise the work is a somewhat ordinary quartette. The first movement especially seldom rises above the academic level and the musical canons of the sonata form constantly impressed upon the hearer to the exclusion of anything more praiseworthy.

In the scherzo a futile attempt is apparently made at nothing less than a quaint and fanciful piece of writing, but instead the composer is often open to the charge of being simply fanatical and grotesque. The andatino is a very pleasing and melodious movement but it is not until the finale that the well-known originality, skill and artistic virility of the composer find their fullest expression, and thereby redeem the work from only such inferior rank as its first three movements would imply.

The Schumann songs that followed were sung by Mr. Reichmann in a very careless and even slovenly manner, with but the slightest artistic integrity and expression. The artist's intonation was frequently false and his phrasing was no less intolerable than it was radically different from the composer's requirements. We all know that Mr. Reichmann can sing superbly when he will, and he is yet too young to be regarded as a broken-down singer; but wherein he has shown himself to be otherwise of late it would be very difficult to determine.

The noble Schumann quartette ended the concert. Both quartettes were delightfully played.

SUNDAY HERALD.
BOSTON, OCTOBER 26, 1890.

MUSICAL MATTERS.

Third of the Season's Symphony Concerts.

For the third of the season's concerts by the Boston Symphony orchestra at Music Hall, last evening, Mr. Nikisch presented a programme consisting of Haydn's symphony in D major (No. 2, B. & H.), Wagner's "Faust" overture, and Schubert's symphony in C major.

It is difficult to understand the action of Mr. Nikisch in putting forward such a programme, and a plain statement of his reasons for such a combination of works would make a very interesting preface to the analytical comments of the programme book. No exception can be taken to the character of either of the three compositions of the evening or to the desirability of including them in the season's scheme; but to put the three compositions upon the same programme shows, at least, a peculiar estimate of the demands of the patrons of these concerts.

The reading of the Haydn symphony was most enjoyable, and the lighter passages of the graceful movements were given with all possible delicacy and refinement, and the variations upon the tuneful themes were brought out with admirable clearness. The performance of the "Faust" overture was one to be recalled with much satisfaction, as no previous hearing of the composition has made its characteristics more distinct and presented its musical ideas with greater success. The applause called out by this portion of the programme was most enthusiastic, and deservedly so.

It is but natural that Mr. Nikisch should desire to give his own ideas of the great Schubert symphony, and it is only to be regretted that so good a performance of the work should be given at the end of such a programme. The grand tone pictures of the several movements were most happily depicted, and the splendid resources of the orchestra were prominently shown in this portion of the evening's programme. The good work done in this symphony was heartily appreciated, despite the late hour at which the concert ended.

Next Saturday the soloist will be Mr. Hiram G. Tucker, pianist, and the programme will include Goldmark's overture, "Prometheus"; Sgambati's concerto for pianoforte and orchestra, in G minor, op. 15; Moszkowski's suite in F, and Wagner's "Ride of the Valkyries."

A correspondent queries: "Why is it that the patrons of the Boston Symphony concerts are never permitted to hear any of those charming novelties announced for the Berlin concerts, but must listen year after year to a repetition of the same programmes, while conductors like Bulow and Seidl are ever on the alert to bring out the choicest and most attractive novelties of modern composers?" The question is often asked in many forms, and a reply from Mr. Nikisch would give general satisfaction.

THE MUSIC HALL POPULAR.

The Music Hall popular concerts will be continued this evening with a programme of vocal and instrumental music well calculated to please the patrons of these entertainments. The Salem Cadet band has been secured for the evening, and the soloists will be Miss Marion Manola, who makes her last appearance in this city; Mr. Guiseppi Campanari, baritone; Mr. Leo Schultz, 'cello, and Mr. Amelotte, clarinet. The selections of the evening are as follows:

1. Overture, "Bohemian Girl".....Balfe
Salem Cadet band.
2. Solo for clarinet.....Selected
Mr. Amelotte.
3. Ballad, "Douglas Green".....Keller
Miss Manola.
4. (a) "Moment Musical".....Schubert
(b) "Oriental Patrol".....Asch
Salem Cadet band.
5. Romanza, "Lituaniby".....Ponchieli
(First time in America.)
Sig. Campanari.
6. Concert waltz, "L'Estudiantina"...Waldteufe
Salem Cadet band.
7. Fantasie on themes from "La Fille du Regimenti".....Servais
Mr. Schultz.
8. Ave Maria.....Gounod
(Piano, organ and cello accompaniment.)
Miss Manola.
9. Chilian dance, "Manana".....Missud
Salem Cadet band.
10. Song, "'Tis Eventide".....Chassaigne
Miss Manola.
11. Aria, "Barber of Seville".....Rossini
Sig. Campanari.
12. Selection, "The Gondoliers".....Sullivan
Salem Cadet band.

Boston Journal.
MONDAY MORNING, OCTOBER 27, 1890.

The Symphony Concert.

There was more hearty downright enthusiasm over the Symphony Concert Saturday evening, the third in the series, than anything that has been seen this season, and a very large share of it was manifested over Wagner's "Faust Overture" which served as an intermezzo between the No. 2 Symphony in D by Father Haydn and the glorious 10th Symphony of Schubert. There was contrast enough, surely, and whether the applause was due to the magnetic rendition of the overture or the fact that it was labeled Wagner may not be so easy to determine. The interpretation was an excellent one—and Mr. Nikisch is a good interpreter of Wagner. The two overtures were also in contrast, and yet both were melodious and pleasing. The Schubert symphony was a rather lengthy ending for a concert that had been preceded by the Haydn Symphony at the Faust Overture, but there were few who left until the close of the performance. No better rendition of either symphony has been heard in these concerts, and, under such circumstances, the length of the programme is pardonable. With the next concert begins the piano solos, Mr. Hiram G. Tucker being the artist. He will give a concerto, by Sgambati, for the first time at a symphony concert.

There was a very large audience last evening at Music Hall, the attractions being the Salem Cadet Band and the last appearance in this city of Miss Marion Manola, who gave, among other selections, Bach-Gounod's Ave-Maria.

SUNDAY MORNING, OCT. 27, 1889.

The Symphony Concert of Saturday Evening.

Wagner was never heard in such odd juxta position as in the concert of Saturday. The "Faust Overture" was sandwiched in between a melodious Haydn symphony and the altogether tuneful C major symphony of Schubert. Now the overture in question is by no means a fair representation of the school of the master; it has its grand moments, but Homer nods, in its measures, more than once, and if the mythical, ethical subject is far removed from ordinary comprehension when expressed by Goethe in words, it is still more so when interpreted in the meles and free modulation of Wagner, and here there can be no Wolzogen to make the path clear by a musical guide book.

The Haydn symphony was given a very fine reading, in fact, as regards the interpretations, the voice of adverse criticism may well be mute, and Mr. Nikisch has seldom appeared to better advantage than in this concert. That the Haydn work was somewhat modernized was self evident, but such a modernization can scarcely be classed as a fault. The tempi, for example, were given with an extreme application of their purport; now in Haydn's time all such marks were read in a conservative manner, and an andante became as a modern moderato, an allegro as an allegretto of the present; the quick movements were less quick, the slow movements less slow than they are with us. In addition to this innovation Mr. Nikisch gave some very dramatic pauses in the minuet, which I feel certain would not have occurred under Haydn's own direction, yet are to be approved of; in short the reading was a practical justification of Wagner's views of the right of individualization in conducting. Now came the "Faust Overture" and it was given a splendid performance. Grandly did the tuba and contrabasses give forth the sombre introductory phrase, and most expressively did the strings follow. The work reminds a little of Liszt's "Les Preludes" in its soaring after the infinite, and like Liszt, Wagner gives human self torture to the deepest bass instruments, and angelic contentment to the violins in highest positions. That one little staccato note which Wagner marked fortissimo on the kettledrum, became something stupendous and drowned out tuba, trumpets, horns (the trombones have a moment's rest here), woodwind, strings and all! Decidedly our new drummer is the leading man of the orchestra, according to the Marquis of Queensberry's rules. Especially well played was the theme on the four horns and woodwind, with the accompanying figure on the strings. The applause of a few neophites began at the chord in D minor, just before the first violins begin their soft passage alone, and are followed by a long-drawn-out C sharp on the first bassoon, but to a person unfamiliar with the score this ending is as deceptive almost as the ending of Weber's "Invitation to the Dance," and the fortunate ones who waited with their applause until the genuine finale arrived must hold the more zealous ones blameless.

Now came melody and to spare; Schubert could not give a Brahms development, but he could give a charm to his large sonata forms by the most beautiful contrasts of themes. The reading and the performance of the work was superb, and one feels especially grateful that the trombones were allowed to give forth their power in the coda of the first movement. I have never been quite in sympathy with the repression of these instruments in previous performances. Schubert meant something by the use of the trombones here, and they should ring out with a fiery clangor. This, too, is the first great use of the trombones in symphony. In the last century the misunderstood instruments were used in a barbaric manner to re-enforce the contrabasses; then Mozart showed their true tone-color in his Requiem and in "Don Giovanni," then Beethoven introduced them into symphony for the first time in his fifth symphony, swelled a few measures of his thunderstorm in the Pastoral symphony with their blatancy, and used them in the ninth symphony in a military manner; but in this work they come forth for the first time with independence and true effect in a symphony. The horn player deserves praise for the steadiness with which he blew the solo phrase with which the introduction begins, and the whole orchestra can share in the commendation for the broad manner in which they gave the augmentation of this same phrase at the end of the first movement. The oboe carries the weight of the second movement, and certainly the part was faultlessly played. The leading cello, too, was beautifully prominent in this. The trio of the scherzo began rather roughly, but made amends later on. In the finale the kettledrum again seemed too loud, but the four sforzando notes which form such a striking figure in this movement, were finely given by the orchestra: these portentous knocks, which seem like strokes of destiny, were taken directly from Beethoven, not, however, from the fifth symphony, but from the first and best movement of the master's violin concerto. In this connection it is as well to state that it is folly to try to attach special meanings to this masterwork of Schubert. When Beethoven was asked about the meaning of the first movement of his fifth symphony he gave a set, ranging, according to his mood, from the vulgarest joke up to the knocking of fate, and here in this work, we have one commentator seeking to represent Phaeton and the horses of the sun by the last movement, Schumann giving to the entire work a meaning totally different and imagining it a picture of gypsy life, and finally Forabo entering upon the programme book with gondolas, lovers, tournaments, sunset guns, weddings, and what not. This is not heavy food for the

with contemporaneity. Let the [illegible] audience notice the beauty of the themes, the symmetry of the form, the contrasts of the movements, and let him yield himself freely to the exaltation consequent upon hearing good music. In such a case music will be a stimulant to all that is poetic within him, and he may wreath a thousand fancies around the composition, but let him not print the vision as a tangible result of the music, for his neighbor, differently organized, may have experienced entirely different thoughts; and, above all, let him not allow anybody else to do his dreaming for him, for, in doing this, he will lose the chief, though most intangible, charm of music.

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The second concert in the Music Hall Sunday Popular course was given last evening before an audience that filled the immense auditorium. The programme presented was well arranged and presented by artists of the first order. Miss Marion Manola appeared for the second and last time this season, and received a most enthusiastic reception. Her rendition of "Ave Maria" with piano, organ and 'cello accompaniment, was the gem of the evening and merited the hearty encore it received. Sig. Campanari's vocal selections found high favor with the audience, and he was obliged to respond to a recall. Leo Schnetz upheld his fine reputation as a 'cello soloist, and his fantasie on themes from "La Fille du Regiment" was executed in a faultless manner.

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Boston Sunday Globe.

TWENTY-FOUR PAGES.

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Symphony Delights and Lecocq's Lyric Harmonies.

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Between these larger works came Wagner's "A Faust overture." Nothing could be in stronger contrast to either Haydn or Schubert. It was a study to watch the director, as this strong, thoroughly characteristic overture went its course. Mr. Nikisch obviously had every measure by heart; and with constant watchfulness and swift, decisive gesture now and then, evoked from this wonderfully trained corps of players a succession of most brilliant, striking orchestral effects. But the third concert will chiefly be remembered for the Schubert symphony after all—a revelation, assuredly, to any in the great audiences who did not know the classic.

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MONDAY MORNING, OCT. 27, 1890.

MUSIC.

THIRD SYMPHONY CONCERT.

The programme of the third Symphony concert given at Music Hall, Saturday evening, was as follows:

Symphony in D major (No. 2, B and H).....Haydn
A Faust overture.....Wagner
Symphony in C major.....Schubert

Here we have a programme made up first of a symphony of the old school; then an overture which, though it follows the scheme laid down for the construction of an overture, in many respects has the nature of a symphonic poem; and finally the great romantic symphony of Schubert. It is a curious programme, pitched together apparently without reason; unless the Wagner selection was intended as a sop to some who are tired of such music makers as Haydn, or as a resting place where they who care not for the ingenious instrumental combinations of Wagner could look back with pleasure upon the symphony of the last century and wait patiently for the music of Schubert.

The manner in which the Haydn symphony was played under the direction of Mr. Nikisch gives rise to questions which are not perhaps of popular interest; and yet the interest felt and expressed by the public at the end of the performance depends upon the answers to these questions. They are the ever recurring ones: What is the proper tempo? Was this or that phrase rightly expressed? Did the spirit of the composer dwell for the moment in the body of the conductor? Admirable as was the playing of the orchestra, the symphony was not so well received by the audience as the Haydn symphony in G played about a year ago; and the cause of this was not in the music itself, but in the fact that the conductor last Saturday presented a modernized Haydn; not the Haydn of the last century, with periwig and powder, and writing music because he could not help it, but a man of this generation who tried to express by the instruments the psychological ideas of the radical German school; and so he spoke in strained, unnatural phrases. The audience did not know the kindly, simple old man, and viewed with suspicion the stranger who took his name.

Now, the great charm of Haydn is his frankness. Like Montaigne, he conceals nothing from you; he shows you his homely nature; he chats with you, he jokes with you; and never does he wish to appear better than he is. He is free from morbidness; he accepts nature and life and death with the laughing confidence of a child, and does not pother his head about them. And this frankness of the composer, when it is appreciated by the conductor, is contagious, and the hearer is soothed and cheered without knowing the reason or caring to analyze it. But Mr. Nikisch did not seem content with this simplicity of Haydn; and he tried by exaggeration in the tempos and in the *nuances* to express that which was not in Haydn's simple mind. A director of the positive genius of Mr. Nikisch should be allowed great latitude in his tempos and in his conceptions of the proper phrasing; and if he takes a movement faster or slower than is traditional, there is no harm done, provided the spirit of the movement be preserved. When, however, a simple melody is sung with affectation, when that which is calm is filled with unrest, when measures are so tortured that they shriek out untruths, effects may be gained, but they are effects foreign to the composer and his time; and in such a performance simplicity disappears. It is true that the meaning given to the words "piano" and "forte" depend upon the size of the hall, the number and position of the performers, the distance of the hearers from the stage, etc.; yet is it not true that Saturday evening the piano of Haydn became the forte of Mr. Nikisch, and the forte became a fortissimo? Was there not an exaggeration in even the length of the rests? And was there not throughout the work a straining after dramatic effect? Take, for instance, the menuetto. Haydn found the dance in the palaces of the nobility. He stripped it of patches and farthingales; he clothed it in jollity and gave it to the common people. Mr. Nikisch treated this dance as though it were a salon piece full of the *rubato;* and the honest country wench of Haydn became a court lady, who ogled her lover over a painted fan. In the final allegro his love of italicizing that which was intended to be simple was shown by his ruthlessly covering the passage given the first flute by exaggerating the flowing piano measures given to the strings. And so throughout the symphony he apparently disdained the detail of the composer that he might gain dramatic and illegitimate effects.

On the other hand, the peculiar genius of Mr. Nikisch was seen in the fine performance of Wagner's "Faust" overture and Schubert's C major symphony. The overture is, after all, a monstrous, misshapen work, although it is intended to set forth in music the idea of *Faust.* Mr. Lewes in his Life of Goethe remarks upon the folly of critics devoting their attention to an exposition of the idea of *Faust* and neglecting the natural explanation furnished by the work itself. "The reader will be aware that I have little sympathy with that philosophy of art which consists in translating art into philosophy. Experience tells me that the artists themselves had quite other objects in view than that of developing an idea; and experience further says that the Artist's public is by no means primarily anxious about the Idea, but leaves it entirely to the critics—who cannot agree upon the point among themselves." There is more philosophy than music in this overture of Wagner, and no efforts of adoring commentators who catch sight of Faust here and detect traces of the "ever womanly" there can save the composition from the charge of grotesque and bombastic stupidity. Many in the audience thought otherwise, and they were so eager to applaud that they anticipated the final chord.

The great symphony of Schubert needs no annotation, no guide-posts to tell the hearer where he is. It is not the exposition of an idea: it is simply music, and the only ideas expressed are musical ideas. Were it played with all the indicated repetitions, its length, which Schumann called "heavenly," would be unendurable; unless the ancient custom of introducing a song or light piece between the numbers were revived, and this was done in Vienna in the case of this very symphony as late as 1839. Its extreme length tempts directors to hurry the allegros, which are often taken at such a pace that the result is confusion. It is a pleasure to say that Mr. Nikisch showed great discretion in his choice of tempos and that the performance upon the whole left little to be desired. Perhaps objections might be raised to the treatment of the horn passage which opens the symphony and the famous horn measures in the andante, but both conductor and orchestra deserved the honest and hearty applause which was given at the end of each movement.

The programme of the next and fourth rehearsal and concert is as follows: Goldmark's overture, "Prometheus"; Sgambati's concerto for pianoforte and orchestra in G minor; Moszkowski's Suite in F, and Wagner's "Ride of the Valkyries." Mr. Hiram G. Tucker is to be the soloist.

Gazette

BOSTON, SUNDAY MORNING, OCT. 26.

The Symphony Concerts.

The programme for last night's Symphony concert was not especially well balanced. It opened with Haydn's Symphony in D major (No. 2 B. & H) and ended with Schubert's Symphony in C major, No. 9. This was well enough, and the two symphonies would have been sufficient for the concert, with a solo between them, but Wagner's "Faust" overture had the middle place on the programme, and anything more incongruous it would be hard to imagine. The purity, lucidity and naturalness of the older works were wholly out of sympathy with the groping the fogginess and the artificially, not to say the vulgar blatancy of the Wagner overture, of which the meaning, musical or sentimental, remains an unsolvable puzzle, from its opening, suggesting in tone the agonies of an æsthetic colic, to its end suggesting nothing in particular except the close of the Mendelssohn "Midsummer Night's Dream" overture. However, it received the most enthusiastic plaudits of the evening, although the applauders palpitated with the right emotion at the wrong moment, through thinking the orchestra was over some bars before the conclusion really came. The work of the orchestra was well done throughout. The Haydn Symphony was finely read, except for the breaks in the time which gave to the old music now and then a modern Chopineaque color that it did not bear very well. The Schubert symphony was also beautifully interpreted and played, but it is a long work and would have been better enjoyed if it had not come after the Wagner overture which left the ear and the attention wearied. Verily the programme was not felicitously put together. We must make another reference to the programme book in connection with the Haydn symphony. It describes a symphony in D minor by Haydn, but the one that was played was in D major, and is quite at variance with this analysis. The selections for the next concert are something of a curiosity in the way of programme making for a symphony concert. They are: Overture, "Prometheus," Goldmark (new); Concerto for pianoforte in G-minor, Sgambati; Suite in F, Moskowski; and "Ride of the Valkyries," Wagner! Mr. Hiram G. Tucker is to be the soloist!

The music critic of the *Traveller* has replied to some strictures made by us upon certain comments in last week's programme book of the Symphony concert, especially in connection with the words "pizzicato ostinato." We are by no means convinced that he has bettered the case by his explanation. The expression means, and means only, an obstinate or continuous plucking of the strings, and the "ostinato," in this instance, has no reference whatever "to some peculiar melodial figure or group of notes." It is merely an adjective qualifying the word that it follows, and it is absurd to insist that it qualifies other words that do not appear. The expression "basso ostinato" means obstinate adherence to "some peculiar melodial figure or group of notes," and is also known as "ground bass" and "passacaglia bass"; and "pizzicato ostinato" means an obstinate adhering to pizzicato, and nothing more. The *Traveller* critic quotes John Hills as an authority on the word "ostinato," and by so doing seems to imagine that he has quoted him in regard to "pizzicato ostinato" as well. He also quotes C. F. Pohl in order to show that the wind instruments can be blown staccato, but the words quoted show decidedly that they cannot be so blown; in fact, show that staccato on wind instruments is effected by an interruption of the blowing by the tongue. This sustains our statement that wind instruments cannot be blown staccato. His explanation that a misplaced parenthesis caused him to say that the brasses play pizzicato chords is well enough, as far it goes, but we cannot see that he has improved matters by placing the parenthesis where he thinks it should be. For example, "against a full harmony, pizzicato chords (in the strings) and soft brasses," does not make the matter much clearer, to say nothing of the fact that there can be no pizzicato chords except they are made by the strings. To explain the plainly evident is always to do something that is pre-eminently unnecessary. What he probably meant to say was: "A full harmony of pizzicarto chords and of the soft brasses." Having thus reasserted the position taken by us on the points debated, we will now afford the *Traveller* critic an opportunity to explain other peculiarities in the language of the same programme-book. He says: "A quick ascending arpeggio leads to the second principal phrase, *meno mosso*—played slower than the preceding—in the key of A." Now as *meno mosso* is a time indication, meaning "less fast," it is a matter of course that the *meno mosso* phrase is to be played slower. The parenthetical information is, therefore, quite superfluous. Then, too, we read of this same *meno mosso* phrase as a *duet* for oboes and bassoons! We can understand a duet for one oboe and one bassoon, or for two oboes, or for two bassoons; but a duet for oboes and bassoons strikes us as a novelty that even modern changes in the art of music have not made quite among the possibilities. We also read of "the unique accompaniment from the corps of brasses never changing from strict time." But if the accompaniment did change from strict time it would work fatal disaster to the theme accompanied. In short, it is not easy to imagine the conductor beating strict time for the theme and a time that is not strict for the accompaniment. Again, we read: "Through a series of alternating measures, the first theme is reached in the key of F." But why "alternating?" It will be taken for granted that the measures follow each other in order and in their due turns. It would be impossible to reach the first theme again by measures that did not alternate. There is no reason why music should not be discussed, even in a programme-book, in a clear, straightforward and sensible manner, and if technical terms must be used, it should be with a fair understanding of their meanings. In this, as in many other things, the homely advice of the late lamented Mr. David Crockett, is not to be despised: "Be sure you're right, then go ahead!" Many are brought to grief by that little learning which is a dangerous thing. With this limited possession it is always wise to move *meno mosso ostinato.*

At the second Sunday Popular Concert, to be given in Music Hall, to night, Miss Marion Manola, Sig. Campanari, Mr. Leo Schultz, Mr. N. R. Amelotte, Mr. Leon Keach, and the Salem Cadet Band will appear.

The first of the three chamber concerts to be given by the Adamowski Quartet, will take place Nov. 3 at Steinert Hall. The programme is Haydn's quartet in D minor, No. 11; Dvorak's quartet in C major, op. 61; a "Cradle Song," Fitzenhagen, and a "Theme and Variations" for four 'celli, by Julius Klengel.

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BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, OCT. 27, 1890.

The Symphony Concert of Saturday Evening.

Wagner was never heard in such odd juxta position as in the concert of Saturday. The "Faust Overture" was sandwiched in between a melodious Haydn symphony and the altogether tuneful C major symphony of Schubert. Now the overture in question is by no means a fair representation of the school of the master; it has its grand moments, but Homer nods, in its measures, more than once, and if the mythical, ethical subject is far removed from ordinary comprehension when expressed by Goethe in words, it is still more so when interpreted in the melos and free modulation of Wagner, and here there can be no Wolzogen to make the path clear by a musical guide book.

The Haydn symphony was given a very fine reading, in fact, as regards the interpretations, the voice of adverse criticism may well be mute, and Mr. Nikisch has seldom appeared to better advantage than in this concert. That the Haydn work was somewhat modernized was self evident, but such a modernization can scarcely be classed as a fault. The tempi, for example, were given with an extreme application of their purport; now in Haydn's time all such marks were read in a conservative manner, and an andante became as a modern moderato, an allegro as an allegretto of the present; the quick movements were less quick, the slow movements less slow than they are with us. In addition to this innovation Mr. Nikisch gave some very dramatic pauses in the minuet, which I feel certain would not have occurred under Haydn's own direction, yet are to be approved of; in short the reading was a practical justification of Wagner's views of the right of individualization in conducting. Now came the "Faust Overture" and it was given a splendid performance. Grandly did the tuba and contrabasses give forth the sombre introductory phrase, and most expressively did the strings follow. The work reminds a little of Liszt's "Les Preludes" in its soaring after the infinite, and like Liszt, Wagner gives human self torture to the deepest bass instruments, and angelic contentment to the violins in highest positions. That one little staccato note which Wagner marked fortissimo on the kettledrum, became something stupendous and drowned out tuba, trumpets, horns (the trombones have a moment's rest here), woodwind, strings and all! Decidedly our new drummer is the leading man of the orchestra, according to the Marquis of Queensberry's rules. Especially well played was the theme on the four horns and woodwind, with the accompanying figure on the strings. The applause of a few neophites began at the chord in D minor, just before the first violins begin their soft passage alone, and are followed by a long-drawn-out C sharp on the first bassoon, but to a person unfamiliar with the score this ending is as deceptive almost as the ending of Weber's "Invitation to the Dance," and the fortunate ones who waited with their applause until the genuine finale arrived must hold the more zealous ones blameless.

Now came melody and to spare; Schubert could not give a Brahms development, but he could give a charm to his large sonata forms by the most beautiful contrasts of themes. The reading and the performance of the work was superb, and one feels especially grateful that the trombones were allowed to give forth their power in the coda of the first movement. I have never been quite in sympathy with the repression of these instruments in previous performances. Schubert meant something by the use of the trombones here, and they should ring out with a fiery clangor. This, too, is the first great use of the trombones in symphony. In the last century the misunderstood instruments were used in a barbaric manner to re-enforce the contrabasses; then Mozart showed their true tone-color in his Requiem and in "Don Giovanni," then Beethoven introduced them into symphony for the first time in his fifth symphony, swelled a few measures of his thunderstorm in the Pastoral symphony with their blatancy, and used them in the ninth symphony in a military manner; but in this work they come forth for the first time with independence and true effect in a symphony. The horn player deserves praise for the steadiness with which he blew the solo phrase with which the introduction begins, and the whole orchestra can share in the commendation for the broad manner in which they gave the augmentation of this same phrase at the end of the first movement. The oboe carries the weight of the second movement, and certainly the part was faultlessly played. The leading cello, too, was beautifully prominent in this. The trio of the scherzo began rather roughly, but made amends later on. In the finale the kettledrum again seemed too loud, but the four sforzando notes which form such a striking figure in this movement, were finely given by the orchestra: these portentous knocks, which seem like strokes of destiny, were taken directly from Beethoven, not, however, from the fifth symphony, but from the first and best movement of the master's violin concerto. In this connection it is as well to state that it is folly to try to attach special meanings to this masterwork of Schubert. When Beethoven was asked about the meaning of the first movement of his fifth symphony he gave a set, ranging, according to his mood, from the vulgarest joke up to the knocking of fate, and here in this work, we have one commentator seeking to represent Phaeton and the horses of the sun by the last movement, Schumann giving to the entire work a meaning totally different and imagining it a picture of gypsy life, and finally Perabo entering upon the programme book with gondolas, lovers, tournaments, sunset guns, weddings, and what not. This is not healthy food for the

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Here we have a programme made up first of a symphony of the old school; then an overture which, though it follows the scheme laid down for the construction of an overture, in many respects has the nature of a symphonic poem; and finally the great romantic symphony of Schubert. It is a curious programme, pitched together apparently without reason; unless the Wagner selection was intended as a sop to some who are tired of such music makers as Haydn, or as a resting place where they who care not for the ingenious instrumental combinations of Wagner could look back with pleasure upon the symphony of the last century and wait patiently for the music of Schubert.

The manner in which the Haydn symphony was played under the direction of Mr. Nikisch gives rise to questions which are not perhaps of popular interest; and yet the interest felt and expressed by the public at the end of the performance depends upon the answers to these questions. They are the ever recurring ones: What is the proper tempo? Was this or that phrase rightly expressed? Did the spirit of the composer dwell for the moment in the body of the conductor? Admirable as was the playing of the orchestra, the symphony was not so well received by the audience as the Haydn symphony in G played about a year ago; and the cause of this was not in the music itself, but in the fact that the conductor last Saturday presented a modernized Haydn; not the Haydn of the last century, with periwig and powder, and writing music because he could not help it, but a man of this generation who tried to express by the instruments the psychological ideas of the radical German school; and so he spoke in strained, unnatural phrases. The audience did not know the kindly, simple old man, and viewed with suspicion the stranger who took his name.

Now, the great charm of Haydn is his frankness. Like Montaigne, he conceals nothing from you; he shows you his homely nature; he chats with you, he jokes with you; and never does he wish to appear better than he is. He is free from morbidness; he accepts nature and life and death with the laughing confidence of a child, and does not pother his head about them. And this frankness of the composer, when it is appreciated by the conductor, is contagious, and the hearer is soothed and cheered without knowing the reason or caring to analyze it. But Mr. Nikisch did not seem content with this simplicity of Haydn; and he tried by exaggeration in the tempos and in the *nuances* to express that which was not in Haydn's simple mind. A director of the positive genius of Mr. Nikisch should be allowed great latitude in his tempos and in his conceptions of the proper phrasing; and if he takes a movement faster or slower than is traditional, there is no harm done, provided the spirit of the movement be preserved. When, however, a simple melody is sung with affectation, when that which is calm is filled with unrest, when measures are so tortured that they shriek out untruths, effects may be gained, but they are effects foreign to the composer and his time; and in such a performance simplicity disappears. It is true that the meaning given to the words "piano" and "forte" depend upon the size of the hall, the number and position of the performers, the distance of the hearers from the stage, etc.; yet is it not true that Saturday evening the piano of Haydn became the forte of Mr. Nikisch, and the forte became a fortissimo? Was there not an exaggeration in even the length of the rests? And was there not throughout the work a straining after dramatic effect? Take, for instance, the menuetto. Haydn found the dance in the palaces of the nobility. He stripped it of patches and farthingales; he clothed it in jollity and gave it to the common people. Mr. Nikisch treated this dance as though it were a salon piece full of the *rubato*; and the honest country wench of Haydn became a court lady, who ogled her lover over a painted fan. In the final allegro his love of italicizing that which was intended to be simple was shown by his ruthlessly covering the passage given the first flute by exaggerating the flowing piano measures given to the strings. And so throughout the symphony he apparently disdained the detail of the composer that he might gain dramatic and illegitimate effects.

On the other hand, the peculiar genius of Mr. Nikisch was seen in the fine performance of Wagner's "Faust" overture and Schubert's C major symphony. The overture is, after all, a monstrous, misshapen work, although it is intended to set forth in music the idea of *Faust*. Mr. Lewes in his Life of Goethe remarks upon the folly of critics devoting their attention to an exposition of the Idea of *Faust* and neglecting the natural explanation furnished by the work itself. "The reader will be aware that I have little sympathy with that philosophy of art which consists in translating art into philosophy. Experience tells me that the artists themselves had quite other objects in view than that of developing an Idea; and experience further says that the Artist's public is by no means primarily anxious about the Idea, but leaves it entirely to the critics—who cannot agree upon the point among themselves." There is more philosophy than music in this overture of Wagner, and no efforts of adoring commentators who catch sight of Faust here and detect traces of the "ever womanly" there can save the composition from the charge of grotesque and bombastic stupidity. Many in the audience thought otherwise, and they were so eager to applaud that they anticipated the final chord.

The great symphony of Schubert needs no annotation, no guide-posts to tell the hearer where he is. It is not the exposition of an idea: it is simply music, and the only ideas expressed are musical ideas. Were it played with all the indicated repetitions, its length, which Schumann called "heavenly," would be unendurable; unless the ancient custom of introducing a song or light piece between the numbers were revived, and this was done in Vienna in the case of this very symphony as late as 1839. Its extreme length tempts directors to hurry the allegros, which are often taken at such a pace that the result is confusion. It is a pleasure to say that Mr. Nikisch showed great discretion in his choice of tempos and that the performance upon the whole left little to be desired. Perhaps objections might be raised to the treatment of the horn passage which opens the symphony and the famous horn measures in the andante, but both conductor and orchestra deserved the honest and hearty applause which was given at the end of each movement.

The programme of the next and fourth rehearsal and concert is as follows: Goldmark's overture, "Prometheus"; Sgambati's concerto for pianoforte and orchestra in G minor; Moszkowski's suite in F, and Wagner's "Ride of the Valkyries." Mr. Hiram G. Tucker will

...baritone; Mr. Schulz, the 'cellist, and the Salem Cadet Band appeared in selections which gave much pleasure to the large audience. The feature of the evening was Gounod's "Ave Maria," sung by Miss Manola, with piano, organ and 'cello accompaniment.

Gazette

BOSTON, SUNDAY MORNING, OCT. 26.

The Symphony Concerts.

The programme for last night's Symphony concert was not especially well balanced. It opened with Haydn's Symphony in D major (No. 2 B. & H) and ended with Schuber's Symphony in C major, No. 9. This was well enough, and the two symphonies would have been sufficient for the concert, with a solo between them, but Wagner's "Faust" overture had the middle place on the programme, and anything more incongruous it would be hard to imagine. The purity, lucidity and naturalness of the older works were wholly out of sympathy with the groping the fogginess and the artificially, not to say the vulgar blatancy of the Wagner overture, of which the meaning, musical or sentimental, remains an unsolvable puzzle, from its opening, suggesting in tone the agonies of an æsthetic colic, to its end suggesting nothing in particular except the close of the Mendelssohn "Midsummer Night's Dream" overture. However, it received the most enthusiastic plaudits of the evening, although the applauders palpitated with the right emotion at the wrong moment, through thinking the orchestra was over some bars before the conclusion really came. The work of the orchestra was well done throughout. The Haydn Symphony was finely read, except for the breaks in the time which gave to the old music now and then a modern Chopineaque color that it did not bear very well. The Schubert symphony was also beautifully interpreted and played, but it is a long work and would have been better enjoyed if it had not come after the Wagner overture which left the ear and the attention wearied. Verily the programme was not felicitously put together. We must make another reference to the programme book in connection with the Haydn symphony. It describes a symphony in D minor by Haydn, but the one that was played was in D major, and is quite at variance with this analysis. The selections for the next concert are something of a curiosity in the way of programme making for a symphony concert. They are: Overture, "Prometheus," Goldmark (new); Concerto for pianoforte in G minor, Sgambati; Suite in F, Moskowski; and "Ride of the Valkyries," Wagner! Mr. Hiram G. Tucker is to be the soloist!

The music critic of the *Traveller* has replied to some strictures made by us upon certain comments in last week's programme book of the Symphony concert, especially in connection with the words "pizzicato ostinato." We are by no means convinced that he has bettered the case by his explanation. The expression means, and means only, an obstinate or continuous plucking of the strings, and the "ostinato," in this instance, has no reference whatever "to some peculiar melodial figure or group of notes." It is merely an adjective qualifying the word that it follows, and it is absurd to insist that it qualifies other words that do not appear. The expression "basso ostinato" means obstinate adherence to "some peculiar melodial figure or group of notes," and is also known as "ground bass" and "passacaglia bass"; and "pizzicato ostinato" means an obstinate adhering to pizzicato, and nothing more. The *Traveller* critic quotes John Hills as an authority on the word "ostinato," and by so doing seems to imagine that he has quoted him in regard to "pizzicato ostinato" as well. He also quotes C. F. Pohl in order to show that the wind instruments can be blown staccato, but the words quoted show decidedly that they cannot be so blown; in fact, show that staccato on wind instruments is effected by an interruption of the blowing by the tongue. This sustains our statement that wind instruments cannot be blown staccato. His explanation that a misplaced parenthesis caused him to say that the brasses play pizzicato chords is well enough, as far it goes, but we cannot see that he has improved matters by placing the parenthesis where he thinks it should be. For example, "against a full harmony, pizzicato chords (in the strings) and soft brasses," does not make the matter much clearer, to say nothing of the fact that there can be no pizzicato chords except they are made by the strings. To explain the plainly evident is always to do something that is pre-eminently unnecessary. What he probably meant to say was: "A full harmony of pizzicarto chords and of the soft brasses." Having thus reasserted the position taken by us on the points debated, we will now afford the *Traveller* critic an opportunity to explain other peculiarities in the language of the same programme-book. He says: "A quick ascending arpeggio leads to the second principal phrase, *meno mosso*—played slower than the preceding—in the key of A." Now as *meno mosso* is a time indication, meaning "less fast," it is a matter of course that the *meno mosso* phrase is to be played slower. The parenthetical information is, therefore, quite superfluous. Then, too, we read of this same *meno mosso* phrase as a *duet* for oboes and bassoons! We can understand a duet for one oboe and one bassoon, or for two oboes, or for two bassoons; but a duet for oboes and bassoons strikes us as a novelty that even modern changes in the art of music have not made quite among the possibilities. We also read of "the unique accompaniment from the corps of brasses never changing from strict time." But if the accompaniment did change from strict time it would work fatal disaster to the theme accompanied. In short, it is not easy to imagine the conductor beating strict time for the theme and a time that is not strict for the accompaniment. Again, we read: "Through a series of alternating measures, the first theme is reached in the key of F." But why "alternating?" It will be taken for granted that the measures follow each other in order and in their due turns. It would be impossible to reach the first theme again by messures that did not alternate. There is no reason why music should not be discussed, even in a programme-book, in a clear, straightforward and sensible manner, and if technical terms must be used, it should be with a fair understanding of their meanings. In this, as in many other things, the homely advice of the late lamented Mr. David Crockett, is not to be despised: "Be sure you're right, then go ahead!" Many are brought to grief by that little learning which is a dangerous thing. With this limited possession it is always wise to move *meno mosso ostinato*.

At the second Sunday Popular Concert, to be given in Music Hall, to night, Miss Marion Manola, Sig. Campanari, Mr. Leo Schultz, Mr. N. R. Amelotte, Mr. Leon Keach, and the Salem Cadet Band will appear

The first of the three chamber concerts to be given by the Adamowski Quartet, will take place Nov. 3 at Steinert Hall. The programme is Haydn's quartet in D minor, No. 11; Dvorak's quartet in C major, op. 61; a "Cradle Song," Fitzenhagen, and a "Theme and Variations" for four 'cellí. by Julius Klengel.

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...ON HERALD

...Music Hall Sunday Popular Concert.

...'Sunday Pops" at Music Hall appear ...ccurat the element in the community ...ich they were planned, and last evening ... audience of patrons turned out to enjoy ... programme arranged. The artists en... included Miss Marion Manola, so... Sig. Giuseppe Campanari, baritone; ... R. Amelotte, clarinet soloist; Mr. Leo ...ltz, 'cello soloist; Mr. Leon Keach, ac...nist, and the Salem Cadet band, Jean ... director. The same interest was ...n Miss Manola's numbers as was ex... ...d the previous Sunday evening, and she ... pleased her audience greatly by her ...ng of a number of English ballads, as ... the "Ave Maria" of Gounod, which ... acceptably interpreted.

...Campanari has, evidently, not been for... by the lovers of good singing during ... summer vacation, and he got a right ...ty welcome upon making his appear... His numbers were the romanza "Litu...y," by Ponchielli, a very pleasing novelty, ... the familiar aria from the "Barber of ...ville." In both these numbers the singer's ...rous vocal gifts found full opportunity, ... he sang as if the melodious measures in... him, his voice ringing out with grand ...ect in both selections. Recalls rewarded ... of his appearances, and he merited all ... favor shown him.

Mr. Schultz gave a very pleasing solo num... in the 'cello fantasie on themes from "La ...lle du Regiment," and Mr. Amelotte ...proved himself a very capable clarinet player ... the solo he contributed to the programme. ... Salem band, always an excellent con... organization, was heard with especial ...isfaction in the "Gondoliers" selection, the ...chottel waltz "L'Estudiantina" and the ...ban dance "Manana," all of which were ...enthusiastically applauded. A brilliant pro...amme is announced for next Sunday even...

Boston Daily Traveller

MONDAY, OCTOBER 27, 1890.

Haydn, Wagner and Schubert at the Symphony.

The programme of the third symphony concert was:

...Symphony in D major (No. 2, B. & H.)
...."A Faust Overture"
Schubert.....Symphony in C major, No. 9

There was no soloist.

These are familiar works but rather curiously placed. What greater contrast could be offered to the genial, gentle Haydn, and the spontaneous and buoyant Schubert, than this restless, passionate, turbulent "Faust" of Wagner! The style of the three composers is so opposed that neither appeared to the best advantage by the arrangement. The Haydn symphony is one of the most familiar. It was not played quite as well as the one from the same pen heard last year. But the beauty and the power of Schubert's gloriously long and greatest work were felt at their utmost. Especially in the first and closing movements did the genius of the man stand out anew under the glowing reading Mr. Nikisch gave. Imbued with the loveliest color, nothing that the orchestra has done more clearly demonstrated the art of individual players and groups of players; the first horn and the oboe and flute are deserving particular compliments. The next programme is a truly modern one, containing works by three living composers, and one by the man whose works can never die. It is Goldmark's overture, "Prometheus"; Sgambati's concerto for pianoforte and orchestra, in G minor, op. 15; Moszkowski's suite in F, and Wagner's "Ride of the Valkyries." Mr. H. G. Tucker will be the soloist.

SUNDAY "POPS."

Miss Manola and the Salem Cadet Band at Music Hall.

The second concert in the course of Sunday Music Hall Populars occurred last night to the eminent satisfaction of a large audience. The stars of the evening were Sig. Campanari, who is too well known here to need mention, and Miss Marion Manola, the ex-comic opera singer.

The numbers offered by the Salem Cadet Band were well received, as were also Miss Manola's "Ave Maria," and the 'cello solo, "La Fille du Regement," by Mr. Schultz.

Boston Transcript

MONDAY, OCTOBER 27, 1890.

Boston Symphony Orchestra.

The concert of Saturday evening leaves undisturbed the comfortable assurance in which we have become accustomed to rest that excellence of performance on the part of this noble orchestra, fired and guided by so thoroughly musical and able a conductor, may be taken for granted, leaving for criticism only the programmes, the matter rather than the manner of interpretation. The programme this time, like that of the opening concert, was a trefoil—a strange one, the three leaves being:

Haydn—Symphony in D major (No. 2, Breitkopf & Härtel edition).
Wagner—A Faust Overture.
Schubert—Symphony in C major.

It was a happy thought to bring together these two symphonies. It was far from a happy thought to separate them, to cross the current of affinity between them by the huge dissonance of a Wagnerian conception or perversion of Goethe's "Faust." The two symphonies stood for the first spring promise and the ripest manhood of the great Vienna cradle and school of the symphonic art. Father Haydn, whom they call so "childlike" in his music, as in his life, was indeed the father of the symphony, and enriched the world with its first models in their fair completeness. Fair and enlivening they were, fresh, sweet messengers preaching the gospel of beauty through tones. If they were simple compared with more modern elaborations; if their conceptions were naive, cheerful, natural, innocent, rather than profound or grand; if the orchestra was small, the instruments comparatively few in kind, yet they were put together to the best advantage, the intertwining polyphony was perfect, gracefully and easily employed as if it were a second nature with him, or rather the first nature, the natural, spontaneous, unconscious language of his soul; and all so genuine, so real and sincere, so from the heart. Thence came the themes; and what consummate, subtle wisdom in the development and form! On Haydn followed Mozart, in a richer vein, of higher poetic genius. In Beethoven this great form of instrumental creation reached the climax of development. Schubert, in this posthumous chef-d'œuvre, of which Schumann was the delighted discoverer while ransacking his disorderly heaps of manuscript in Vienna, and who to his other glowing words of admiration added the much-quoted phrase, "And then its heavenly length," stood on the same high table-land, or scarcely down the hither slope of it; for, of all symphonies composed since Beethoven, this is the one which best bears comparison in originality, inspiration, nobility, copiousness of musical ideas, beauty and triumphant unity and persistency of purpose. It is almost superhuman in its energy; it is feminine in its sweet and lovely moods. Great genius always combines the masculine and feminine elements in itself. Is it not true of Shakspeare and of Goethe, of Homer and of Dante?

There was a still more special propriety in beginning with Haydn and ending with Schubert at his greatest. Schubert's earlier symphonies, slight in comparison with the great one in C, are strikingly in the style of Haydn; he seems to have been the model, it may have been unconsciously. You seem to be listening to Haydn when you hear one of them. So Mr. Nikisch gave us a pleasant opportunity to compare the slender sapling and the robust, rugged, full-grown oak. No two works could be more unlike, nor more in the same strain of true blood relationship. Schubert, as symphonist, began at the beginning, began with Haydn, went back, as it were, and lovingly grew up with him until he reached the crowning height, the wide, o'ershadowing majesty of this stupendous work.

It was undoubtedly the Schubert Symphony that went home with the audience as they left the hall. "A Faust Overture" might, did excite the most hand-clapping applause; the real great things are seldom stunningly applauded; they speak to heart and soul, and these seldom think, unless upon some outward prompting or disturbing sense of duty, of lifting hands. If the Faust overture was an incongruous monstrous nightmare in the way, Schubert could bear it, holding all his own in spite of it. Haydn after it might have suffered. He was well placed before; nothing to browbeat his innocent simplicity, nothing to put out his light.

It is indeed a wondrous symphony. The unfailing promise of every opening strain, in richer measure than you dared to dream; the way that it keeps faith with you to the very end of the four great movements; the fervor, the irresistible impulse of its never-flagging and majestic onsweep; the ruggedness of its bold outline ever melting into beauty; its superb euphony and exquisite play of color, never forced or coldly calculated, but gushing as naturally as springs from the rocks; the heroic, rousing tones of trumpets and trombones and distant mellow horns; the intimate, confiding, loving conversations of flutes, oboes and clarinets, with the trusty, friendly counsel of bassoons; the fine electricity of the violins penetrating and vivifying the whole mass, or breathing body, rather, of the organic whole; the startling and delicious surprises, beauties springing up like wildflowers; the charming episodes, which never interrupt, but only swell and enrich the volume of the steady, mighty flood which sweeps on to the end: the glory and excitement of the whole thing are food for thought and feeling for a long time after every hearing. Witching moments of it steal back and haunt your mind repeatedly: the theme of the andante as first sung by the oboe; the even lovelier melody of the celli obbligati, followed in the major by the running passage of the middle strings; in the scherzo those six bars in A-flat minor (said to have been an after-thought, an interpolation of Schubert), followed immediately by exactly the same passage set a half-tone higher, then, dimmest moment of the whole, the trio, opening into the clear sky of A major, with such an elated, inspiring and uplifting movement; and with more equally sure to come thronging back, equally worthy of notice; but as if climax could yet be out-climaxed, the titanic impetus and splendor, the breathless momentum yet perfect strength and poise of the finale, with the reiterated heavy thunder strokes in the basses near the end—does it not make you feel as if you had been carried safely over Niagara? Or, to use a homelier figure, do you not feel that sense of astonishment, of healthy glow and triumph with which they say one finds himself safe landed at the bottom of a steep toboggan slide?

D major appears to have been a favorite key with Haydn. Four of the twelve symphonies which he composed for Salomon's London concerts, the most important dozen, and most frequently performed, of his more than a hundred works in this form, are in this key. The one selected, the second of the twelve as published by Breitkopf and Härtel, is perhaps the best, certainly one of the largest, employing both clarinets and oboes, two horns, instead of the modern four, and no trombones, nor any of the monster instruments of brass, underpinning each kind with a contrabass of its own family; hence the portentous bass tubas, contrafagottos, etc., which swell the Berlioz and Wagner orchestra. We hardly think that Haydn and Mozart ever felt the need of such; they could make good music without them. This symphony has a grand adagio introduction in D minor; the allegro steals in softly in the major, a charming, graceful, cheerful strain, with pleasing secondary themes and modifications of the first cunningly, yet naturally, worked up into a consistent, interesting whole. The andante is lovely, flowering into graceful triplets as it unfolds its musing theme. The minuet is bolder, and the trio, with its smoothly running passage of oboes and bassoons as well as violins, afterwards staccato, is very captivating. The finale, allegro spirituoso, is in no way disappointing. Mr. Nikisch's handling of a Haydn symphony, however much he may disturb some orthodox preconceived notions of the way in which certain passages or phrases in Beethoven or Schumann ought to go, always wins unanimous applause. He seems to take to it by nature; and is it not greatly to his credit? So heartily at home there, so cognate at the root, what may he not build up as he develops with experience!

As to the dragon that lay for us on the road between those two symphonies, let us frankly say, The time was when on a first hearing of "A Faust Overture" we o'erwillingly and credulously yielded to the claims of its admirers. As we heard it again and again we felt surprised and rebuked that we could even have begun to take into our musical sympathies anything so *outré* and pretentious. As a musical reproduction of Goethe's Faust it had a human, deep and noble subject. It is now understood to have been intended as the first movement, or first act, of a Faust symphony in several parts. This part was to express the restless yearning and dissatisfaction which underlies the whole experience of an aspiring, earnest, deep, inquiring soul; the vanity of all intellectual as well as all outward acquirements; the "divine discontent" of one so learned and so wise and capable, so full of genius, as Goethe makes his Faust appear in the opening scene in his laboratory. But the "divine discontent" which vents itself in the loud, coarse groans and colic agonies, the floundering, deep-bass bloated harmonies of this overture, seems mainly physical, not fine or intellectual at all. It is a muscular and not a moral struggle which the instruments are waging. It is not poetry, but melodrama of the kind to please the groundlings. It is grandiloquently empty. It seems less like Goethe's "Faust" than like the monster "Polyphemus"—floundering, bellowing, raging in the darkness of his cavern, with his one eye put out in crafty self-defence by Ulysses and his crew, whom he intended to devour. That image suggested itself to us once in listening to the work, and no subsequent elucidation of the music has chased the image from our mind. Why not the line of Virgil: "Monstrum, horrendum, informe, ingens, cui lumen ademptum" (monster horrid, misformed, huge, bereft of light, i. e., with eye put out) for a motto to "A Polyphemus Overture," instead of Goethe's lines prefixed to this strange, would-be musical exhibition of the unhappiness of Faust? To be sure, there are a few measures of sweeter and more feminine suggestiveness at the conclusion. But Polyphemus also had his Margaret, that is to say, his Galatea. Instead of barring the transition from the simpler to the grander symphony by such a huge abortion, how much more welcome and more wholesome would have been a bridge more gentle and more graceful, and quite unpartisan, like a good aria, or a repetition of that Bach concerto for two violins, which hundreds would be glad to hear again! J. S. D.

The programme for the fourth concert to be given next Saturday night, is as follows: Overture to "Prometheus," Goldmark; pianoforte concerto, op. 15, Sgambati, Mr. H. G. Tucker, pianist; suite, F major, Moskowski; "The Valkyries' Ride," Wagner.

A well-advertised soprano, a popular baritone and a capital band were the attractions that served to draw a large audience to Music Hall last evening at the second of the course of popular concerts, for which the following programme was prepared:

Overture, "Bohemian Girl".....Balfe
Clarinet solo.
Ballad for soprano, "Douglas Green".....Keller
Moment Musical.....Schubert
Oriental Patrol.....Asch
Romance for baritone, "Lituaniby".....Ponchielli
Waltz, "L'Estudiantina".....Waldteufel
Fantasia for 'cello, theme from "La Fille du Regiment".....Servais
Air for Soprano, "Ave Maria".....Bach-Gounod
Chilian Dance, "Manana".....Missud
Song for soprano, "'T is Eventide".....Chassaigne
Aria for baritone, "Largo il factotum".....Rossini
Selections, "The Gondoliers".....Sullivan

Mr. N. R. Amelotte, clarinet; Miss Marion Manola, soprano; Mr. G. Campanari, baritone; Mr. L. Schultz, violoncello; Mr. L. Keach, accompanist.

The gems of the evening were the violoncello solo by Mr. Schultz and the two selections by Mr. Campanari, who well deserved the hearty recalls which he received. Miss Manola's voice and style are familiar to Bostonians. Her selections greatly pleased the audience last evening, her greatest success being the "Ave Maria," which was sung with piano, organ and 'cello accompaniment. The playing of the Salem Cadet Band is always pleasing, and their execution of the "Oriental Patrol" and the "Chilian Dance" was particularly good.

MORE AIR IN MUSIC HALL.

To the Editor of the Transcript: May I use your columns for the purpose of voicing a grievance shared in by all who frequent the Music Hall? I refer to the absolute lack o fresh air. In the days when gas was used several of the windows were open of necessity at each concert; but since oxygen is no longer needed for the gas, the management seem to think the audience can exist without it, for they do all in their power to shut it out. Since the introduction of electric light and the practice of using lights for the Symphony Rehearsals, the curtains to the windows are drawn and the windows tightly closed. Usually two or three of the little transoms on the floor are open, but often they are shut, and at no time is there any place for the escape of bad air save through the ventilator in the roof, which are entirely inadequate. If ventilation in the Music Hall necessitates draughts, let us have the draughts; but I do not think it does. In old times the trouble was not as bad as at present. But better one here and there who suffers from draughts than that all in the crowded audience should suffer from the insidious but equally real effects of foul air

Evening Journal

TUESDAY EVENING, OCTOBER 28, 1890.

NEW BEDFORD EVENING JOURNAL.

THE SYMPHONY CONCERT.

The enterprise of the management of the Y. M. C. A. in bringing the Boston Symphony Orchestra to New Bedford is deserving of the highest commendation. It speaks ill for the love of the highest art among us that there were a good many vacant seats in the house. Such a performance is in every way a feast and seats for it should have been at a premium. When the orchestra makes its second visit, in March, it is to be hoped they will be greeted by a much larger house.

The people of New Bedford owe last night's entertainment and many others to the untiring energy and enterprise of Secretary Lougee. People often predict failure for Mr. Lougee's schemes, but he always "gets there."

Henry L. Higginson, the financial prop of the Boston Symphony Orchestra, has the reputation of being a very modest man. It is said that he positively objects to his name being used in connection with that organization, and the notices gotten out by the manager wherein the financial head is mentioned, generally refer to him simply as "a wealthy gentleman." A story is told of him to the effect that when he arrives late at a symphony concert, he always waits in the corridor for the completion of the number that the orchestra is performing, going to his seat during the intermission between selections. This is considered an evidence of his modesty, but it looks more like a Christian regard for the comfort of others. SCOTT.

Mr. Comee Pleased with the Journal.

F. R. Comee, assistant manager of the Symphony Orchestra, was so well pleased with the cut of Herr Nikisch in yesterday's JOURNAL that he ordered six electrotypes made from it. Mr. Comee is also greatly satisfied with the JOURNAL'S promptness in executing job work. Through a misunderstanding the programmes for last night's concert did not reach the city in time. At 5 55 o'clock he placed an order with the JOURNAL for 1000 programmes, and at 7 15 they were in the Opera House ready for distribution.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, OCTOBER 29, 1890.

——The sale of subscription tickets for the four concerts of the Boston Symphony Orchestra at Chickering Hall—the dates being Tuesday evenings, November 11 December 9, January 13 and February 4—opened last Monday evening.

Boston Post

THURSDAY MORNING, OCT. 30, 1890

MUSICAL NOTES.

Miss Pauline Hall, the favorite operatic soprano, will make her only appearance in concert this season at the next Sunday's Music Hall Popular Concert. The Imperial Quartette of maudolin and guitar performers, Baldwin's famous Cadet Band and several other attractions will take part on this occasion.

Palladium, New Haven Ct
Date 10-29

Entertainments.

HYPERION THEATER.

The sale of seats for the concerts by the Boston Symphony orchestra continues active, and in order to secure good locations purchases should be made as soon as possible. The sale is in progress at Steinert's music store.

[29]

BOSTON HERALD.

MONDAY, OCTOBER 27, 1890.

The Music Hall Sunday Popular Concert.

The "Sunday Pops" at Music Hall appear to have caught the element in the community for which they were planned, and last evening a big audience of patrons turned out to enjoy the programme arranged. The artists engaged included Miss Marion Manola, soprano; Sig. Guiseppe Campanari, baritone; Mr. N. R. Amelotte, clarinet soloist; Mr. Leo Schultz, 'cello soloist; Mr. Leon Keach, accompanist, and the Salem Cadet band, Jean Missud, director. The same interest was shown in Miss Manola's numbers as was exhibited the previous Sunday evening, and she again pleased her audience greatly by her singing of a number of English ballads, as well as the "Ave Maria" of Gounod, which was acceptably interpreted.

Sig. Campanari has, evidently, not been forgotten by the lovers of good singing during the summer vacation, and he got a right hearty welcome upon making his appearance. His numbers were the romanza "Lituaniby," by Ponchielli, a very pleasing novelty, and the familiar aria from the "Barber of Seville." In both these numbers the singer's glorious vocal gifts found full opportunity, and he sang as if the melodious measures inspired him, his voice ringing out with grand effect in both selections. Recalls rewarded both of his appearances, and he merited all the favor shown him.

Mr. Schultz gave a very pleasing solo number in the 'cello fantasie on themes from "La Fille du Regiment," and Mr. Amelotte proved himself a very capable clarinet player in the solo he contributed to the programme.

The Salem band, always an excellent concert organization, was heard with especial satisfaction in the "Gondoliers" selection, the Waldteufel waltz "L'Estudiantina" and the Chilian dance "Manana," all of which were enthusiastically applauded. A brilliant programme is announced for next Sunday evening.

Boston Daily Traveller

MONDAY, OCTOBER 27, 1890.

Haydn, Wagner and Schubert at the Symphony.

The programme of the third symphony concert was:

Haydn.....Symphony in D major (No. 2, B. & H.)
Wagner......"A Faust Overture"
Schubert.. .....Symphony in C major, No. 9

There was no soloist.

These are familiar works but rather curiously placed. What greater contrast could be offered to the genial, gentle Haydn, and the spontaneous and buoyant Schubert, than this restless, passionate, turbulent "Faust" of Wagner! The style of the three composers is so opposed that neither appeared to the best advantage by the arrangement. The Haydn symphony is one of the most familiar. It was not played quite as well as the one from the same pen heard last year. But the beauty and the power of Schubert's gloriously long and greatest work were felt at their utmost. Especially in the first and closing movements did the genius of the man stand out anew under the glowing reading Mr. Nikisch gave. Imbued with the loveliest color, nothing that the orchestra has done more clearly demonstrated the art of individual players and groups of players; the first horn and the oboe and flute are deserving particular compliments. The next programme is a truly modern one, containing works by three living composers, and one by the man whose works can never die. It is Goldmark's overture, "Prometheus"; Sgambati's concerto for pianoforte and orchestra, in G minor, op. 15; Moszkowski's suite in F, and Wagner's "Ride of the Valkyries." Mr. H. G. Tucker will be the soloist.

SUNDAY "POPS."

Miss Manola and the Salem Cadet Band at Music Hall.

The second concert in the course of Sunday Music Hall Populars occurred last night to the eminent satisfaction of a large audience. The stars of the evening were Sig. Campanari, who is too well known here to need mention, and Miss Marion Manola, the ex-comic opera singer.

The numbers offered by the Salem Cadet Band were well received, as were also Miss Manola's "Ave Maria," and the 'cello solo, "La Fille du Regement," by Mr. Schultz.

Boston Transcript

MONDAY, OCTOBER 27, 1890.

Boston Symphony Orchestra.

The concert of Saturday evening leaves undisturbed the comfortable assurance in which we have become accustomed to rest that excellence of performance on the part of this noble orchestra, fired and guided by so thoroughly musical and able a conductor, may be taken for granted, leaving for criticism only the programmes, the matter rather than the manner of interpretation. The programme this time, like that of the opening concert, was a trefoil—a strange one, the three leaves being:

Haydn—Symphony in D major (No. 2, Breitkopf & Härtel edition).
Wagner—A Faust Overture.
Schubert—Symphony in C major.

It was a happy thought to bring together these two symphonies. It was far from a happy thought to separate them, to cross the current of affinity between them by the huge dissonance of a Wagnerian conception or perversion of Goethe's "Faust." The two symphonies stood for the first spring promise and the ripest manhood of the great Vienna cradle and school of the symphonic art. Father Haydn, whom they call so "childlike" in his music, as in his life, was indeed the father of the symphony, and enriched the world with its first models in their fair completeness. Fair and enlivening they were, fresh, sweet messengers preaching the gospel of beauty through tones. If they were simple compared with more modern elaborations; if their conceptions were naive, cheerful, natural, innocent, rather than profound or grand; if the orchestra was small, the instruments comparatively few in kind, yet they were put together to the best advantage, the intertwining polyphony was perfect, gracefully and easily employed as if it were a second nature with him, or rather the first nature, the natural, spontaneous, unconscious language of his soul; and all so genuine, so real and sincere, so from the heart. Thence came the themes; and what consummate, subtle wisdom in the development and form! On Haydn followed Mozart, in a richer vein, of higher poetic genius. In Beethoven this great form of instrumental creation reached the climax of development. Schubert, in this posthumous chef-d'dœuvre, of which Schumann was the delighted discoverer while ransacking his disorderly heaps of manuscript in Vienna, and who to his other glowing words of admiration added the much-quoted phrase, "And then its heavenly length," stood on the same high table-land, or scarcely down the hither slope of it; for, of all symphonies composed since Beethoven, this is the one which best bears comparison in originality, inspiration, nobility, copiousness of musical ideas, beauty and triumphant unity and persistency of purpose. It is almost superhuman in its energy; it is feminine in its sweet and lovely moods. Great genius always combines the masculine and feminine elements in itself. Is it not true of Shakspeare and of Goethe, of Homer and of Dante?

There was a still more special propriety in beginning with Haydn and ending with Schubert at his greatest. Schubert's earlier symphonies, slight in comparison with the great one in C, are strikingly in the style of Haydn; he seems to have been the model, it may have been unconsciously. You seem to be listening to Haydn when you hear one of them. So Mr. Nikisch gave us a pleasant opportunity to compare the slender sapling and the robust, rugged, full-grown oak. No two works could be more unlike, nor more in the same strain of true blood relationship. Schubert, as symphonist, began at the beginning, began with Haydn, went back, as it were, and lovingly grew up with him until he reached the crowning height, the wide, o'ershadowing majesty of this stupendous work.

It was undoubtedly the Schubert Symphony that went home with the audience as they left the hall. "A Faust Overture" might, did excite the most hand-clapping applause; the real great things are seldom stunningly applauded; they speak to heart and soul, and these seldom think, unless upon some outward prompting or disturbing sense of duty, of lifting hands. If the Faust overture was an incongruous monstrous nightmare in the way, Schubert could bear it, holding all his own in spite of it. Haydn after it might have suffered. He was well placed before; nothing to browbeat his innocent simplicity, nothing to put out his light.

It is indeed a wondrous symphony. The unfailing promise of every opening strain, in richer measure than you dared to dream; the way that it keeps faith with you to the very end of the four great movements; the fervor, the irresistible impulse of its never-flagging and majestic onsweep; the ruggedness of its bold outline ever melting into beauty; its superb euphony and exquisite play of color, never forced or coldly calculated, but gushing as naturally as springs from the rocks; the heroic, rousing tones of trumpets and trombones and distant mellow horns; the intimate, confiding, loving conversations of flutes, oboes and clarinets, with the trusty, friendly counsel of bassoons; the fine electricity of the violins penetrating and vivifying the whole mass, or breathing body, rather, of the organic whole; the startling and delicious surprises, beauties springing up like wildflowers; the charming episodes, which never interrupt, but only swell and enrich the volume of the steady, mighty flood which sweeps on to the end: the glory and excitement of the whole thing are food for thought and feeling for a long time after every hearing. Witching moments of it steal back and haunt your mind repeatedly: the theme of the andante as first sung by the oboe; the even lovelier melody of the celli obbligati, followed in the major by the running passage of the middle strings; in the scherzo those six bars in A-flat minor (said to have been an after-thought, an interpolation of Schubert), followed immediately by exactly the same passage set a half-tone higher, then, dinest moment of the whole, the trio, opening to the clear sky of A major, with such an ted, inspiring and uplifting movement; and h more equally sure to come thronging back, equally worthy of notice; but as if climax could yet be out-climaxed, the titanic impetus and splendor, the breathless momentum yet perfect strength and poise of the finale, with the reiterated heavy thunder strokes in the basses near the end—does it not make you feel as if you had been carried safely over Niagara? Or, to use a homelier figure, do you not feel that sense of astonishment, of healthy glow and triumph with which they say one finds himself safe landed at the bottom of a steep toboggan slide?

D major appears to have been a favorite key with Haydn. Four of the twelve symphonies which he composed for Salomon's London concerts, the most important dozen, and most frequently performed, of his more than a hundred works in this form, are in this key. The one selected, the second of the twelve as published by Breitkopf and Härtel, is perhaps the best, certainly one of the largest, employing both clarinets and oboes, two horns, instead of the modern four, and no trombones, nor any of the monster instruments of brass, underpinning each kind with a contrabass of its own family; hence the portentous bass tubas, contrafagottos, etc., which swell the Berlioz and Wagner orchestra. We hardly think that Haydn and Mozart ever felt the need of such; they could make good music without them. This symphony has a grand adagio introduction in D minor; the allegro steals in softly in the major, a charming, graceful, cheerful strain, with pleasing secondary themes and modifications of the first cunningly, yet naturally, worked up into a consistent, interesting whole. The andante is lovely, flowering into graceful triplets as it unfolds its musing theme. The minuet is bolder, and the trio, with its smoothly running passage of oboes and bassoons as well as violins, afterwards staccato, is very captivating. The finale, allegro spiritoso, is in no way disappointing. Mr. Nikisch's handling of a Haydn symphony, however much he may disturb some orthodox preconceived notions of the way in which certain passages or phrases in Beethoven or Schumann ought to go, always wins unanimous applause. He seems to take to it by nature; and is it not greatly to his credit? So heartily at home there, so cognate at the root, what may he not build up as he develops with experience!

As to the dragon that lay for us on the road between those two symphonies, let us frankly say, The time was when on a first hearing of "A Faust Overture" we o'erwillingly and credulously yielded to the claims of its admirers. As we heard it again and again we felt surprised and rebuked that we could even have begun to take into our musical sympathies anything so *outré* and pretentious. As a musical reproduction of Goethe's Faust it had a human, deep and noble subject. It is now understood to have been intended as the first movement, or first act, of a Faust symphony in several parts. This part was to express the restless yearning and dissatisfaction which underlies the whole experience of an aspiring, earnest, deep, inquiring soul; the vanity of all intellectual as well as all outward acquirements; the "divine discontent" of one so learned and so wise and capable, so full of genius, as Goethe makes his Faust appear in the opening scene in his laboratory. But the "divine discontent" which vents itself in the loud, coarse groans and colic agonies, the floundering, deep-bass bloated harmonies of this overture, seems mainly physical, not fine or intellectual at all. It is a muscular and not a moral struggle which the instruments are waging. It is not poetry, but melodrama of the kind to please the groundlings. It is grandiloquently empty. It seems less like Goethe's "Faust" than like the monster "Polyphemus"—floundering, bellowing, raging in the darkness of his cavern, with his one eye put out in crafty self-defence by Ulysses and his crew, whom he intended to devour. That image suggested itself to us once in listening to the work, and no subsequent elucidation of the music has chased the image from our mind. Why not the line of Virgil: "Monstrum, horrendum, informe, ingens, cui lumen ademptum" (monster horrid, misformed, huge, bereft of light, i, e., with eye put out) for a motto to "A Polyphemus Overture," instead of Goethe's lines prefixed to this strange, would-be musical exhibition of the unhappiness of Faust? To be sure, there are a few measures of sweeter and more feminine suggestiveness at the conclusion. But Polyphemus also had his Margaret, that is to say, his Galatea. Instead of barring the transition from the simpler to the grander symphony by such a huge abortion, how much more welcome and more wholesome would have been a bridge more gentle and more graceful, and quite unpartisan, like a good aria, or a repetition of that Bach concerto for two violins, which hundreds would be glad to hear again! J. S. D.

The programme for the fourth concert to be given next Saturday night, is as follows: Overture to "Prometheus," Goldmark; pianoforte concerto, op. 15, Sgambati, Mr. H. G. Tucker, pianist; suite, F major, Moskowski; "The Valkyries' Ride," Wagner.

A well-advertised soprano, a popular baritone and a capital band were the attractions that served to draw a large audience to Music Hall last evening at the second of the course of popular concerts, for which the following programme was prepared:

Overture, "Bohemian Girl".....Balfe
Clarinet solo.
Ballad for soprano, "Douglas Green".....Keller
Moment Musical.....Schubert
Oriental Patrol.....Asch
Romance for baritone, "Lituaniby".....Ponchielli
Waltz, "L'Estudiantina".....Waldteufel
Fantasia for 'cello, theme from "La Fille du Regiment".....Servais
Air for Soprano, "Ave Maria".....Bach-Gounod
Chilian Dance, "Manana".....Missud
Song for soprano, "'T is Eventide".....Chassaigne
Aria for baritone, "Largo il factotum".....Rossini
Selections, "The Gondoliers".....Sullivan

Mr. N. R. Amelotte, clarinet; Miss Marion Manola, soprano; Mr. G. Campanari, baritone; Mr. L. Schultz, violoncello; Mr. L. Keach, accompanist.

The gems of the evening were the violoncello solo by Mr. Schultz and the two selections by Mr. Campanari, who well deserved the hearty recalls which he received. Miss Manola's voice and style are familiar to Bostonians. Her selections greatly pleased the audience last evening, her greatest success being the "Ave Maria," which was sung with piano, organ and 'cello accompaniment. The playing of the Salem Cadet Band is always pleasing, and their execution of the "Oriental Patrol" and the "Chilian Dance" was particularly good.

MORE AIR IN MUSIC HALL.

To the Editor of the Transcript: May I use your columns for the purpose of voicing a grievance shared in by all who frequent the Music Hall? I refer to the absolute lack o fresh air. In the days when gas was used several of the windows were open of necessity at each concert; but since oxygen is no longer needed for the gas, the management seem to think the audience can exist without it, for they do all in their power to shut it out. Since the introduction of electric light and the practice of using lights for the Symphony Rehearsals, the curtains to the windows are drawn and the windows tightly closed. Usually two or three of the little transoms on the floor are open, but often they are shut, and at no time is there any place for the escape of bad air save through the ventilator in the roof, which are entirely inadequate. If ventilation in the Music Hall necessitates draughts, let us have the draughts; but I do not think it does. In old times the trouble was not as bad as at present. But better one here and there who suffers from draughts than that all in the crowded audience should suffer from the insidious but equally real effects of foul air

PUBLIC POLICY.

Evening Journal.

TUESDAY EVENING, OCTOBER 28, 1890.

NEW BEDFORD EVENING JOURNAL.

THE SYMPHONY CONCERT.

The enterprise of the management of the Y. M. C. A. in bringing the Boston Symphony Orchestra to New Bedford is deserving of the highest commendation. It speaks ill for the love of the highest art among us that there were a good many vacant seats in the house. Such a performance is in every way a feast and seats for it should have been at a premium. When the orchestra makes its second visit, in March, it is to be hoped they will be greeted by a much larger house.

The people of New Bedford owe last night's entertainment and many others to the untiring energy and enterprise of Secretary Lougee. People often predict failure for Mr. Lougee's schemes, but he always "gets there."

Henry L. Higginson, the financial prop of the Boston Symphony Orchestra, has the reputation of being a very modest man. It is said that he positively objects to his name being used in connection with that organization, and the notices gotten out by the manager wherein the financial head is mentioned, generally refer to him simply as "a wealthy gentleman." A story is told of him to the effect that when he arrives late at a symphony concert, he always waits in the corridor for the completion of the number that the orchestra is performing, going to his seat during the intermission between selections. This is considered an evidence of his modesty, but it looks more like a Christian regard for the comfort of others.

SCOTT.

Mr. Comee Pleased with the Journal.

F. R. Comee, assistant manager of the Symphony Orchestra, was so well pleased with the cut of Herr Nikisch in yesterday's JOURNAL that he ordered six electrotypes made from it. Mr. Comee is also greatly satisfied with the JOURNAL'S promptness in executing job work. Through a misunderstanding the programmes for last night's concert did not reach the city in time. At 5 55 o'clock he placed an order with the JOURNAL for 1000 programmes, and at 7 15 they were in the Opera House ready for distribution.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, OCTOBER 29, 1890.

——The sale of subscription tickets for the four concerts of the Boston Symphony Orchestra at Chickering Hall—the dates being Tuesday evenings, November 11 December 9, January 13 and February 4—opened last Monday evening.

Boston Post

THURSDAY MORNING, OCT. 30, 1890

MUSICAL NOTES.

Miss Pauline Hall, the favorite operatic soprano, will make her only appearance in concert this season at the next Sunday's Music Hall Popular Concert. The Imperial Quartette of mandolin and guitar performers, Baldwin's famous Cadet Band and several other attractions will take part on this occasion.

Pa[illegible]
Date 10-29

Entertainments.

HYPERION THEATER.

The sale of seats for the concerts by the Boston Symphony orchestra continues active, and in order to secure good locations purchases should be made as soon as possible. The sale is in progress at Steinert's music store.

[30]

MONDAY EVENING, OCTOBER 27, 1890.

NEW BEDFORD EVENING JOURNAL.

THE SYMPHONY ORCHESTRA.

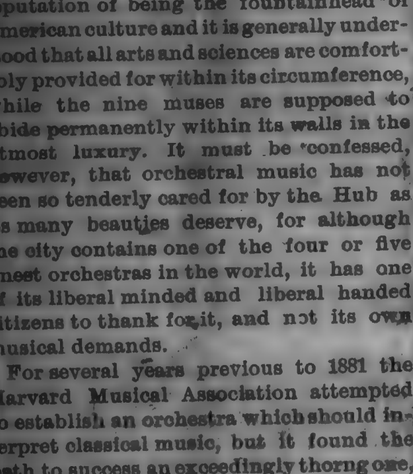
History of the Organization Which is to Play Here Tonight.

The Hub's Inactivity in the Matter of Orchestral Music, Mr. Higginson to the Rescue. The Three Conductors Who Have Made the "Symphony" Famous.

The Boston Symphony Orchestra whose performance at the Opera House tonight is looked forward to with so much interest by all music lovers in New Bedford, is one of the greatest organizations of the kind in the world. Its history, like that of the men who have been most closely associated with it, is a most interesting one. It is a record of an uphill struggle, crowned at length with success such as is rarely attained.

To the outside world Boston has the reputation of being the fountainhead of American culture and it is generally understood that all arts and sciences are comfortably provided for within its circumference, while the nine muses are supposed to abide permanently within its walls in the utmost luxury. It must be confessed, however, that orchestral music has not been so tenderly cared for by the Hub as its many beauties deserve, for although the city contains one of the four or five finest orchestras in the world, it has one of its liberal minded and liberal handed citizens to thank for it, and not its own musical demands.

For several years previous to 1881 the Harvard Musical Association attempted to establish an orchestra which should interpret classical music, but it found the path to success an exceedingly thorny one. The Association would raise what money it could by subscription, and arrange its orchestra according to the amount so collected. If it desired to produce a certain musical work that called for 60 musicians, and the treasurer only reported sufficient funds to employ 50 musicians, the music would have to be trimmed to fit the or-



HEER NIKISCH.

chestra. The Association was, consequently, unable to retain the same players throughout the season or to command the exclusive services of those who were employed. Owing, therefore, to lack of support by the public, the Association, after a brave fight, quietly expired, and Boston practically had no standing orchestra worthy of the name. Then the man for the occasion appeared on the scene. It is said that this gentleman, through his modesty, strongly objects to being paraded before the public in reference to the noble work he has so successfully carried out, but a sketch of the Boston Symphony Orchestra cannot be written without mentioning his name.

Some time during the summer of 1881 a letter appeared in the Boston Transcript over the signature of Henry L. Higginson, in which the writer called attention to the lack of a permanent first-class orchestra in the city, stated his belief that Boston would support such an organization, and announced his intention of giving 24 orchestral concerts of classical music during the following winter. Mr. Georg Henschel, then a resident of Boston, and a musician of world-wide standing, was intrusted with the conductorship, and on Saturday evening, October 22, 1881, the first concert was given by the Boston Symphony Orchestra, then numbering 60 performers. The prices for season tickets were placed at $12 and $6, according to location, and the prices of single admissions were in the same proportion. The scheme met with popular approval, and this led to a second and subsequent seasons until the Symphony concert became one of the established institutions of Boston. It also became fashionable and has so continued to the

dience. There are very few orchestral leaders who could so successfully have formed the nucleus of a perfect orchestra, as did Mr. Henschel.

At the end of the third season Mr. Henschel removed to London, England, and Mr. Higginson obtained the services of Mr. Wilhelm Gericke, who made his first appearance before a Boston audience at the opening of the season of 1884-5. Mr. Gericke was one of the conductors at the Imperial Opera in Vienna, where he was associated with Richter, the noted conductor, and he is one of the best, if not the best, orchestral drill masters in the world. He, too, proved to be the right man in the right place, for the Boston orchestra had reached a point where it needed the firm discipline and thorough drill which the new leader at once proceeded to enforce. It was during Mr. Gericke's five years' reign at the conductor's desk that the sounding board was built over the stage at Music Hall. This innovation provoked so much discussion that its utility must remain a matter of individual taste, while its lack of grace and beauty can hardly be questioned. Mr. Gericke also provoked considerable criticism by his importation of German musicians to take the place of some of the resident members of the orchestra, which by the way was organized with what would commonly be called an American personnel, although many of the members were of foreign birth and education. Considerable fault was found, also, with the new conductor's conservatism, as shown in the arrangement of his programmes, a certain class of critics charging him with undue partiality towards German composers. In his interpretations he was accused of a lack of warmth and feeling and a disposition to sacrifice breadth and strength to finish and detail. But his most severe critics were forced to acknowledge that the technical work he obtained from the organization was near, very near, perfection. Musical America owes a great obligation to Mr. Gericke, for, although the orchestra is a local organization, the influence of its good work cannot but extend throughout our country. But Mr. Gericke found his labors so arduous that his health began to suffer, and at the end of the season of 1888-89 he returned to Germany.

Again Mr. Higginson demonstrated his possession of that rare faculty—the art of finding the right man. He engaged Mr. Arthur Nikisch to succeed Mr. Gericke, and that gentleman is still acceptably filling the position and will wield the baton at the concert this evening.

When Mr. Higginson engaged Mr. Nikisch the latter was conductor at the Stadt Theatre, Leipsic, Germany. His first appearance in this city was awaited with great interest, as the reputation that preceded him pronounced him one of the finest orchestral leaders in the world. He made his first appearance before a Boston audience at the first concert in the season of 1889-90. He produced a thoroughly favorable impression, the leading musicians of the city unhesitatingly proclaiming his great ability as a leader. The programme critics soon began to complain and to call the new leader's attention to the programmes arranged by Mr. Henschel, but even they were soon compelled to look for faults in other directions, being finally obliged to criticize his manner of standing while at the conductor's desk.

In the matter of programmes Mr. Nikisch has certainly shown a liberal spirit. All good music is considered by him, whether it be German, or Russian, or American, or of any other nationality. He has also shown considerable originality in that respect, one of his concerts last season consisting of three symphonies.

In his readings Mr. Nikisch has been very original, somewhat to the horror of the hardshelled conservatives in his audiences. But his interpretations are full of life, and he thoroughly understands the art of communicating his individuality to his men. In short he possesses the prime requisites of a great conductor.

The symphony orchestra is certainly unexcelled in this country at least. And there is good reason for it. The members belong to this orchestra exclusively and are, therefore, continually under the baton of the same conductor. They know that their positions are permanent, and that is an excellent reason for their desiring to retain them. They are given four private and one public rehearsals a week, and the orchestra fills many out of town engagements, like the present one.

As a proof of the excellence of the organization it may be said that every previous season some changes have been made for the purpose of strengthening it, but this season no chance for improvement could be discovered, so no changes were made. It is now composed of 85 men classified as follows: Sixteen first violins, 14 second violins, 12 violas, 8 'cellos, 8 double basses, 12 wood wind instruments, 10 brass wind instruments, 2 drums, 1 cymbal, 1 harp, 1 triangle. On the tours through the coun-

[illegible] is Mr. T. Adamowski, who is well known as a soloist. Mr. Anton Heckking is at the head of the 'cellists, while Messrs. Mohr, Sautel and Muller are noted performers on the flute, oboe, and first trumpet, respectively.

An instance of the popularity of the concerts is shown in the great demand for seats. The season tickets were formerly sold at the box-office. On one occasion the line of purchasrers began to form five days before the opening of the sale. Of course the purchasers remained in line only by proxy, hiring district telegraph messengers, boys, and members of the great army of the unemployed. Some were furnished with stools or chairs, while the others rested and slept while lying on the pavement, or sitting propped up against the wall of the adjoining building. Two years ago the experiment of selling the seats by auction was tried, and this proved so satisfactory to the patrons that it was permanently adopted. This year every seat in the house was sold for the season in this manner, the highest premium paid being $150, the prices of the tickets being $12 and $7.50, according to location. Speculators buy these tickets in large numbers, and place such a heavy price upon them that music lovers of moderate means are practically debarred from the privilege of attending the concerts. True, they can procure "standing room," but unless they are at the hall early, and are willing to take part in a grand rush at the opening of the doors, this privilege is a source of great discomfort. The public rehearsals on Friday afternoons are fully as well attended as the regular Saturday night concerts. Last season an irregular matinee series of four "Young People's Popular Concerts" was given, which was very successful and will probably be repeated this season if the time of the orchestra will allow.

The programme for the concert this evening is as follows:

Symphony in A (Italian). Mendelssohn
Allegro vivace.
Andante con moto.
Con moto moderato.
Saltarello.

Aria from "Herodiade." Massenet
Mrs. Jennie Patrick Walker.

Andantino and Scherzo from Symphony No. 4, F minor, (first time). Tschaikowsky

Song with Piano—"My Heart at Thy Sweet Voice." Saint-Saens
Mrs. Jennie Patrick Walker.

a. Prelude—"Lohengrin." } Wagner
b. Ride of the Walkyres. }

With such an orchestra and such a programme the treat in store for New Bedford people this evening cannot fail to be a great one.

Grand Opera House,

NEW BEDFORD.

GRAND CONCERT

BY THE

Boston Symphony Orchestra,

MR. ARTHUR NIKISCH, CONDUCTOR.

Monday Evening, October 27, 1890.

PROGRAMME.

Symphony in A (Italian). . . . . Mendelssohn

Allegro vivace.

Andante con moto.

Con moto moderato.

Saltarello.

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Song with Piano,

"My Heart at Thy Sweet Voice." Saint-Saens

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a. Prelude, "Lohengrin," } . . . Wagner

b. Ride of the Walkyres. }

SOLOIST:

Mrs. Jennie Patrick Walker.

The Piano used is a Chickering.

Journal Press, 88-92 Purchase Street.

Evening Journal.

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The Boston Symphony Orchestra whose performance at the Opera House tonight is looked forward to with so much interest by all music lovers in New Bedford, is one of the greatest organizations of the kind in the world. Its history, like that of the men who have been most closely associated with it, is a most interesting one. It is a record of an uphill struggle, crowned at length with success such as is rarely attained.

To the outside world Boston has the reputation of being the fountainhead of American culture and it is generally understood that all arts and sciences are comfortably provided for within its circumference, while the nine muses are supposed to abide permanently within its walls in the utmost luxury. It must be confessed, however, that orchestral music has not been so tenderly cared for by the Hub as its many beauties deserve, for although the city contains one of the four or five finest orchestras in the world, it has one of its liberal minded and liberal handed citizens to thank for it, and not its own musical demands.

For several years previous to 1881 the Harvard Musical Association attempted to establish an orchestra which should interpret classical music, but it found the path to success an exceedingly thorng one, The Association would raise what money it could by subscription, and arrange its orchestra according to the amount so collected. If it desired to produce a certain musical work that called for 60 musicians, and the treasurer only reported sufficient funds to employ 50 musicians, the music would have to be trimmed to fit the or-

HEER NIKISCH.

chestra. The Association was, consequently, unable to retain the same players throughout the season or to command the exclusive services of those who were employed. Owing, therefore, to lack of support by the public, the Association, after a brave fight, quietly expired, and Boston practically had no standing orchestra worthy of the name. Then the man for the occasion appeared on the scene. It is said that this gentleman, through his modesty, strongly objects to being paraded before the public in reference to the noble work he has so successfully carried out, but a sketch of the Boston Symphony Orchestra cannot be written without mentioning his name.

Some time during the summer of 1881 a letter appeared in the Boston Transcript over the signature of Henry L. Higginson, in which the writer called attention to the lack of a permanent first-class orchestra in the city, stated his belief that Boston would support such an organization, and announced his intention of giving 24 orchestral concerts of classical music during the following winter. Mr. Georg Henschel, then a resident of Boston, and a musician of world-wide standing, was intrusted with the conductorship, and on Saturday evening, October 22, 1881, the first concert was given by the Boston Symphony Orchestra, then numbering 60 performers. The prices for season tickets were placed at $12 and $8, according to location, and the prices of single admissions were in the same proportion. The scheme met with popular approval, and this led to a second and subsequent seasons until the Symphony concert became one of the established institutions of Boston. It also became fashionable and has so continued to the present season—the tenth.

[illegible] season, and was very popular, the selection and arrangement of programmes finding much favor with the audiences. There are very few orchestral leaders who could so successfully have formed the nucleus of a perfect orchestra, as did Mr. Henschel.

At the end of the third season Mr. Henschel removed to London, England, and Mr. Higginson obtained the services of Mr. Wilhelm Gericke, who made his first appearance before a Boston audience at the opening of the season of 1884-5. Mr. Gericke was one of the conductors at the Imperial Opera in Vienna, where he was associated with Richter, the noted conductor, and he is one of the best, if not the best, orchestral drill masters in the world. He, too, proved to be the right man in the right place, for the Boston orchestra had reached a point where it needed the firm discipline and thorough drill which the new leader at once proceeded to enforce. It was during Mr. Gericke's five years' reign at the conductor's desk that the sounding board was built over the stage at Music Hall. This innovation provoked so much discussion that its utility must remain a matter of individual taste, while its lack of grace and beauty can hardly be questioned. Mr. Gericke also provoked considerable criticism by his importation of German musicians to take the place of some of the resident members of the orchestra, which by the way was organized with what would commonly be called an American personnel, although many of the members were of foreign birth and education. Considerable fault was found, also, with the new conductor's conservatism, as shown in the arrangement of his programmes, a certain class of critics charging him with undue partiality towards German composers. In his interpretations he was accused of a lack of warmth and feeling and a disposition to sacrifice breadth and strength to finish and detail. But his most severe critics were forced to acknowledge that the technical work he obtained from the organization was near, very near, perfection. Musical America owes a great obligation to Mr. Gericke, for, although the orchestra is a local organization, the influence of its good work cannot but extend throughout our country. But Mr. Gericke found his labors so arduous that his health began to suffer, and at the end of the season of 1888-89 he returned to Germany.

Again Mr. Higginson demonstrated his possession of that rare faculty—the art of finding the right man. He engaged Mr. Arthur Nikisch to succeed Mr. Gericke, and that gentleman is still acceptably filling the position and will wield the baton at the concert this evening.

When Mr. Higginson engaged Mr. Nikisch the latter was conductor at the Stadt Theatre, Leipsic, Germany. His first appearance in this city was awaited with great interest, as the reputation that preceded him pronounced him one of the finest orchestral leaders in the world. He made his first appearance before a Boston audience at the first concert in the season of 1889-90. He produced a thoroughly favorable impression, the leading musicians of the city unhesitatingly proclaiming his great ability as a leader. The programme critics soon began to complain and to call the new leader's attention to the programmes arranged by Mr. Henschel, but even they were soon compelled to look for faults in other directions, being finally obliged to criticize his manner of standing while at the conductor's desk.

In the matter of programmes Mr. Nikisch has certainly shown a liberal spirit. All good music is considered by him, whether it be German, or Russian, or American, or of any other nationality. He has also shown considerable originality in that respect, one of his concerts last season consisting of three symphonies.

In his readings Mr. Nikisch has been very original, somewhat to the horror of the hardshelled conservatives in his audiences. But his interpretations are full of life, and he thoroughly understands the art of communicating his individuality to his men. In short he possesses the prime requisites of a great conductor.

The symphony orchestra is certainly unexcelled in this country at least. And there is good reason for it. The members belong to this orchestra exclusively and are, therefore, continually under the baton of the same conductor. They know that their positions are permanent, and that is an excellent reason for their desiring to retain them. They are given four private and one public rehearsals a week, and the orchestra fills many out of town engagements, like the present one.

As a proof of the excellence of the organization it may be said that every previous season some changes have been made for the purpose of strengthening it, but this season no chance for improvement could be discovered, so no changes were made. It is now composed of 85 men classified as follows: Sixteen first violins, 14 second violins, 12 violas, 8 'cellos, 8 double basses, 12 wood wind instruments, 10 brass wind instruments, 2 drums, 1 cymbal, 1 harp, 1 triangle. On the tours through the country 60 to 65 men are taken.

Mr. Franz Kneisel, a violinist of considerable reputation, and among the violinists is Mr. T. Adamowski, who is well known as a soloist. Mr. Anton Heckking is at the head of the 'cellists, while Messrs. Mole, Sautel and Muller are noted performers on the flute, oboe, and first trumpet, respectively.

An instance of the popularity of the concerts is shown in the great demand for seats. The season tickets were formerly sold at the box-office. On one occasion the line of purchasrers began to form five days before the opening of the sale. Of course the purchasers remained in line only by proxy, hiring district telegraph messengers, boys, and members of the great army of the unemployed. Some were furnished with stools or chairs, while the others rested and slept while lying on the pavement, or sitting propped up against the wall of the adjoining building. Two years ago the experiment of selling the seats by auction was tried, and this proved so satisfactory to the patrons that it was permanently adopted. This year every seat in the house was sold for the season in this manner, the highest premium paid being $150, the prices of the tickets being $12 and $7.50, according to location. Speculators buy these tickets in large numbers, and place such a heavy price upon them that music lovers of moderate means are practically debarred from the privilege of attending the concerts. True, they can procure "standing room," but unless they are at the hall early, and are willing to take part in a grand rush at the opening of the doors, this privilege is a source of great discomfort. The public rehearsals on Friday afternoons are fully as well attended as the regular Saturday night concerts. Last season an irregular matinee series of four "Young People's Popular Concerts" was given, which was very successful and will probably be repeated this season if the time of the orchestra will allow.

The programme for the concert this evening is as follows:

Symphony in A (Italian). Mendelssohn
Allegro vivace.
Andante con moto.
Con moto moderato.
Saltarello.

Aria from "Herodiade." Massenet
Mrs. Jennie Patrick Walker.

Andantino and Scherzo from Symphony No. 4, F minor, (first time). Tschaikowsky

Song with Piano—"My Heart at Thy Sweet Voice." Saint-Saens
Mrs. Jennie Patrick Walker.

a. Prelude—"Lohengrin." } Wagner
b. Ride of the Walkyres. }

With such an orchestra and such a programme the treat in store for New Bedford people this evening cannot fail to be a great one.

Grand Opera House,

NEW BEDFORD.

GRAND CONCERT

BY THE

Boston Symphony Orchestra,

MR. ARTHUR NIKISCH, CONDUCTOR.

Monday Evening, October 27, 1890.

PROGRAMME.

Symphony in A (Italian). . . . . Mendelssohn

Allegro vivace.

Andante con moto.

Con moto moderato.

Saltarello.

Aria from "Herodiade." . . . . Massenet

Mrs. Jennie Patrick Walker.

Andantino and Scherzo from Symphony No. 4, F minor, (first time), Tschaikowsky

Song with Piano,

"My Heart at Thy Sweet Voice." Saint-Saens

Mrs. Jennie Patrick Walker.

a. Prelude, "Lohengrin." } . . . Wagner
b. Ride of the Walkyres. }

SOLOIST:

Mrs. Jennie Patrick Walker.

The Piano used is a Chickering.

Journal Press, 88-92 Purchase Street.

Date 10/28

THE SYMPHONY ORCHESTRA.

A Splendid Concert Before a Large Audience.

Of the four or five concerts which the magnificent Boston Symphony Orchestra has given in this city that of last evening easily stands at the head for genuine interest, not merely for the professional musician, who revels in the technicalities of harmony and orchestration, in much the same spirit that a statistician is fascinated by a big book full of figures, but for those who know nothing of the science of music, and who frankly declare that Gilmore's Band or a minstrel show pleases them better than Herr Nikisch and his players' yet who have souls attuned to the melody of sweet sounds. A fine audience, not indeed filling the Opera House, but still coming near to that desirable proportion, listened with unaffected delight to the rendering of the following programme:

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The symphony by Mendelssohn is a fine example of that composer's smooth and flowing manner, and was performed with grace and delicacy which constituted a revelation to the hearers. The contrast is not great in the four movements, but the composition is admirably adapted for the exhibition of subtle and dreamy effects which under the guidance of the skilled conductor were marvellously brought out. This is a symphony which is particularly interesting to the unskilled hearer, while the trained ear finds it filled with the rarest beauties. In marked contrast were the selections from Wagner, full of spirit and fire, very tempests of orchestral effects. The second of the movements from Tschaikowsky's Symphony in F minor was novel to most of the hearers, and so was especially attractive.

Mrs. Jennie Patrick Walker, the soloist, came for the second time before a New Bedford audience. This accomplished lady, who is winning a way to a position among the leading singers of New England, is a vocalist of fine presence, of a well trained voice of good quality, and of a brilliant manner. She received the compliment of a re-call [illegible] each of her selections.

Standard New Bedford M

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Last evening the first of the Symphony concerts under the auspices of the Young Men's Christian Association was given in the Opera House, and was largely attended, nearly every seat in the house being filled. Shortly after 8 o'clock the musicians filed in and took their places, followed a short time later by their famous conductor, Herr Arthur Nikisch, who led them with his usual grace and power through the following programme:

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All the numbers delighted the audience, as [illegible] strains and dulcet chords rose and fell in gentle modulations from the quiet flowing [illegible] passages up to the wild and boisterous [illegible], then returning gradually and smoothly [illegible] they died away in the faintest lingering suggestions of a tone. The four movements in the Italian symphony called forth hearty applause at each interval, perhaps the con moto moderato movement being as much enjoyed as any. The quartet of bassoons and French horns in this part was excellently rendered and is beautifully introduced in the work.

The pizzicato movement in Symphony No. 4 probably pleased the audience more than anything else on the programme. In it not a bow was used, but all the strings were picked. [illegible] playing was manifest, the interpretations of the music being remarkably well worked out. The movement also introduced [illegible] and clarinet solos, and a rich, [illegible] of brass instruments.

The prelude to "Lohengrin" is a beautiful [illegible]. It starts off with soft, fine strains [illegible] and clarinets, after which the [illegible] a long and intricate duet, the tones [illegible] falling in chords of remarkable [illegible]. At the close it works up broader, [illegible] by the other instruments till it [illegible] and bursts of rich harmony. The [illegible] movement of the "Ride of the [illegible] was excellently portrayed, and the [illegible] of the music made the subject [illegible].

[illegible] Walker is always well received [illegible], as in fact she was last [illegible], as her low voice was shown to [illegible] good advantage. Hers, and each [illegible] hearty encore, to which she [illegible] declined to respond.

[illegible] passed off successfully [illegible] a worthy inaugural for the coming [illegible] season, and it is to be hoped the [illegible] will not fall too far below [illegible].

Clipping from Journal
New Bedford
Date 28

THE SYMPHONY CONCERT.

It is only at rare intervals that the people of New Bedford have the good fortune to listen to the performance of a first class orchestra in their own city. It is all the more a source of regret that such is the case, as orchestral music is the most powerful means of educating and elevating the musical taste of a community that is known to musical art. The infinite and wonderful effects to be obtained by the grouping and combining of instruments so different in character, give ample opportunity for the expression of the deepest emotions of the human soul and the portrayal of nature in all its varied aspects. Last evening's performance by the Boston Symphony Orchestra was one of those rare occasions referred to above, and the memory of it will linger long in the minds of those who were fortunate enough to hear it.

Mr. Arthur Nikisch, the gifted conductor of this magnificent band of musicians, provided a programme worthy in all respects of the best efforts of his men, and they responded to the task in their best style. The programme was as follows:

Symphony in A (Italian). Mendelssohn
Allegro vivace.
Andante con moto.
Con moto moderato.
Saltarello.
Aria from "Herodiade." Massenet
Mrs. Jennie Patrick Walker.
Andantino and Scherzo from Symphony No. 4, in F minor, (first time). Tschaikowsky
Song with Piano—"My Heart at Thy Sweet Voice." Saint-Saens
Mrs. Jennie Patrick Walker.
a. Prelude—"Lohengrin." } Wagner
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The bright, joyous theme with which the symphony opens brings like a flash before the mind's eye the warm, sunny atmosphere of Italy, with its deep blue sky reflected in the lovely lakes and the glorious Mediterranean. Who can doubt that it was these emotions of joy and happiness that called into being this beautiful movement, for Mendelssohn himself has given evidence in his own letters that such is the case. On approaching the Bay of Naples he said: "To me the finest object in nature is and always will be the sea. I love it almost more than the sky."

We were sorry Mr. Nikisch omitted the repeat at the double bar, but soon forgot it in noting the delicate skill with which he managed the orchestra in the development of the movement, making everything very clear and yet so soft, where the theme is tossed about, now to the flute, then the clarinet and again to the strings, in ceaseless play, until the movement gradually works around to the chord of the dominant and the first theme appears again.

The second movement with its plaintive air in the minor, accompanied by the crisp staccato of the double basses, was played with beautiful expression. It is in such movements as this that the artistic playing of individual members of the orchestra shows off to advantage, for however talented a conductor may be, unless he has men who can understand the inner meaning of the music, much of his work goes to waste. The *con moto moderato* movement also held the audience spellbound. There was a slight jar after the French horn and bassoon quartette, but that was all.

The Saltarello, a Roman dance, was another exhibition of wonderfully clear and rapid execution. The two movements from the Tschaikowsky Symphony were exceedingly interesting. It being the first hearing of the work, and not having seen it, the details are somewhat lost to mind; but it is a work one wishes to hear again and study, as it contains many original and beautiful effects. The first period of the Andantino was given out by the oboe, with pizzicato accompaniment. There were several beautiful melodies for bassoon; some very striking changes of harmony were noticeable, and a fine melody ran through the whole. The Scherzo began with the full string orchestra pizzicato, the wind and brass parts following later in a sort of march style.

The most thrilling performance of the evening was the prelude to "Lohengrin." Although we have heard it again and again, we cannot recall a performance so satisfactory in every respect. Something is generally a shade out of tune where even the slightest flaw is noticeable. There seemed to be nothing of the sort last evening. From the opening chords on the high notes of the violins and flutes, representing the heavenly origin of Lohengrin, all through the gradual entrance of the lower and more worldly instruments, the great current of tone flowed on, increasing in intensity until at last the full body of brass burst forth with an electrifying effect. It was glorious! For once at least the Opera House was filled with the grandeur of music without its being half swallowed up by the stage. The prelude [illegible] in which it was begun. A moment of silence and then a spontaneous burst of applause showed how moved the audience had been.

The soloist of the evening was Mrs. Jennie Patrick Walker, who sang an Aria from "Herodiade," a sacred opera by Massenet, with orchestral accompaniment, and also a song with piano accompaniment by Saint-Saens. Mrs. Walker is a well known artist of high standing and evidently gave great satisfaction, being recalled after each number, twice after the last one. She sang with ease and power, although the Opera House must be a hard place to sing in with so large an audience present. It may have been this which made her voice sound a trifle harsh at times, and we were also a little annoyed by too much tremolo, but aside from this she sang true to the pitch, in a broad style and with good taste. The Massenet Aria is richly scored for orchestra, and has many fine effects. It was well played, as also the piano accompaniment to the Saint Saens song.

The concert came to a close with the "Ride of the Walkyries" by Wagner. This wild piece represents the flight of the Walkyries during a tremendous storm at the time Wotan condemns Brunhilde to be deprived of her immortality and put into a charmed sleep surrounded by fire, never to be awakened except by some hero who may break through the flames and rescue her.

The Walkyries, of whom Brunhilde is one, are the daughters of Wotan, and their office is to bear the corpses of warriors to Walhalla, the abode of the gods. The wild cries of these unearthly creatures and the howling of the storm are depicted with startling effect by Wagner, and the orchestra did full justice to the work.

The audience was a large and appreciative one and listened to the entire programme with the closest attention.

ALLEN W. SWAN.

THE REGISTER.
THE NEW HAVEN

THURSDAY, OCTOBER 30,

Those interested in the cause of good music should give abundant support to the series of concerts announced by the Boston Symphony orchestra to be given at the Hyperion theater during the coming season. This organization is everywhere recognized as the finest of its kind ever known in this country and in the opinion of competent judges has few equals in Europe. Mr. Nikisch has prepared for his New Haven patrons programs of great attractiveness and the appearance of able solo artists at each concert will add to the interest of the occasions. Season tickets are now on sale at Steinert's music store. The dates of the concerts are November 20, December 8, January 12 and February 23.

The Beacon.

BOSTON, SATURDAY, NOV. 1, 1890.

THE SYMPHONY CONCERTS.

Mr. Nikisch has no gift of wisdom in making up of programmes and he does not seem any likelier to acquire it than was his predecessor. Last Saturday night's combination was thoroughly injudicious in its length alone, and no less so in its choice of music. Haydn's gay and genial D-major symphony, well played, in spite of some "impressionist" eccentricities of *tempo*, occupied about forty minutes at the beginning of the evening, and nearly an hour at the end was devoted to Schubert's great C-major, which, in spite of its exhilarating temper and its splendor of style, yet should be heard when the mind has not already been supplied with the matter for a whole evening's digestion. Between these was placed that long, wandering and labored "Faust" overture of Wagner, which is not worth anything like the pains which its author and Liszt gave to its composition or the admiration which the adorers of Wagner, right or wrong, lavish upon it. If Volkmann's "Richard III." overture is to be criticzed because it begins with harshness, gloom and erratic progress, seemingly formless and void, shall not as much be said of this overture? If *Faust*, instead of being only an unhappy, unsatisfied philosopher, lamenting the past and vague as to the future, had been steeped in every despairing, hideous woe and subjected to every torment, material and spiritual, these pages might have described him,—not otherwise. They are a kind of luxury in nightmares, as if Wagner had tried to be as horrible and despressing as he could and then had cast about until he found *Faust* to bear the burden of responsibility for it all. Mr. Nikisch gave the overture the best possible reading, and must have impressed by it sensuously even those who could not accept it as a reasonable tone-pictures of the moods it professes to depict.

For tonight's concert two new works are promised—Goldmark's "Prometheus" overture and Sgambati's pianoforte concerto in G-minor, the latter to be played by Mr. H. G. Tucker. The other selections are old—"The Ride of the Valkyres" and Moszkowski's *suite* in F.

Boston Post

SATURDAY MORNING, NOV. 1, 1890

Miss Pauline Hall will sing at the Sunday popular concert to be given tomorrow evening at Music Hall. Attractive selections will be played by the Imperial Quartette (mandolins and guitars), Baldwin's Band and Messrs. Partridge and Daggett.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, NOVEMBER 1, 1890.

[31]

OUR BOSTON BUDGET.

Kneisel Quartette.

This organization still consists of Mr. Kneisel, Otto Roth, Louis Sverenski, Anton Hekking. The first of their concerts, for this sixth season, was given at Christian Union Hall, October 20. There were three divisions in the program.

There was a first performance, at these concerts, of Svendsen's quartet in A-minor. The Allegro fails to impress itself strongly upon the mind; but thereafter the composition is increasingly beautiful, through the lovely Andantino, and the quaint Scherzando, with its arabesque of cello work and abrupt ending, to the graceful Finale.

The other instrumental piece was Schumann's A-minor Quartet, a second Kneisel performance of its brilliant and independent musical antitheses. Would there could be more such independence!

Between these numbers came Theodore Reichmann, the operatic soloist, in a group of Schumann songs. Though in better voice than at the Symphony Concerts of the week before, he was still discordant in some passages. These were redeemed by sundry outbursts of his resonant baritone, and an encore was demanded; yet we have heard so many better renditions of these German songs as to "feel a longing void, which Reichmann doth not fill." The songs were the Lotos Flower, "Thou art so like a Flower," and Widmung, the second and third titles being curiously transposed in the program.

Despite a rainy night, the hall was filled with nobby citizens. In this hall there is only one drawback to the enjoyment of a concert—its wretched seats, which offer a disagreeable contrast to the comfortable ones in the hall of the Christian Association.

THE BOSTON TIMES

BOSTON, SUNDAY, NOV. 2, 1890.

THE SYMPHONIES.

FOURTH CONCERT.

The programme of the fourth symphony concert in Music hall last evening was: Overture to "Prometheus," Goldmark; pianoforte concerto, op. 15, Sgambati, Mr. H. G. Tucker, pianist; suite, F major, Moszkowski; "The Valkyries' Ride," Wagner.

Surely Conductor Nikisch himself must have felt ill at ease with his selection of this programme which was strangely made up, lugubrious and tiresome. The overture and the concerto were heard for the first time in these concerts and were both very uninteresting. Goldmark's "Prometheus" compares most unfavorably with his Sakuntalla, and the work is totally void of either the great strokes or the refined and tender touches of genius. As for the concerto, it is as some hideous nightmare, and it is as inexplicable that a pianist of Mr. Tucker's intelligence should have made it a serious study as that Mr. Nikisch should have consented to its performance. Mr. Tucker played it admirably, having its many intricate difficulties under perfect control, but even the integrity of his performance was unsuccessful in suggesting anything more meritorious in the work than the superfluous amount of difficulty that it contains. The orchestra was at its best and played magnificently.

Date 10/25 1888

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Saltarello.
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Mrs. Jennie Patrick Walker.
Andantino and Scherzo from Symphony No. 4, F minor, (first time,).....Tschaikowsky
Song with Piano,
"My Heart at Thy Sweet Voice,"
Saint-Saens
Mrs. Jennie Patrick Walker.
a. Prelude, "Lohengrin." } .....Wagner
b. Ride of the Walkyres. }

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All the numbers delighted the audience, as the rich strains and dulcet chords rose and fell in gentle modulations from the quiet flowing piano passages up to the wild and boisterous fortes, then returning gradually and smoothly till they died away in the faintest lingering suggestions of a tone. The four movements in the Italian symphony called forth hearty applause at each interval, perhaps the con moto moderato movement being as much enjoyed as any. The quartet of bassoons and French horns in this part was excellently rendered and is beautifully introduced in the work.

The pizzicato movement in Symphony No. 4 probably pleased the audience more than anything else on the programme. In it not a bow was used, but all the strings were picked. Much fine playing was manifest, the interpretations of the music being remarkably well worked out. The movement also introduced several flute and clarinet solos, and a rich, grand chorus of brass instruments.

The prelude to "Lohengrin" is a beautiful production. It starts off with soft, fine strains from the flutes and clarinets, after which the violins play a long and intricate duet, the tones rising and falling in chords of remarkable sweetness. At the close it works up broader, being joined by the other instruments till it bursts in grand bursts of rich harmony. The third, weird movement of the "Ride of the Walkyres" was excellently portrayed, and the descriptiveness of the music made the subject peculiarly obvious.

Mrs. Jennie Patrick Walker is always well received in New Bedford, as in fact she was last evening. Her rich, mellow voice was shown to great advantage in her selections, and each received a hearty encore, to which she however rather unkindly declined to respond.

The entire programme passed off successfully, forming a worthy inaugural for the coming musical season, and it is to be hoped the events which follow will not fall too far below the standard which has now been set.

Clipping from Journal New Bedford Mass

Date 10/28

THE SYMPHONY CONCERT.

It is only at rare intervals that the people of New Bedford have the good fortune to listen to the performance of a first class orchestra in their own city. It is all the more a source of regret that such is the case, as orchestral music is the most powerful means of educating and elevating the musical taste of a community that is known to musical art. The infinite and wonderful effects to be obtained by the grouping and combining of instruments so different in character, give ample opportunity for the expression of the deepest emotions of the human soul and the portrayal of nature in all its varied aspects. Last evening's performance by the Boston Symphony Orchestra was one of those rare occasions referred to above, and the memory of it will linger long in the minds of those who were fortunate enough to hear it.

Mr. Arthur Nikisch, the gifted conductor of this magnificent band of musicians, provided a programme worthy in all respects of the best efforts of his men, and they responded to the task in their best style. The programme was as follows:

Symphony in A (Italian). Mendelssohn
Allegro vivace.
Andante con moto.
Con moto moderato.
Saltarello.
Aria from "Herodiade." Massenet
Mrs. Jennie Patrick Walker.
Andantino and Scherzo from Symphony No. 4, in F minor, (first time). Tschaikowsky
Song with Piano—"My Heart at Thy Sweet Voice." Saint-Saens
Mrs. Jennie Patrick Walker.
a. Prelude—"Lohengrin." } Wagner
b. Ride of the Walkyries. }

The bright, joyous theme with which the symphony opens brings like a flash before the mind's eye the warm, sunny atmosphere of Italy, with its deep blue sky reflected in the lovely lakes and the glorious Mediterranean. Who can doubt that it was these emotions of joy and happiness that called into being this beautiful movement, for Mendelssohn himself has given evidence in his own letters that such is the case. On approaching the Bay of Naples he said: "To me the finest object in nature is and always will be the sea. I love it almost more than the sky."

We were sorry Mr. Nikisch omitted the repeat at the double bar, but soon forgot it in noting the delicate skill with which he managed the orchestra in the development of the movement, making everything very clear and yet so soft, where the theme is tossed about, now to the flute, then the clarinet and again to the strings, in ceaseless play, until the movement gradually works around to the chord of the dominant and the first theme appears again.

The second movement with its plaintive air in the minor, accompanied by the crisp staccato of the double basses, was played with beautiful expression. It is in such movements as this that the artistic playing of individual members of the orchestra shows off to advantage, for however talented a conductor may be, unless he has men who can understand the inner meaning of the music, much of his work goes to waste. The *con moto moderato* movement also held the audience spellbound. There was a slight jar after the French horn and bassoon quartette, but that was all.

The Saltarello, a Roman dance, was another exhibition of wonderfully clear and rapid execution. The two movements from the Tschaikowsky Symphony were exceedingly interesting. It being the first hearing of the work, and not having seen it, the details are somewhat lost to mind; but it is a work one wishes to hear again and study, as it contains many original and beautiful effects. The first period of the Andantino was given out by the oboe, with pizzicato accompaniment. There were several beautiful melodies for bassoon; some very striking changes of harmony were noticeable, and a fine melody ran through the whole. The Scherzo began with the full string orchestra pizzicato, the wind and brass parts following later in a sort of march style.

The most thrilling performance of the evening was the prelude to "Lohengrin." Although we have heard it again and again, we cannot recall a performance so satisfactory in every respect. Something is generally a shade out of tune where even the slightest flaw is noticeable. There seemed to be nothing of the sort last evening. From the opening chords on the high notes of the violins and flutes, representing the heavenly origin of Lohengrin, all through the gradual entrance of the lower and more worldly instruments, the great current of tone flowed on, increasing in intensity until at last the full body of brass burst forth with an electrifying effect. It was glorious! For once at least the Opera House was filled with the grandeur of music without its being half swallowed up by the stage. The prelude was completed in the same perfect style in which it was begun. A moment of silence and then a spontaneous burst of applause showed how moved the audience had been.

The soloist of the evening was Mrs. Jennie Patrick Walker, who sang an Aria from "Herodiade," a sacred opera by Massenet, with orchestral accompaniment, and also a song with piano accompaniment by Saint-Saens. Mrs. Walker is a well known artist of high standing and evidently gave great satisfaction, being recalled after each number, twice after the last one. She sang with ease and power, although the Opera House must be a hard place to sing in with so large an audience present. It may have been this which made her voice sound a trifle harsh at times, and we were also a little annoyed by too much tremolo, but aside from this she sang true to the pitch, in a broad style and with good taste. The Massenet Aria is richly scored for orchestra, and has many fine effects. It was well played, as also the piano accompaniment to the Saint Saens song.

The concert came to a close with the "Ride of the Walkyries" by Wagner. This wild piece represents the flight of the Walkyries during a tremendous storm at the time Wotan condemns Brunhilde to be deprived of her immortality and put into a charmed sleep surrounded by fire, never to be awakened except by some hero who may break through the flames and rescue her.

The Walkyries, of whom Brunhilde is one, are the daughters of Wotan, and their office is to bear the corpses of warriors to Walhalla, the abode of the gods. The wild cries of these unearthly creatures and the howling of the storm are depicted with startling effect by Wagner, and the orchestra did full justice to the work.

The audience was a large and appreciative one and listened to the entire programme with the closest attention.

ALLEN W. SWAN.

THE REGISTER.
THE NEW HAVEN

THURSDAY, OCTOBER 30,

Those interested in the cause of good music should give abundant support to the series of concerts announced by the Boston Symphony orchestra to be given at the Hyperion theater during the coming season. This organization is everywhere recognized as the finest of its kind ever known in this country and in the opinion of competent judges has few equals in Europe. Mr. Nikisch has prepared for his New Haven patrons programs of great attractiveness and the appearance of able solo artists at each concert will add to the interest of the occasions. Season tickets are now on sale at Steinert's music store. The dates of the concerts are November 10, December 8, January 12 and February 23.

The Beacon.

BOSTON, SATURDAY, NOV. 1, 1890.

THE SYMPHONY CONCERTS.

Mr. Nikisch has no gift of wisdom in making up of programmes and he does not seem any likelier to acquire it than was his predecessor. Last Saturday night's combination was thoroughly injudicious in its length alone, and no less so in its choice of music. Haydn's gay and genial D-major symphony, well played, in spite of some "impressionist" eccentricities of *tempo*, occupied about forty minutes at the beginning of the evening, and nearly an hour at the end was devoted to Schubert's great C-major, which, in spite of its exhilarating temper and its splendor of style, yet should be heard when the mind has not already been supplied with the matter for a whole evening's digestion. Between these was placed that long, wandering and labored "Faust" overture of Wagner, which is not worth anything like the pains which its author and Liszt gave to its composition or the admiration which the adorers of Wagner, right or wrong, lavish upon it. If Volkmann's "Richard III." overture is to be criticzed because it begins with harshness, gloom and erratic progress, seemingly formless and void, shall not as much be said of this overture? If *Faust*, instead of being only an unhappy, unsatisfied philosopher, lamenting the past and vague as to the future, had been steeped in every despairing, hideous woe and subjected to every torment, material and spiritual, these pages might have described him,—not otherwise. They are a kind of luxury in nightmares, as if Wagner had tried to be as horrible and despressing as he could and then had cast about until he found *Faust* to bear the burden of responsibility for it all. Mr. Nikisch gave the overture the best possible reading, and must have impressed by it sensuously even those who could not accept it as a reasonable tone-picture of the moods it professes to depict.

For tonight's concert two new works are promised—Goldmark's "Prometheus" overture and Sgambati's pianoforte concerto in G-minor, the latter to be played by Mr. H. G. Tucker. The other selections are old—"The Ride of the Valkyres" and Moszkowski's *suite* in F.

Boston Post

SATURDAY MORNING, NOV. 1, 1890

Miss Pauline Hall will sing at the Sunday popular concert to be given tomorrow evening at Music Hall. Attractive selections will be played by the Imperial Quartette (mandolins and guitars), Baldwin's Band and Messrs. Partridge and Daggett.

PUBLIC OPINION

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, NOVEMBER 1, 1890.

[31]

OUR BOSTON BUDGET.

Kneisel Quartette.

This organization still consists of Mr. Kneisel, Otto Roth, Louis Sverenski, Anton Hekking. The first of their concerts, for this sixth season, was given at Christian Union Hall, October 20. There were three divisions in the program.

There was a first performance, at these concerts, of Svendsen's quartet in A-minor. The Allegro fails to impress itself strongly upon the mind; but thereafter the composition is increasingly beautiful, through the lovely Andantino, and the quaint Scherzando, with its arabesque of cello work and abrupt ending, to the graceful Finale.

The other instrumental piece was Schumann's A-minor Quartet, a second Kneisel performance of its brilliant and independent musical antitheses. Would there could be more such independence!

Between these numbers came Theodore Reichmann, the operatic soloist, in a group of Schumann songs. Though in better voice than at the Symphony Concerts of the week before, he was still discordant in some passages. These were redeemed by sundry outbursts of his resonant baritone, and an encore was demanded; yet we have heard so many better renditions of these German songs as to "feel a longing void, which Reichmann doth not fill." The songs were the Lotos Flower, "Thou art so like a Flower," and Widmung, the second and third titles being curiously transposed in the program.

Despite a rainy night, the hall was filled with nobby citizens. In this hall there is only one drawback to the enjoyment of a concert—its wretched seats, which offer a disagreeable contrast to the comfortable ones in the hall of the Christian Association.

THE BOSTON TIMES

BOSTON, SUNDAY, NOV. 2, 1890.

THE SYMPHONIES.

FOURTH CONCERT.

The programme of the fourth symphony concert in Music hall last evening was: Overture to "Prometheus," Goldmark; pianoforte concerto, op. 15, Sgambati, Mr. H. G. Tucker, pianist; suite, F major, Moszkowski; "The Valkyries' Ride," Wagner.

Surely Conductor Nikisch himself must have felt ill at ease with his selection of this programme which was strangely made up, lugubrious and tiresome. The overture and the concerto were heard for the first time in these concerts and were both very uninteresting. Goldmark's "Prometheus" compares most unfavorably with his Sakuntalla, and the work is totally void of either the great strokes or the refined and tender touches of genius. As for the concerto, it is as some hideous nightmare, and it is as inexplicable that a pianist of Mr. Tucker's intelligence should have made it a serious study as that Mr. Nikisch should have consented to its performance. Mr. Tucker played it admirably, having its many intricate difficulties under perfect control, but even the integrity of his performance was unsuccessful in suggesting anything more meritorious in the work than the superfluous amount of difficulty that it contains. The orchestra was at its best and played magnificently.

ON HOME JOURNAL.
SATURDAY, NOVEMBER 1, 1890

REVIEW OF THE WEEK.

The program of last Saturday's Symphony concert at Music Hall was made up of two symphonies and an overture. Haydn's Symphony in D major (No. 2 in Breitkopf and Haertel's catalogue), Schubert's great symphony in C and Wagner's "Faust" Overture; and of these works the overture received the heartiest applause. Had the selection from Wagner been the Prelude to "Lohengrin" or "The Ride of the Valkyries" or the Overture to "Tannhaeuser," this applause could be easily explained. But it was the "Faust" overture.

* * * * *

Now the "Faust" overture belongs to the class of music known as program music, and in the correspondence between Wagner and Liszt (in which the latter appears to greater advantage than the former so far as the qualities of a man and a true friend are concerned), Wagner makes many explanations of his intentions in writing the overture. Originally it was to have been the first movement of a symphony, and he calls it a "tone poem" descriptive of "a solitary Faust, longing, despairing, cursing." He afterwards abandoned the idea of the symphony, rewrote the overture and sent it out into the world with these lines of Gœthe as a descriptive tag:

"The God that in my breast is owned
Can deeply stir the inner sources;
The God above my powers enthroned,
He cannot change external forces.
So, by the burden of my days oppressed
Death is desired, and Life a thing unblest."

* * * * *

The coupling of the motto and music induced a celebrated European critic to remark that if all you demanded from a musical composition was that its performance should so affect you mentally and physically that "life was a thing unblest" and death a boon, the "Faust" overture satisfied the most importunate.

* * * * *

What does the hearer care for a composer's intentions, even if they are honorable? What concerns him is the actual music; not what the composer wished to express, but what he wrote. A German singer may have many admirable ideas concerning the proper singing of a song of Schubert. If nature has not given him a voice, if training has not given him the sufficient skill to sing the song and convey his meaning, the hearer does not hear the song, nor are the singer's intentions an apology for the failure. When Wagner wrote music and called it "Faust," as he might have called it "Hamlet" or "Othello," the first question is always, is the music itself good or bad? Is it music, or is it a straining after effect, an assumption of virility which is disguised impotence? For as Fétis wisely said, "music can only exist when the sentiments are moved, and that before any notice is taken of the composer's idea. In hearing a musical work, what has the reality of the object taken by the artist as a theme to do with the question. It is of importance that we are moved and by the simplest means." Where in this overture are traces of originality or beauty in the motives or in the working of them out? It begins with a snoring from a bass-tuba in the agony of a nightmare; and from the very start to the end of the composition, however ingenious certain instrumental combinations may be, is there in the whole work one salient musical idea, one purely musical conception?

* * * * *

And yet the greater part of the audience must have enjoyed it, for it was frenetically applauded. Some cheered before the end of the piece, so anxious were they to make public confession of their faith: an unfortunate occurrence, as it was displeasing to the true disciples of the "Master" who hissed their well meaning brethren. Hereafter to prevent a repetition of such accidents, it might be well for some Wagnerite of authority to sit in a commanding position, say, in the first balcony, where during the performance he might express by Delsartian methods the fitting emotion, and at the end serve as fugleman to the less experienced.

* * * * *

Supposing the "Faust" Overture had been written by an unknown composer, or by an American who was not fortunate enough to live in Boston, how would it have been received? We are all under the sway of great names, and we are too apt to indiscriminately praise all that which has been handed down to us by the mighty dead. And strangest of all, that which is obscure and dull is regarded by idolaters as pregnant with celestial fire. It is unintelligible; therefore, it is great.

* * * * *

To such persons the symphony of Haydn with its charming effects gained by the simplest means (and therein lies the truest art) probably seemed light, if not absolutely trivial. For poor Haydn, as Mozart, was a "music-maker" a class of people held in contempt by the radical Germans of the new dispensation. It is true that a few of them have kindly tried to help him and have found in his music "the personification of modern philosophy, breaking away from the yoke of established religions." Others have tried to show that he wished "to glorify in all his works the democratic Idea." These are brave words, but the lovers of music have been content to take Haydn in the spirit in which he wrote, to regard him as a genius who, to use the language of the Apocrypha, "found out musical tunes."

* * * * *

The symphony played last Saturday was given for the first time the 4th of May, 1795, in the great hall of the Opera at London. It was Haydn's last benefit concert, and the net receipts were 400 pounds. The program is an interesting one as showing the habits of the time; for the Military Symphony given the same evening was divided, the first movement being called the opening overture, the rest of the symphony coming in the second part.

Overture.....Haydn
Song by Sig Rovedino
Oboe concerto.....Ferlendis
Sig. Ferlendis.
Duet by Mad. Morichelli and Sig. Morelli.....Haydn
New Symphony (in D).....Haydn

PART II.

Military Symphony.....Haydn
Song by Mad. Morichelli
Violin Concerto.....Viotti
Mr. Viotti.
Scena nuova.....Haydn
Mad. Banti.
Finale.

* * * * *

It will be seen that even then there was confusion in the titles, Viotti being dubbed "Mr." and Rovedino "Sig." From Haydn's diary we learn that he was not pleased with Mad. Banti; "she sang very scanty." Rovedino was a bass singer who lies buried in a church yard at Chelsea, England. Morelli, an excellent buffo-bass, was for years a favorite; he beggared himself in playing lottery. Ferlendis came from Venice, and Mozart wrote for him a concerto. Morichelli was the most distinguished singer of her time, and in many ways a remarkable woman. "She never allowed herself to be swayed by passion, and although she was very dissolute, her bearing was so modest that she would have been taken for an artless maiden; the more bitter her heart, the more angelic was the smile of her lips." The Bandi or Banti began life as a street singer; she possessed a superb voice and was given to drink; and when she died they cut her body open to see where her powerful voice came from, and they found well developed lungs. Lorenzo da Ponte, who possibly had been slighted by the Banti and Morichelli, says of them: "They were the idols of the public and the terror of composers, poets, singers and directors. Either one would have brought trouble into the theater; imagine the plight of a director who hired the two. It is difficult to say which one was the more dangerous. Equal in vices, passions and knavish tricks, each lacking a heart, they were of diametrically opposite character, and they pursued by different means the same system for advancing their interests." Truly a noble pair of sisters, if the dissolute da Ponte can be believed.

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Mr. Nikisch did not enter into the spirit of Haydn and he gave strange readings, or rather perverted passages that he might perhaps gain sensational effects. The music of Haydn does not lend itself to such purposes. Both the andante and finale were exaggerated respectively in slowness and speed; and the menuetto was painfully modernized by tricks played with its simple, straightforward measures. This is the more to be regretted as the playing of the orchestra throughout the evening was worthy of high praise.

* * * * *

The writers upon music who seem unable to receive with pleasure mere musical impressions, and are unhappy unless they find out what the composer meant, have seen in the great symphony of Schubert the likeness of everything that is in heaven above, or that is in the earth beneath, or that is in the water under the earth. And they were well represented in the program book of last Saturday. One man of excellent fantasy imagines that the finale illustrates the story of Phaëton and hears in the ending of the movement "the descending thunderbolts of Jove and a tremendous plunge of team, chariot and charioteers into the deep." But this is nothing to the discoveries made by Mr. Ernst Perabo, "in Leipzig, 1863, after a first hearing of the work." In the first movement Mr. Perabo notices the dawn of day and "wakening of all in Nature." In the andante Mr. Perabo hies to the woods and notices a "prevalence of purity" and a consequent "absence of illegitimate sounds"; there are "lakes and gondolas and lovers," and "friends" are performing the difficult feat of "uniting around the opening theme"; there is "a contest for a beautiful girl," there are "sweetly scented paths and adieus"; and all these are in one movement. The finale, according to Mr. Perabo, contains everything, from "sunset guns" to "clouds covering the entire sky," and the curtain falls on the gorgeous transformation scene of the Triumph of the Goddess of Night over Day! Why at this late day should such "bubbly spume," such balderdash written nearly thirty years ago in Mr. Perabo's "salad days, when he lacked judgment" be brought to light? Do such combinations of words enhance the beauty of Schubert's glorious work? Is not the music itself all-sufficient?

* * * * *

The symphony was upon the whole superbly played, the work of the wood-wind being particularly to be commended. It might be asked why Mr. Nikisch began the celebrated horn passage in the andante forte instead of pianissimo as Schubert marked it, and possibly the first allegro was taken a little too fast for the clearness of certain passages, but for several reasons the temptation to hurry the allegros of this symphony is well nigh irresistible. Certain conductors in Germany, men of renown, conduct this work as though it were a colossal bore, and hurry from the very beginning as though impatient for the end. There is no question but that the symphony is too long, and this is true of nearly all of Schubert's instrumental works, for he was never tired of repeating the same phrases; but there are few phrases of others which bear so well a repetition. It would be impertinent to dwell upon the beauties of the work; they are known to all and loved by all; and it would be hard to name a greater symphony written since the death of Beethoven. And yet there is an unearthly charm about the symphony which Schubert left unfinished which is not found in the one in C.

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There were Sunday evening concerts at Music Hall and the Boston Theater. At the first named concert, which was well attended, the music was furnished by the Salem Cadet Band, Miss Manola, soprano, Mr. Campanari, baritone, and Mr. Schulz, 'cellist. At the Boston Theater the Philharmonic Orchestra was assisted by Miss Belle Botsford, the violinist, and Mr. George J. Parker, the tenor. Miss Botsford played the Ballade and Polonaise of Vieuxtemps, and she was loudly applauded. This young lady has an agreeable stage presence, and her playing showed the good results of patient study under competent masters, but her intonation was not always correct. Mr. Parker, admirable singer and accomplished musician, sang the well known recitative and aria from Jephtha with unexaggerated dramatic power and feeling.

Mrs. Nikisch attracted much attention at the Conservatory concert Thursday evening, and won enthusiastic praise by her beauty and her cordiality to all. Mr. and Mrs. Nikisch were given a reception in the parlors after the concert.

Boston Daily Globe.

MONDAY, NOV. 3.

STATELY PAULINE THE MAGNET.

Miss Hall Delights Boston Audience at Music Hall.

Stately Pauline Hall, the favorite operatic soprano, formerly leading lady at the New York Casino, and now at the head of an opera company of her own, was the particular attraction for a majority of the large audience of music-loving Bostonians who patronized the third in the series of Music Hall Sunday "pops" last evening.

She gave a charming rendition of two pretty love songs, "Amorita" and "Memory," and was recalled after the second number.

The remainder of a genuinely enjoyable concert programme was contributed by Baldwin's famous Cadet band, the Imperial quartet of mandolin and guitar players, Frank Partridge, cornet soloist and H. C. Daggett, pianist. The mandolin solo by [illegible] was one of the especially pleasing numbers.

Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

II. CONCERT.

THURSDAY, NOVEMBER 6TH, AT 7.45, P. M.

PROGRAMME.

BEETHOVEN.	SYMPHONY in B flat, No. 4. Adagio.—Allegro vivace.— Adagio.—Allegro vivace,— Allegro ma non troppo.
WAGNER.	PRELUDE. "Lohengrin."
SAINT-SAENS.	RONDO CAPRICCIOSO for VIOLIN.
SAINT-SAËNS.	DANSE MACABRE.
MENDELSSOHN.	WEDDING MARCH from "Midsummer-night's Dream."

SOLOIST:

MR. T. ADAMOWSKI.

Gazette

BOSTON, SUNDAY MORNING, NOV. 2.

HENRY G. PARKER, Editor and Publisher

The Symphony Concerts.

The programme for the fourth Symphony concert, in Music Hall, last night, was devoted wholly to modern composers, and consisted of Goldmark's overture, "Prometheus Bound," op. 38, given for the first time in Boston; Sgambati's concerto for piano and orchestra, in G minor, op.15, heard for the first time at these concerts; Moskowski's Suite in F, No. 1, op. 39, which, had, if we are not mistaken, its third hearing here on this occasion, and Wagner's "Ride of the Walkyries." The Goldmark overture is full of dignity in its general character, has strong dramatic fire, and is gorgeously instrumented. Unfortunately it does not make its meaning clear on a first hearing, and the music does not speak for itself as far as Prometheus is concerned. It is of course understood that the pilferer of Jove's fire is chained to a rock, and that a bird is pecking at his liver; but the music is of the programme sort, and for lack of a guide the hearer is left to his own unaided resources to discover the details of the composer's intention. There are some fine moments of orchestral color, especially in the first movement, where the strings, minus the double basses, and the wind instruments indulge in an outburst that is as thrilling as it is original. The working out portion of the overture is confused, and ear tearing, but the second half of the work is full of passion and brilliancy. The performance by the orchestra was magnificent, throughout. The melodious and daintily artistic Miskowski Suite was exquisitely read and played, the sprightly and fascinating second movement in particular, the wood wind excelling itself by the delicacy and precision of its work. The lovely andante and variations also received masterly treatment. The hideous Walkyrie Ride, with its four bars of common-place repeated to infinity likewise obtained a splendidly colored interpretation, on the whole, perhaps the best it has ever had here. The Sgambati concerto is not a particularly interesting work. It is in the ultra modern style. It is on the whole an orchestral work in to which the piano intrudes now and then with enormous demands upon the technique of the soloist; demands which are quite out of proportion to any effect that can possibly be produced by filling them. When the piano does come in the player, as a rule, has to exert his fullest force in order to be heard. The first movement is full of ugliness, and what it is all about is not easily discovered. It is always reaching out for something or other without ever grasping it. A little burst of melody breaks in suddenly, but before the hearer's surprise is over the composer darts off into the obscure again, as if he were afraid of his own daring. The second movement is better, inasmuch as it is clearer, but its greatest merit is its brevity. The finale, taken altogether, is the best movement. It is brilliant and fairly interesting, and besides is rhythmical and passably natural; probably by reason of its little reminiscences of Chopin and Mendelssohn. Mr. H. G. Tucker was the soloist, and he played the work in a straightforward, industrious and creditable manner, not extracting much meaning from the concerto; but as there is not much meaning in it, he is not to be blamed for that. It must have cost him great trouble to overcome its difficulties, but it is be regretted that he did not expend the labor on a better work; or, perhaps still better, that he did not find its difficulties impossible. He was cordially applauded and recalled. At the next concert will be given Gade's "Ossian" overture, Dvorak's Scherzo Capriccioso, and Mendelssohn's "Scotch" symphony. Mrs. Walter C. Wyman is to be the soloist.

At tonight's "Sunday Popular" in Music Hall, Miss Pauline Hall, the Imperial Quartet of mandolin and guitar players, Mr. F. G. Partridge, the cornet soloist; Mr. H. C. Daggett, the pianist, and Baldwin's Cadet Band will be the attractions in a carefully prepared programme.

Boston Journal.

WITH SUPPLEMENT.

MONDAY MORNING, NOV. 3, 1890.

The Symphony Concert.

The fourth symphony concert, Saturday evening, consisted of an entire programme of modern music, opening with Goldmark's overture "Prometheus Bound," its first performance in Boston. It is rich in coloring and was magnificently rendered, and to this was largely due the applause that followed the rendition. Moszkowski's Suite in F had been heard at these concerts and it was a very agreeable contrast to the opening number by the orchestra, and the closing number, the celebrated "Ride of the Walkueries," by Wagner, probably afforded the greatest enjoyment of all, despite the clanging of the brass instruments, which are allowed full play under Mr. Nikisch in the Wagner selections.

The piano soloist, Mr. Hiram G. Tucker, gave a selection by Sgambati, whose name, we are informed by the notes, appeared Saturday night for the first time on the programme. His concerto in G minor had its first introduction in Boston at one of the concerts of B. J. Lang last winter, and is heavily scored for orchestra with very brilliant portions arranged for the solo instrument. The rendition calls for a good technique, and an equal command over the piano. For the interpretation along these lines Mr. Tucker is entitled to much commendation, and the second movement, which was the briefest, was the best enjoyed. The entire ensemble was excellent throughout. The concert was too long—the piano concerto being nearly the entire length of a symphony, and the Moszkowski suite as well. To this the addition of two other numbers was an error. There were more vacant seats and fewer standers Saturday night than have been noticed for some time. At the next concert Mrs. Walter C. Wyman of Chicago is to be the soloist, and the symphony the Scotch of Mendelssohn.

[32]

ON HOME JOURNAL.
SATURDAY, NOVEMBER 1, 1890

REVIEW OF THE WEEK.

The program of last Saturday's Symphony concert at Music Hall was made up of two symphonies and an overture. Haydn's Symphony in D major (No. 2 in Breitkopf and Haertel's catalogue), Schubert's great symphony in C and Wagner's "Faust" Overture; and of these works the overture received the heartiest applause. Had the selection from Wagner been the Prelude to "Lohengrin" or "The Ride of the Valkyries" or the Overture to "Tannhaeuser," this applause could be easily explained. But it was the "Faust" overture.

* * * * *

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The coupling of the motto and music induced a celebrated European critic to remark that if all you demanded from a musical composition was that its performance should so affect you mentally and physically that "life was a thing unblest" and death a boon, the "Faust" overture satisfied the most importunate.

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What does the hearer care for a composer's intentions, even if they are honorable? What concerns him is the actual music; not what the composer wished to express, but what he wrote. A German singer may have many admirable ideas concerning the proper singing of a song of Schubert. If nature has not given him a voice, if training has not given him the sufficient skill to sing the song and convey his meaning, the hearer does not hear the song, nor are the singer's intentions an apology for the failure. When Wagner wrote music and called it "Faust," as he might have called it "Hamlet" or "Othello," the first question is always, is the music itself good or bad? Is it music, or is it a straining after effect, an assumption of virility which is disguised impotence? For as Fétis wisely said, "music can only exist when the sentiments are moved, and that before any notice is taken of the composer's idea. In hearing a musical work, what has the reality of the object taken by the artist as a theme to do with the question. It is of importance that we are moved and by the simplest means." Where in this overture are traces of originality or beauty in the motives or in the working of them out? It begins with a snoring from a bass-tuba in the agony of a nightmare; and from the very start to the end of the composition, however ingenious certain instrumental combinations may be, is there in the whole work one salient musical idea, one purely musical conception?

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And yet the greater part of the audience must have enjoyed it, for it was frenetically applauded. Some cheered before the end of the piece, so anxious were they to make public confession of their faith: an unfortunate occurrence, as it was displeasing to the true disciples of the "Master" who hissed their well meaning brethren. Hereafter to prevent a repetition of such accidents, it might be well for some Wagnerite of authority to sit in a commanding position, say, in the first balcony, where during the performance he might express by Delsartian methods the fitting emotion, and at the end serve as fugleman to the less experienced.

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Supposing the "Faust" Overture had been written by an unknown composer, or by an American who was not fortunate enough to live in Boston, how would it have been received? We are all under the sway of great names, and we are too apt to indiscriminately praise all that which has been handed down to us by the mighty dead. And strangest of all, that which is obscure and dull is regarded by idolaters as pregnant with celestial fire. It is unintelligible; therefore, it is great.

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To such persons the symphony of Haydn with its charming effects gained by the simplest means (and therein lies the truest art) probably seemed light, if not absolutely trivial. For poor Haydn, as Mozart, was a "music-maker" a class of people held in contempt by the radical Germans of the new dispensation. It is true that a few of them have kindly tried to help him and have found in his music "the personification of modern philosophy, breaking away from the yoke of established religions." Others have tried to show that he wished "to glorify in all his works the democratic Idea." These are brave words, but the lovers of music have been content to take Haydn in the spirit in which he wrote, to regard him as a genius who, to use the language of the Apocrypha, "found out musical tunes."

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The symphony played last Saturday was given for the first time the 4th of May, 1795, in the great hall of the Opera at London. It was Haydn's last benefit concert, and the net receipts were 400 pounds. The program is an interesting one as showing the habits of the time; for the Military Symphony given the same evening was divided, the first movement being called the opening overture, the rest of the symphony coming in the second part.

Overture.....Haydn
Song by Sig Rovedino
Oboe concerto.....Ferlendis
Sig. Ferlendis.
Duet by Mad. Morichelli and Sig. Morelli.....Haydn
New Symphony (in D).....Haydn

PART II.

Military Symphony.....Haydn
Song by Mad. Morichelli
Violin Concerto.....Viotti
Mr. Viotti.
Scena nuova.....Haydn
Mad. Banti.
Finale.

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It will be seen that even then there was confusion in the titles, Viotti being dubbed "Mr." and Rovedino "Sig." From Haydn's diary we learn that he was not pleased with Mad. Banti; "she sang very scanty." Rovedino was a bass singer who lies buried in a church yard at Chelsea, England. Morelli, an excellent buffo-bass, was for years a favorite; he beggared himself in playing lottery. Ferlendis came from Venice, and Mozart wrote for him a concerto. Morichelli was the most distinguished singer of her time, and in many ways a remarkable woman. "She never allowed herself to be swayed by passion, and although she was very dissolute, her bearing was so modest that she would have been taken for an artless maiden; the more bitter her heart, the more angelic was the smile of her lips." The Bandi or Banti began life as a street singer; she possessed a superb voice and was given to drink; and when she died they cut her body open to see where her powerful voice came from, and they found well developed lungs. Lorenzo da Ponte, who possibly had been slighted by the Banti and Morichelli, says of them: "They were the idols of the public and the terror of composers, poets, singers and directors. Either one would have brought trouble into the theater; imagine the plight of a director who hired the two. It is difficult to say which one was the more dangerous. Equal in vices, passions and knavish tricks, each lacking a heart, they were of diametrically opposite character, and they pursued by different means the same system for advancing their interests." Truly a noble pair of sisters, if the dissolute da Ponte can be believed.

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Mr. Nikisch did not enter into the spirit of Haydn and he gave strange readings, or rather perverted passages that he might perhaps gain sensational effects. The music of Haydn does not lend itself to such purposes. Both the andante and finale were exaggerated respectively in slowness and speed; and the menuetto was painfully modernized by tricks played with its simple, straightforward measures. This is the more to be regretted as the playing of the orchestra throughout the evening was worthy of high praise.

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The writers upon music who seem unable to receive with pleasure mere musical impressions, and are unhappy unless they find out what the composer meant, have seen in the great symphony of Schubert the likeness of everything that is in heaven above, or that is in the earth beneath, or that is in the water under the earth. And they were well represented in the program book of last Saturday. One man of excellent fantasy imagines that the finale illustrates the story of Phaëton and hears in the ending of the movement "the descending thunderbolts of Jove and a tremendous plunge of team, chariot and charioteers into the deep." But this is nothing to the discoveries made by Mr. Ernst Perabo, "in Leipzig, 1863, after a first hearing of the work." In the first movement Mr. Perabo notices the dawn of day and "wakening of all in Nature." In the andante Mr. Perabo hies to the woods and notices a "prevalence of purity" and a consequent "absence of illegitimate sounds"; there are "lakes and gondolas and lovers," and "friends" are performing the difficult feat of "uniting around the opening theme"; there is "a contest for a beautiful girl," there are "sweetly scented paths and adieus"; and all these are in one movement. The finale, according to Mr. Perabo, contains everything, from "sunset guns" to "clouds covering the entire sky," and the curtain falls on the gorgeous transformation scene of the Triumph of the Goddess of Night over Day! Why at this late day should such "bubbly spume," such balderdash written nearly thirty years ago in Mr. Perabo's "salad days, when he lacked judgment" be brought to light? Do such combinations of words enhance the beauty of Schubert's glorious work? Is not the music itself all-sufficient?

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The symphony was upon the whole superbly played, the work of the wood-wind being particularly to be commended. It might be asked why Mr. Nikisch began the celebrated horn passage in the andante forte instead of pianissimo as Schubert marked it, and possibly the first allegro was taken a little too fast for the clearness of certain passages, but for several reasons the temptation to hurry the allegros of this symphony is well nigh irresistible. Certain conductors in Germany, men of renown, conduct this work as though it were a colossal bore, and hurry from the very beginning as though impatient for the end. There is no question but that the symphony is too long, and this is true of nearly all of Schubert's instrumental works, for he was never tired of repeating the same phrases; but there are few phrases of others which bear so well a repetition. It would be impertinent to dwell upon the beauties of the work; they are known to all and loved by all; and it would be hard to name a greater symphony written since the death of Beethoven. And yet there is an unearthly charm about the symphony which Schubert left unfinished which is not found in the one in C.

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There were Sunday evening concerts at Music Hall and the Boston Theater. At the first named concert, which was well attended, the music was furnished by the Salem Cadet Band, Miss Manola, soprano, Mr. Campanari, baritone, and Mr. Schulz, 'cellist. At the Boston Theater the Philharmonic Orchestra was assisted by Miss Belle Botsford, the violinist, and Mr. George J. Parker, the tenor. Miss Botsford played the Ballade and Polonaise of Vieuxtemps, and she was loudly applauded. This young lady has an agreeable stage presence, and her playing showed the good results of patient study under competent masters, but her intonation was not always correct. Mr. Parker, admirable singer and accomplished musician, sang the well known recitative and aria from Jephtha with unexaggerated dramatic power and feeling.

Mrs. Nikisch attracted much attention at the Conservatory concert Thursday evening, and won enthusiastic praise by her beauty and her cordiality to all. Mr. and Mrs. Nikisch were given a reception in the parlors after the concert.

Boston Daily Globe.

MONDAY, NOV. 3.

STATELY PAULINE THE MAGNET.

Miss Hall Delights Boston Audience at Music Hall.

Stately Pauline Hall, the favorite operatic soprano, formerly leading lady at the New York Casino, and now at the head of an opera company of her own, was the particular attraction for a majority of the large audience of music-loving Bostonians who patronized the third in the series of Music Hall Sunday "pops" last evening.

She gave a charming rendition of two pretty love songs, "Amorita" and "Memory," and was recalled after the second number.

The remainder of a genuinely enjoyable concert programme was contributed by Baldwin's famous Cadet band, the Imperial quartet of mandolin and guitar players, Frank Partridge, cornet soloist, and H. C. Daggett, pianist. The mondolin solo by Sig. Carciotta was one of the especially pleasing numbers.

Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

II. CONCERT.

THURSDAY, NOVEMBER 6TH, AT 7.45, P. M.

PROGRAMME.

BEETHOVEN.	SYMPHONY in B flat, No. 4. Adagio.—Allegro vivace.— Adagio.—Allegro vivace,— Allegro ma non troppo.
WAGNER.	PRELUDE. "Lohengrin."
SAINT-SAENS.	RONDO CAPRICCIOSO for VIOLIN.
SAINT-SAENS.	DANSE MACABRE.
MENDELSSOHN.	WEDDING MARCH from "Midsummer-night's Dream."

SOLOIST:

MR. T. ADAMOWSKI.

Gazette

BOSTON, SUNDAY MORNING, NOV. 2.

HENRY G. PARKER, Editor and Publisher

The Symphony Concerts.

The programme for the fourth Symphony concert, in Music Hall, last night, was devoted wholly to modern composers, and consisted of Goldmark's overture, "Prometheus Bound," op. 38, given for the first time in Boston; Sgambati's concerto for piano and orchestra, in G minor, op.15, heard for the first time at these concerts; Moskowski's Suite in F, No. 1, op. 39, which, had, if we are not mistaken, its third hearing here on this occasion, and Wagner's "Ride of the Walkyries." The Goldmark overture is full of dignity in its general character, has strong dramatic fire, and is gorgeously instrumented. Unfortunately it does not make its meaning clear on a first hearing, and the music does not speak for itself as far as Prometheus is concerned. It is of course understood that the pilferer of Jove's fire is chained to a rock, and that a bird is pecking at his liver; but the music is of the programme sort, and for lack of a guide the hearer is left to his own unaided resources to discover the details of the composer's intention. There are some fine moments of orchestral color, especially in the first movement, where the strings, minus the double basses, and the wind instruments indulge in an outburst that is as thrilling as it is original. The working out portion of the overture is confused, and ear tearing, but the second half of the work is full of passion and brilliancy. The performance by the orchestra was magnificent, throughout. The melodious and daintily artistic Miskowski Suite was exquisitely read and played, the sprightly and fascinating second movement in particular, the wood wind excelling itself by the delicacy and precision of its work. The lovely andante and variations also received masterly treatment. The hideous Walkyrie Ride, with its four bars of common-place repeated to infinity likewise obtained a splendidly colored interpretation, on the whole, perhaps the best it has ever had here. The Sgambati concerto is not a particularly interesting work. It is in the ultra modern style. It is on the whole an orchestral work into which the piano intrudes now and then with enormous demands upon the technique of the soloist; demands which are quite out of proportion to any effect that can possibly be produced by filling them. When the piano does come in the player, as a rule, has to exert his fullest force in order to be heard. The first movement is full of ugliness, and what it is all about is not easily discovered. It is always reaching out for something or other without ever grasping it. A little burst of melody breaks in suddenly, but before the hearer's surprise is over the composer darts off into the obscure again, as if he were afraid of his own daring. The second movement is better, inasmuch as it is clearer, but its greatest merit is its brevity. The finale, taken altogether, is the best movement. It is brilliant and fairly interesting, and besides is rhythmical and passably natural; probably by reason of its little reminiscences of Chopin and Mendelssohn. Mr. H. G. Tucker was the soloist, and he played the work in a straightforward, industrious and creditable manner, not extracting much meaning from the concerto; but as there is not much meaning in it, he is not to be blamed for that. It must have cost him great trouble to overcome its difficulties, but it is be regretted that he did not expend the labor on a better work; or, perhaps still better, that he did not find its difficulties impossible. He was cordially applauded and recalled. At the next concert will be given Gade's "Ossian" overture, Dvorak's Scherzo Capriccioso, and Mendelssohn's "Scotch" symphony. Mrs. Walter C. Wyman is to be the soloist.

At tonight's "Sunday Popular" in Music Hall, Miss Pauline Hall, the Imperial Quartet of mandolin and guitar players, Mr. F. G. Partridge, the cornet soloist; Mr. H. C. Daggett, the pianist, and Baldwin's Cadet Band will be the attractions in a carefully prepared programme.

Boston Journal.

WITH SUPPLEMENT.

MONDAY MORNING, NOV. 3, 1890.

The Symphony Concert.

The fourth symphony concert, Saturday evening, consisted of an entire programme of modern music, opening with Goldmark's overture "Prometheus Bound," its first performance in Boston. It is rich in coloring and was magnificently rendered, and to this was largely due the applause that followed the rendition. Moszkowski's Suite in F had been heard at these concerts and it was a very agreeable contrast to the opening number by the orchestra, and the closing number, the celebrated "Ride of the Walkuerios," by Wagner, probably afforded the greatest enjoyment of all, despite the clanging of the brass instruments, which are allowed full play under Mr. Nikisch in the Wagner selections.

The piano soloist, Mr. Hiram G. Tucker, gave a selection by Sgambati, whose name, we are informed by the notes, appeared Saturday night for the first time on the programme. His concerto in G minor had its first introduction in Boston at one of the concerts of B. J. Lang last winter, and is heavily scored for orchestra with very brilliant portions arranged for the solo instrument. The rendition calls for a good technique, and an equal command over the piano. For the interpretation along these lines Mr. Tucker is entitled to much commendation, and the second movement, which was the briefest, was the best enjoyed. The entire ensemble was excellent throughout. The concert was too long—the piano concerto being nearly the entire length of a symphony, and the Moszkowski suite as well. To this the addition of two other numbers was an error. There were more vacant seats and fewer standers Saturday night than have been noticed for some time. At the next concert Mrs. Walter O. Wyman of Chicago is to be the soloist, and the symphony the Scotch of Mendelssohn.

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Boston Courier.

SUNDAY MORNING, NOVEMBER 2, 1890.

THE SYMPHONY CONCERT.

The fourth Symphony concert last evening commenced with an overture to "Prometheus Bound," in C minor, opus 38, by Goldmark, it being the first performance of this work in Boston. The composer, confessing himself influenced by the play of Æschylus, has produced an overture that contrasts strongly with his gorgeous "Sakuntala," although its more pathetic and less stormy character is, in its way, perhaps fully as interesting; while it is much less conventional, if not so suggestive as the one entitled "Spring." It opens with the slow movement customarily used as an introduction to works of this class. Above the deep tones of the double basses and the roll of the tympni, a mournful figure is given out by the 'cellos, pianissimo, which, after rising through the different instruments to the flutes, is suddenly interrupted by a fortissimo passage of strongly marked chords. This continues for some measures, being followed by a decrescendo that leads to a sorrowfully expressive theme, upon which the rest of the introduction is based. It is brought to a close by a fortissimo chord, and then the allegro enters with a fiery subject which is effectively elaborated, and embellished with other figures, one in scale form being especially noticeable. The second theme, also first heard in the wood-wind, then taken up by the strings, is pathetically charming, appearing in G major, and soon modulating into B flat major. A long working-out at last terminates in a furious chromatic run which re-introduces the first subject scored for the full strength of the orchestra. Afterwards much of the previous matter is used again, the second theme reappearing in C major, E flat and G flat. More elaboration follows, and then a grand access of fury, so to say, brings about a change of the tempo to presto, which commences piano and grows more and more animated until the climax comes in a series of full, long sustained fortissimo chords. These chords are continued to the end, becoming gradually slower and softer; and with one last melancholy sounding of the second theme the conclusion is reached in C major. The performance was a fine one, the artistic and dramatic interpretation by Mr. Nikisch, the delightful purity of tone in the wood-wind and the expressive warmth of the strings leaving nothing to be desired. The second number was a concerto for pianoforte and orchestra in G minor, opus 15, by Sgambati, the composer, born an Italian, but with German predilections and training, musically. The programme announced it for the "first time at these concerts"; it might have said almost with truth "first time in Boston," since its sole performance previously, at Mr. Lang's concerto concerts, was so inadequate in many essentials as hardly to merit the name of anything more than a rehearsal. Mr. Hiram Tucker, who performed it on that occasion as well, was the soloist. The concerto might in a sense be termed cosmopolitan in character, for in it may be discovered reminders of Beethoven, Chopin, Rubinstein and Liszt. It opens with a long, old-fashioned tutti, after which the piano part appears in a series of passages in octaves and chords. The movement is long and elaborately difficult. The themes are interesting, especially the second, which recalls the second theme of the same movement of Rubinstein's D minor concerto. There is a long cadenza, difficult to render, technically and expressively; and the scoring is broad and symphonic in character. The second movement is called a romanza, and is quite short. The theme appears in the midst of a passage of chords that are played staccato with the exception of one note in each, which, being sustained, helps to form the melody. It is a pretty theme, but the composer has taken an ineffective mode of presenting it. The most skillful pianist would find difficulty in making it agreeably apparent in a large hall, for which the concerto was evidently written. It must either be forced or remain inaudible. The closing movement is both fiery and brilliant, the latter quality of which is rendered not less so by its strong resemblance to the last movement of Chopin's E minor concerto. Throughout the work, one is constantly reminded of Liszt, although the effects reminiscent of him are curiously mixed up with other effects that are usually associated with works by the more classic composers already mentioned. The scoring is generally full, and contains beautiful passages, notably in the romanza, and the second themes of the first and last movements. Still, there are at times "bald spots," that strike one as being dry as well as thin. Mr. Tucker's performance of the piano part was, in the main, adequate, and artistic. His playing was generally clean and brilliant, although at times somewhat cold and restrained; for instance, in the cadenza of the first movement, and in the opening theme of the last, both of which lacked fire and impetuosity. Some of the difficult running passages, although fluently given, were not rendered with the effect their character demands. On the other hand, the octave and chord passages were well played; his staccato touch was made clearly apparent, and the cantabile themes were rendered in a musical manner. As a whole, it was to us the most effective and well sustained effort that he has yet made before a Boston public. The audience displayed its usual regard for solo performers by recalling him with much cordiality. It is not unlikely that Moszkowski, when asked to write something for the Philharmonic Society of London, realized that he must lay himself out in dead earnest if he wished to make a distinct impression on the staid attendants of the concerts of that venerable institution, to penetrate the often-to-be-observed fogginess of their musical perceptions. One would think he could not have failed in this instance, for brighter, more tuneful or artistic or more charmingly scored "surface music" than his first suite, in F, dedicated to the society just mentioned, is hard to find. The opening movement alone is rather long drawn out, and somebody has not inaptly said its first measures recall the "Lancers Quadrille." For all that, it is a spirited theme, while the second, placed so delightfully with the wood-wind and horns, is altogether bewitching. The piquancy of the first theme of the "Allegretto Giojoso," which the addition of the glockchen, piccolo and triangle renders more piquant, with its graceful complementary theme, make this movement also very attractive. In the third movement, a theme with variations, a charming melody, with a happy, self-contented air about it, is given out, and wends its way through the eight ingeniously-conceived and never wearisome changes that are rung upon it without ever being lost to hearing, except in number five, "All' ongarese," which seems more like a diversion than a variation. The closing movement, a "perpetual motion," is also most ingenious and fascinating as well. All the instruments take their turn at the whirling figure in sixteen notes, with the exception of the trumpet; even the ponderous double basses and the lugubriously humorous bassoons make a not altogether fruitless effort to be "in the game." The entire work apparently was on the tips on the fingers and tongues of the orchestra, for it was beautifully played from beginning to end. The exquisite work of the flute, oboe, clarinet and horn players deserves especial mention. Still, to recall the also exquisite quality of the strings and the skill and fancy of the conductor, is to recall the fact that it was the perfection of the performance as a whole that deserves the highest praise. This truly popular concert closed with Wagner's concert arrangement of the "Ride of the Walkueries." Needless to say, it also was given superbly. T. P. CURRIER.

SUNDAY HERALD.

BOSTON, NOVEMBER 2, 1890.

MR. ADAMOWSKI'S CONCERTS.

The high artistic idea that has been maintained by Mr. T. Adamowski, throughout his career as a member of the band of local musicians that have been prominently before the public of this city for the last ten years, has given him a reputation that ensures the character of any enterprise announced under his direction, and so the Adamowski quartet concerts of the season may be anticipated with pleasure by all patrons of such events. Mr. Adamowski has shown his rare skill in the training and direction of his quartet in former seasons, and in the concerts now announced he has again shown most commendable taste in the choice and arrangement of the works to be presented. The first of these concerts is announced at Union Hall tomorrow evening, when the programme will be: Quartet in D minor, Haydn; (a) Wiegenlied, Fitzenhagen; (b) theme and variations, Klingel (for four 'celli); quartet in C, Dvorak.

THE SYMPHONY CONCERT.

For the fourth of the season's concerts by the Boston Symphony orchestra, at Music Hall last evening, Mr. Nikisch, conductor, chose as the programme: Goldmark's overture, "Prometheus"; Sgambati's concerto for pianoforte and orchestra, in G minor, op. 15; Moszkowski's suite in F, and Wagner's "Ride of the Valkyries." The Goldmark overture was a novelty, having its first hearing here on this occasion, and proved to be, like much of the other work of his composer, interesting more because of the treatment of its ideas than on account of the value or originality of these ideas. It is a gorgeous bit of tone color, but the pictures it depicts are outlined so faintly that the imagination is severely tested to follow the subjects treated and put the correct interpretation upon the composer's intent. In its performance Mr. Nikisch showed all his sincere devotion to the composer, and gave with all possible clearness and beauty of outline the thoughts sought to be conveyed by the overture.

Mr. Tucker is at all times a conscientious artist, and he gave his best efforts in his performance of the solo part of the Sgambati concerto. The work has a hearing in the concerto concerts given by Mr. Lang last spring, and a second hearing confirmed the impressions gained of the composition at that time. Its subjects are somewhat fragmentary, but it is made constantly interesting by the treatment and embellishment of the themes, and Mr. Tucker's playing merited the commendation given him as he finished his task.

The repetition of the Moszkowski suite atoned for much of the dulness of other selections this season, and the almost faultless performance of this number together with the grand interpretation given the "Ride" brought the concert to a brilliant ending. Next Saturday evening the orchestral numbers will be Gade's overture, "Ossian"; Dvorak's Scherzo Capriccioso; and Mendelssohn's symphony, "Scotch," with vocal selections by Mrs. Walter C. Wyman.

THE MUSIC HALL POPULARS.

The Sunday night "Pops" at Music Hall have apparently caught the favor of the public, and the announcements made for this evening are calculated to sustain the interest shown in these entertainments. The artists engaged are Miss Pauline Hall, the operatic soprano, who will only be heard here this season on this occasion, the Imperial quartet of mandolin and guitar players, Mr. Frank E. Partridge, cornet soloist; Mr. Harry C. Daggett, pianist, and Baldwin's Boston Cadet band, Mr. J. Thomas Baldwin, conductor. This is the programme:

Overture, "Raymond" ..... Ambroise Thomas
Baldwin's Cadet band.
Solo for cornet, "Facile" ..... Levy
Mr. Frank E. Partridge.
Overture, "Comedy" ..... Kela Bela
(For three mandolins and guitar.)
Imperial quartet.
Song, "Amorita" ..... Czibulka
Miss Pauline Hall.
(a) Idylle, "Pure as Snow" ..... Lange
(b) Fantise, "A Southern Wedding" ..... Lansing
Baldwin's Cadet band.
Solo for Mandolin, Overture, "Pique Dame" .. Suppe
Sig. Carl Carciotto.
Concert Waltz, "The Waltz King" ..... Baldwin
(Composed and dedicated to Herr Edward Strauss, by J. Thomas Baldwin.)
Baldwin's Cadet band.
Overture, "William Tell" ..... Rossim
Baldwin's Cadet band.
Song, "Memory" ..... Kelly
Miss Pauline Hall.
Selection, "Erminie" ..... Jakobowski
Baldwin's Cadet band.
Danse Ecossaise ..... Baker
(For banjorines, banjo and guitar.)
Imperial quartet.
Coronation March from "The Prophet" .. Meyerbeer

Boston Post

MONDAY MORNING, NOV. 3, 1890

FOURTH SYMPHONY CONCERT.

The programme of the fourth Symphony concert given at Music Hall Saturday evening, was as follows:

Overture—"Prometheus Bound," op. 38 ..... Goldmark
(First time in Boston.)
Concerto for pianoforte and orchestra, in G minor, op. 15 ..... Sgambati
(First time at these concerts.)
Suite in F, No. 1, op. 39 ..... Moszkowski
"Ride of the Valkyrs" ..... Wagner

The man Goldmark in the overture "Sakuntala" and in the opera "The Queen of Sheba" was of the East, Eastern. His music was as his blood, Oriental, half Hungarian, half Hebraic. His melodies were like unto the century-old chants, solemnly intoned by heavy-eyed priests of the Orient who had eaten of the leaves and flowers of hemp. His harmonies, abounding in augmented fourths and diminished sixths and constant shiftings from major to minor, were as the stupefying perfumes of "charred frankincense and grated sandal root." And to Western people his music was as suggestive as was to De Quincey the Malay, who, amongst English mountains, knocked at his cottage door. But "Merlin" and the overture to "Prometheus" tell the world that Goldmark has left the synagogue and has pitched his tent at Bayreuth.

For the overture played Saturday evening, for the first time in Boston, shows plainly the influence of Wagner, and it is a question whether he has gained by sinking his own individuality. Yet this individuality is never completely lost; yet he is no slavish imitator. A composer who has been content to submit his works to severe self-inspection, a composer who so respects himself that he writes slowly and only permits his works to appear with long intervals between them, he has always written in earnestness and in sincerity; and even in his wildest moments, as in the "Penthesilea" overture, he has striven to express the truth as he felt it. He does not write "descriptive" music, yet his music is full of suggestion. He has not found it necessary to label his measures; he has not arrogantly called attention to any *leit-motiv*; he gives an overture a title, and the hearer may make of it what seems good to him. In the "Prometheus" overture the effects are gained more by glowing colors and unexpected contrasts than by originality or wealth of musical ideas; indeed, at times there is a suspicion that he has connected his episodes by padding, although he has tried to disguise the process. It is a highly dramatic, nerve-attacking composition, containing a few passages of real beauty and many pages of startling effects; and the instrumentation is gorgeous and never gaudy. In spite of surprising harmonies, were it stripped of its variegated instrumental garments and reduced to the nakedness of an arrangement for the pianoforte, its musical body would appear lank and poorly nourished. As an orchestral work it is most effective.

The pianoforte part of Sgambati's "Concerto for pianoforte and orchestra in G minor, op. 15," was played by Mr. Hiram G. Tucker, who was the soloist when it was first played in Boston last spring at one of Mr. Lang's "pupils' concerts." There are musicians, men of authority, who protest against the very nature of a pianoforte concerto. They admit the general usefulness of the instrument as a means of accompanying a singer; they cheerfully give it a place in chamber concerts; they hear it gladly when pieces written for it alone are played upon it. They claim, however, and not without reason, that a concerto is an "impossible struggle" between a percussion instrument and an orchestra; that the pianoforte is not a solo instrument, as is the violin or the flute; that it is in itself a species of orchestra, and so in a concerto we have simply one ensemble opposed to another ensemble.

Surely such compositions as the concerto by Sgambati might serve these men as an example for quotation. It is for the most part incoherent; it is poor in thought; it is devoid of spontaneity; and portions of the work are ugly and without excuse. The instrumentation may be ingenious, but not even the art of the most cunning word-juggler can conceal barrenness of thought. The first movement is long and dull, full of pompous measures which mean nothing; everywhere is straining, everywhere is struggling. The romanza, the most interesting movement, is curiously, perhaps purposely, wanting in Italian song and in Italian color. The last movement is full of reminiscence. The technical difficulties do not repay the player's labor; nor is there any appeal made to an exhibition of a performer's temperament. The concerto shows the evil influence which Liszt and the men of the advanced German school have exerted upon Sgambati, who is certainly a man of talent. He admired the modern radical German school; he studied the works of this school; he has tried to shake off his nationality, and in trying to imitate and outstrip the men of his choice he out-herods Herod.

Mr. Tucker attacked the concerto with courage, and he pursued the contest to the bitter end. He showed faithfulness, industry, perseverance, in his ungrateful task. That it was a task was evident from his performance, and the audience would indeed have been churlish had it not rewarded his labor with hearty applause. It is to be regretted that Mr. Tucker chose this concerto for his appearance as soloist at the Symphony concerts, for it was surely a composition of similar dulness which moved Voltaire to write to Mme. du Deffand, "the piano is only an instrument for coppersmiths."

The Moszkowski suite and the Wagner selection were exceedingly well played by the orchestra. The "Ride of the Valkyrs" is one of the few extracts from the Wagner operas which does not lose in value when taken from its proper place.

The programme for the concert to be given next Saturday includes the "Ossian," overture by Gade; Dvorak's "Scherzo Capriccioso"; Mendelssohn's "Scotch" symphony, and an aria and songs which will be sung by Mrs. Walter C. Wyman. PHILIP HALE.

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TWENTY-EIGHT PAGES.

SUNDAY, NOV. 2, 1890.

AT THE SYMPHONY.

A New Goldmark Overture—Sgambati, Moszkowski and Wagner Represented on the Programme.

While the new overture, "Prometheus Bound," seems as a tone picture to be less vivid in coloring than certain of Goldmark's familiar works, it is unquestionably a strong, effective composition. One does not have to read between the notes to find here set fourth the "storm and stress" of the old Greek tragedy which Goldmark had in mind. Mr. Nikisch conducted the performance of this novelty with the score before him, and under his evoking baton a singularly forceful and impressive hearing was given the overture, which is scored for a very large orchestra.

Mr. H. G. Tucker, whose merits as a pianist of ability and earnestness have long been recognized in Boston, was the soloist at the fourth concert. Sgambati's concerto in G minor found its first hearing before any considerable audience in Boston. It opens with a long orchestral introduction—beautifully played by the way—and the skill of the pianist finds comparatively little scope in the opening movement, until the cadenzas are reached. The second movement, the "Romance," is decidedly superior in interest to the moderato, with which the work opens, and the soloist's opportunities for the attainment of delicacy in effect are greater. But it is in the closing allegro that the pianist finds his most difficult task; and when it is noted that Mr. Tucker fulfilled all the requirements of the exacting score, sufficient has been said in commendation of his performance of a work which, if not profound, is always musicianly, and for the most part, interesting as well.

Moszkowski's suite in F, with its brilliant and generous use of all the resources of the modern orchestra, is a work always to be welcomed by a Boston symphony audience. Perhaps no offering could have been chosen that would serve as a better test of the skill, alertness and responsiveness of Mr. Nikisch's players. While all the movements heard (the intermezzo was omitted, probably on account of the length of the programme) were delightful to the ear, the climax of effect was reached in the lovely andante. Such breadth, fulness and noble sweep of tone could scarcely be excelled. The variations gave quasi solo opportunities now and then, Mr. Mole's artistic flute playing gaining, as it should have done, a round of applause. But it was, after all, the ensemble performance that made this movement, and indeed the entire suite, so effective. The just relation between the multitudinous instruments that are brought into requisition was maintained by the leader with an artistic judgment and appreciation which added quality to the effect of this striking modern work.

Wagner closed the programme. The arrangement of the "Ride of the Valkyries," for orchestra, from his famous opera, certainly taxes the resources even of such a corps of musicians as Mr. Nikisch has brought together. It was given with all needed power, and sent the audiences home with plenty to talk about and discuss.

Mrs. Walter C. Wyman, the singer, is to be soloist at this week's concerts. Gade's "Ossian" overture, Dvorak's "Scherzo Capriccioso," and Mendelssohn's "Scotch Symphony" are to be the orchestral selections.

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Pauline Hall, whose stately personations of the title role in "Erminie," Etelka in "Nadjy" and other parts has made her so popular, comes to Music Hall this evening for her only appearance of the season in concert. The artists number also the Imperial Quartet, Mr. W. A. Cole, Mr. P. H. Foley, Sig. Carlo Carciotto, Mr. Walter Vreeland, in their performances on mandolins and guitars; Mr. Frank E. Partridge, the favorite cornet soloist; Mr. Harry C. Daggett, pianist, and Baldwin's famous Cadet Band, J. Thomas Baldwin, conductor. The following attractive programme has been arranged:

Overture, Raymond ..... Ambroise Thomas
Baldwin's Cadet band.
Solo for cornet, Facile ..... Levy
Mr. Frank E. Partridge.
Overture, Comedy ..... Kela Bela
(For three mandolins and guitar.)
Imperial quartet.
Song, Amorita ..... Czibulka
Miss Pauline Hall.
Idylle, Pure as Snow ..... Lange
Fantise, A Southern Wedding ..... Lansing
Baldwin's Cadet band.
Solo for mandolin overture, Pique Dame ... Suppe
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Concert waltz, The Waltz King ..... Baldwin
(Dedicated to Herr Edward Strauss.)
Baldwin's Cadet band.
Overture, William Tell ..... Rossini
Baldwin's Cadet band.
Song, Memory ..... Kelly
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Selection, Erminie ..... Jakobowski
Baldwin's Cadet band.
Danse Ecossaise ..... Baker
(For banjorines, banjo and guitar.)
Imperial quartet.
Coronation March, from The Prophet ... Meyerbeer

At the opening concert of the Adamowski quartet in Steinert Hall tomorrow night the programme will include quartet in D minor, No. 11, Haydn; cradle song, Fitzenhagen; Theme and variations, Klingel, (for four 'celli) Mr. J. Adamowski, Mr. Leo Schulz, Mr. G. Campanari, Mr. H. Mingels; quartet in C major, op. 61, Dvorak.

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Boston Courier.

SUNDAY MORNING, NOVEMBER 2, 1890.

THE SYMPHONY CONCERT.

The fourth Symphony concert last evening commenced with an overture to "Prometheus Bound," in C minor, opus 38, by Goldmark, it being the first performance of this work in Boston. The composer, confessing himself influenced by the play of Æschylus, has produced an overture that contrasts strongly with his gorgeous "Sakuntala," although its more pathetic and less stormy character is, in its way, perhaps fully as interesting; while it is much less conventional, if not so suggestive as the one entitled "Spring." It opens with the slow movement customarily used as an introduction to works of this class. Above the deep tones of the double basses and the roll of the tympni, a mournful figure is given out by the 'cellos, pianissimo, which, after rising through the different instruments to the flutes, is suddenly interrupted by a fortissimo passage of strongly marked chords. This continues for some measures, being followed by a decrescendo that leads to a sorrowfully expressive theme, upon which the rest of the introduction is based. It is brought to a close by a fortissimo chord, and then the allegro enters with a fiery subject which is effectively elaborated, and embellished with other figures, one in scale form being especially noticeable. The second theme, also first heard in the wood-wind, then taken up by the strings, is pathetically charming, appearing in G major, and soon modulating into B flat major. A long working-out at last terminates in a furious chromatic run which re-introduces the first subject scored for the full strength of the orchestra. Afterwards much of the previous matter is used again, the second theme reappearing in C major, E flat and G flat. More elaboration follows, and then a grand access of fury, so to say, brings about a change of the tempo to presto, which commences piano and grows more and more animated until the climax comes in a series of full, long sustained fortissimo chords. These chords are continued to the end, becoming gradually slower and softer; and with one last melancholy sounding of the second theme the conclusion is reached in C major. The performance was a fine one, the artistic and dramatic interpretation by Mr. Nikisch, the delightful purity of tone in the wood-wind and the expressive warmth of the strings leaving nothing to be desired. The second number was a concerto for pianoforte and orchestra in G minor, opus 15, by Sgambati, the composer, born an Italian, but with German predilections and training, musically. The programme announced it for the "first time at these concerts"; it might have said almost with truth "first time in Boston," since its sole performance previously, at Mr. Lang's concerto concerts, was so inadequate in many essentials as hardly to merit the name of anything more than a rehearsal. Mr. Hiram Tucker, who performed it on that occasion as well, was the soloist. The concerto might in a sense be termed cosmopolitan in character, for in it may be discovered reminders of Beethoven, Chopin, Rubinstein and Liszt. It opens with a long, old-fashioned tutti, after which the piano part appears in a series of passages in octaves and chords. The movement is long and elaborately difficult. The themes are interesting, especially the second, which recalls the second theme of the same movement of Rubinstein's D minor concerto. There is a long cadenza, difficult to render, technically and expressively; and the scoring is broad and symphonic in character. The second movement is called a romanza, and is quite short. The theme appears in the midst of a passage of chords that are played staccato with the exception of one note in each, which, being sustained, helps to form the melody. It is a pretty theme, but the composer has taken an ineffective mode of presenting it. The most skillful pianist would find difficulty in making it agreeably apparent in a large hall, for which the concerto was evidently written. It must either be forced or remain inaudible. The closing movement is both fiery and brilliant, the latter quality of which is rendered not less so by its strong resemblance to the last movement of Chopin's E minor concerto. Throughout the work, one is constantly reminded of Liszt, although the effects reminiscent of him are curiously mixed up with other effects that are usually associated with works by the more classic composers already mentioned. The scoring is generally full, and contains beautiful passages, notably in the romanza, and the second themes of the first and last movements. Still, there are at times "bald spots," that strike one as being dry as well as thin. Mr. Tucker's performance of the piano part was, in the main, adequate, and artistic. His playing was generally clean and brilliant, although at times somewhat cold and restrained; for instance, in the cadenza of the first movement, and in the opening theme of the last, both of which lacked fire and impetuosity. Some of the difficult running passages, although fluently given, were not rendered with the effect their character demands. On the other hand, the octave and chord passages were well played; his staccato touch was made clearly apparent, and the cantabile themes were rendered in a musical manner. As a whole, it was to us the most effective and well sustained effort that he has yet made before a Boston public. The audience displayed its usual regard for solo performers by recalling him with much cordiality. It is not unlikely that Moszkowski, when asked to write something for the Philharmonic Society of London, realized that he must lay himself out in dead earnest if he wished to make a distinct impression on the staid attendants of the concerts of that venerable institution, to penetrate the often-to-be-observed fogginess of their musical perceptions. One would think he could not have failed in this instance, for brighter, more tuneful or artistic or more charmingly scored "surface music" than his first suite, in F, dedicated to the society just mentioned, is hard to find. The opening movement alone is rather long drawn out, and somebody has not inaptly said its first measures recall the "Lancers Quadrille." For all that, it is a spirited theme, while the second, placed so delightfully with the wood-wind and horns, is altogether bewitching. The piquancy of the first theme of the "Allegretto Giojoso," which the addition of the glockchen, piccolo and triangle renders more piquant, with its graceful complementary theme, make this movement also very attractive. In the third movement, a theme with variations, a charming melody, with a happy, self-contented air about it, is given out, and wends its way through the eight ingeniously-conceived and never wearisome changes that are rung upon it without ever being lost to hearing, except in number five, "All' ongarese," which seems more like a diversion than a variation. The closing movement, a "perpetual motion," is also most ingenious and fascinating as well. All the instruments take their turn at the whirling figure in sixteen notes, with the exception of the trumpet; even the ponderous double basses and the lugubriously humorous bassoons make a not altogether fruitless effort to be "in the game." The entire work apparently was on the tips on the fingers and tongues of the orchestra, for it was beautifully played from beginning to end. The exquisite work of the flute, oboe, clarinet and horn players deserves especial mention. Still, to recall the also exquisite quality of the strings and the skill and fancy of the conductor, is to recall the fact that it was the perfection of the performance as a whole that deserves the highest praise. This truly popular concert closed with Wagner's concert arrangement of the "Ride of the Walkueries." Needless to say, it also was given superbly. T. P. CURRIER.

SUNDAY HERALD.

BOSTON, NOVEMBER 2, 1890.

MR. ADAMOWSKI'S CONCERTS.

The high artistic idea that has been maintained by Mr. T. Adamowski, throughout his career as a member of the band of local musicians that have been prominently before the public of this city for the last ten years, has given him a reputation that ensures the character of any enterprise announced under his direction, and so the Adamowski quartet concerts of the season may be anticipated with pleasure by all patrons of such events. Mr. Adamowski has shown his rare skill in the training and direction of his quartet in former seasons, and in the concerts now announced he has again shown most commendable taste in the choice and arrangement of the works to be presented. The first of these concerts is announced at Union Hall tomorrow evening, when the programme will be: Quartet in D minor, Haydn; (a) Wiegenlied, Fitzenhagen; (b) theme and variations, Klingel (for four 'celli); quartet in C, Dvorak.

THE SYMPHONY CONCERT.

For the fourth of the season's concerts by the Boston Symphony orchestra, at Music Hall last evening, Mr. Nikisch, conductor, chose as the programme: Goldmark's overture, "Prometheus"; Sgambati's concerto for pianoforte and orchestra, in G minor, op. 15; Moszkowski's suite in F, and Wagner's "Ride of the Valkyries." The Goldmark overture was a novelty, having its first hearing here on this occasion, and proved to be, like much of the other work of his composer, interesting more because of the treatment of its ideas than on account of the value or originality of these ideas. It is a gorgeous bit of tone color, but the pictures it depicts are outlined so faintly that the imagination is severely tested to follow the subjects treated and put the correct interpretation upon the composer's intent. In its performance Mr. Nikisch showed all his sincere devotion to the composer, and gave with all possible clearness and beauty of outline the thoughts sought to be conveyed by the overture.

Mr. Tucker is at all times a conscientious artist, and he gave his best efforts in his performance of the solo part of the Sgambati concerto. The work had a hearing in the concerto concerts given by Mr. Lang last spring, and a second hearing confirmed the impressions gained of the composition at that time. Its subjects are somewhat fragmentary, but it is made constantly interesting by the treatment and embellishment of the themes, and Mr. Tucker's playing merited the commendation given him as he finished his task.

The repetition of the Moszkowski suite atoned for much of the dulness of other selections this season, and the almost faultless performance of this number together with the grand interpretation given the "Ride" brought the concert to a brilliant ending. Next Saturday evening the orchestral numbers will be Gade's overture, "Ossian"; Dvorak's Scherzo Capriccioso; and Mendelssohn's symphony, "Scotch," with vocal selections by Mrs. Walter C. Wyman.

THE MUSIC HALL POPULARS.

The Sunday night "Pops" at Music Hall have apparently caught the favor of the public, and the announcements made for this evening are calculated to sustain the interest shown in these entertainments. The artists engaged are Miss Pauline Hall, the operatic soprano, who will only be heard here this season on this occasion, the Imperial quartet of mandolin and guitar players, Mr. Frank E. Partridge, cornet soloist; Mr. Harry C. Daggett, pianist, and Baldwin's Boston Cadet band, Mr. J. Thomas Baldwin, conductor. This is the programme:

Overture, "Raymond" ..... Ambroise Thomas
Baldwin's Cadet band.
Solo for cornet, "Facile" ..... Levy
Mr. Frank E. Partridge.
Overture, "Comedy" ..... Kela Bela
(For three mandolins and guitar.)
Imperial quartet.
Song, "Amorita" ..... Czibulka
Miss Pauline Hall.
(a) Idylle, "Pure as Snow" ..... Lange
(b) Fantise, "A Southern Wedding" ..... Lansing
Baldwin's Cadet band.
Solo for Mandolin, Overture, "Pique Dame" .. Suppe
Sig. Carl Carciotto.
Concert Waltz, "The Waltz King" ..... Baldwin
(Composed and dedicated to Herr Edward Strauss, by J. Thomas Baldwin.)
Baldwin's Cadet band.
Overture, "William Tell" ..... Rossini
Baldwin's Cadet band.
Song, "Memory" ..... Kelly
Miss Pauline Hall.
Selection, "Erminie" ..... Jakobowski
Baldwin's Cadet band.
Danse Ecossaise ..... Baker
(For banjorines, banjo and guitar.)
Imperial quartet.
Coronation March from "The Prophet" .. Meyerbeer

Boston Post

MONDAY MORNING, NOV. 3, 1890

FOURTH SYMPHONY CONCERT.

The programme of the fourth Symphony concert given at Music Hall, Saturday evening, was as follows:

Overture—"Prometheus Bound," op. 38 ..... Goldmark
(First time in Boston.)
Concerto for pianoforte and orchestra, in G minor, op. 15 ..... Sgambati
(First time at these concerts.)
Suite in F, No. 1, op. 39 ..... Moszkowski
"Ride of the Valkyrs" ..... Wagner

The man Goldmark in the overture "Sakuntala" and in the opera "The Queen of Sheba" was of the East, Eastern. His music was as his blood, Oriental, half Hungarian, half Hebraic. His melodies were like unto the century-old chants, solemnly intoned by heavy-eyed priests of the Orient who had eaten of the leaves and flowers of hemp. His harmonies, abounding in augmented fourths and diminished sixths and constant shiftings from major to minor, were as the stupefying perfumes of "charred frankincense and grated sandal root." And to Western people his music was as suggestive as was to De Quincey the Malay, who, amongst English mountains, knocked at his cottage door. But "Merlin" and the overture to "Prometheus" tell the world that Goldmark has left the synagogue and has pitched his tent at Bayreuth.

For the overture played Saturday evening, for the first time in Boston, shows plainly the influence of Wagner, and it is a question whether he has gained by sinking his own individuality. Yet this individuality is never completely lost; yet he is no slavish imitator. A composer who has been content to submit his works to severe self-inspection, a composer who so respects himself that he writes slowly and only permits his works to appear with long intervals between them, he has always written in earnestness and in sincerity; and even in his wildest moments, as in the "Penthesilea" overture, he has striven to express the truth as he felt it. He does not write "descriptive" music, yet his music is full of suggestion. He has not found it necessary to label his measures; he has not arrogantly called attention to any *leit-motiv*; he gives an overture a title, and the hearer may make of it what seems good to him. In the "Prometheus" overture the effects are gained more by glowing colors and unexpected contrasts than by originality or wealth of musical ideas; indeed, at times there is a suspicion that he has connected his episodes by padding, although he has tried to disguise the process. It is a highly dramatic, nerve-attacking composition, containing a few passages of real beauty and many pages of startling effects; and the instrumentation is gorgeous and never gaudy. In spite of surprising harmonies, were it stripped of its variegated instrumental garments and reduced to the nakedness of an arrangement for the pianoforte, its musical body would appear lank and poorly nourished. As an orchestral work it is most effective.

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Boston Sunday Globe.

TWENTY-EIGHT PAGES.

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Imperial quartet.
Coronation March, from The Prophet ... Meyerbeer

At the opening concert of the Adamowski quartet in Steinert Hall tomorrow night the programme will include quartet in D minor, No. 11, Haydn; cradle song, Fitzenhagen; Theme and variations, Klingel, (for four 'celli) Mr. J. Adamowski, Mr. Leo Schulz, Mr. G. Campanari, Mr. H. Mingels; quartet in C major, op. 61, Dvorak.

[33]

[34]

THE MUSIC HALL "POPS"

...ers of the Music Hall "Pops" hit ... strong combination of attrac... for last evening's concert, and called ... another big audience by their offerings. ... talent engaged for the third of this series ... entertainments included Miss Pauline ... the Imperial quartet—Mr. W. A. Cole, ... P. H. Foley, Sig. Carlo Carolotto, Mr. Walter Vreeland—in performances on man... and guitars; Mr. Frank E. Partridge, ... soloist; Mr. Harry C. Daggett, pianist; ... Cadet band, J. Thomas Baldwin, ... conductor.

Miss Hall has always been a favorite with Boston audiences, and she had further evidence of this fact in the reception she got upon making her appearance for her first number. She was in good voice, and gave great pleasure to her audience by her singing of a song from Czibulka's "Amorita," and the song "Memory," by Frederick Kelly, recalls following each of her appearances.

Mr. J. Thomas Baldwin enjoys a popularity with local audiences which is but a just tribute to his untiring efforts to maintain and elevate the standing of the organization with which he has been identified for so many years. He has made the Cadet band a standard for military bands in this section of the country, and the playing of the men of his organization last evening merited the highest praise. His own "Waltz King" concert waltz took easy prominence in the enjoyable features of the programme, and among the many other notable features for the band were an "Erminie" selection, the great "Coronation" march from the "Prophet," Lange's "Idyll," called "Pure as Snow," and the "Tell" and "Raymond" overtures.

The imperial quartet and Sig. Carciotto gave delight to their audience by the musical numbers they contributed, and Mr. Partridge played Levy's cornet solo, "Facile," with admirable effect.

Boston Daily Traveller

MONDAY, NOVEMBER 3, 1890.

Symphony Concert — A Modern Programme.

The fourth Symphony programme was:

Goldmark. Overture, "Prometheus." (First time in Boston.)

Sgambati. Concerto for pianoforte and orchestra, in G minor, op. 15. Moderato maestoso—Romanza—Allegro animato. (First time in these concerts.)

Mozkowski. Suite in F.
1. Allegro Molto e Brioso.
2. Allegro Giojoso.
3. Tema con Variazioni.
4. Intermezzo.
5. Perpetuum Mobile.

Wagner. "Ride of the Walkuries."

Mr. H. G. Tucker was the soloist.

A magnificent new overture, a quasi novelty by a Roman, a bit of instrumented ginger by a witty German, and a chariot race from one of Wagner's music-dramas. What excitement! No more intensely modern programme has ever been heard at a Symphony concert. It was all interesting but there was wanting an element of repose; given this, the brilliant things would have shone all the brighter. Goldmark's overture on the subject of "Prometheus" is one of the most graphic of modern dramatic works of its class. The composer seems to have been imbued with his stern subject, for notwithstanding the length of the composition, the work is a superb unit. In its workmanship it displays Goldmark's skill in orchestration and his severe taste; the symmetry of the whole is remarkable, and the dramatic feeling that courses through it is as portentous as the voice of the oracle. Difficult as the overture is it was played magnificently.

Coming after Goldmark's strong and beautifully balanced work, the art shown in Sgambati's concerto must be styled crude, yet the work grows with a second hearing, and it certainly was a fitting thing that this leading musical Roman of them all should find a place on a Boston Symphony programme. The slow movement is very charming, and in the finale the composer's gay mood is well maintained. The pianoforte solo part is a good test of a player's technique, and Mr. Tucker played in a manner that showed his having completely conquered the mechanical part. There may be lacking a certain finesse in Mr. Tucker's work, the result achieved may not seem compensation for the amount of energy bestowed, but there is animation and real vitality in all he does; moreover he got a good share of the romance from Sgambati's concerto; in short he seemed to reach the core of the composition, and is not this the desideratum in all interpretations? At the close of the performance Mr. Tucker was heartily recalled.

The Moszkowski suite permits an opportunity for each group of instruments, and the leader on each part, in the orchestra. It is a great show piece, and remains the best vehicle for the display of the great technique of our orchestra. In the second movement there is a solo for most everybody. Mr. Molè played his quite as well as two years ago, when he was obliged to rise in his seat and bow an acknowledgment to loud plaudits. "The Ride of the Walkuries" was very vivid.

Boston Symphony Orchestra.

For the fourth concert of this tenth season, last Saturday evening, Mr. Nikisch selected none but "modern" elements to make up the programme—meteors, so to speak, which light up the sky more or less strangely, more or less attractively, of this dull period of decadence in creative musical art. These were the four selections:

Goldmark—Overture, "Prometheus."
Sgambati—Concerto for Pianoforte and Orchestra, in G-minor, op. 15.
Moszknowski—Suite in F (first, second, third and fifth movements).
Wagner—"Ride of the Valkyries."
Soloist, Hiram G. Tucker.

Goldmark's concert overture, which he names "Prometheus," — why, from a single hearing, it is hard to tell,—is certainly a brilliant piece of orchestration, full of sombre, lonely, wild suggestion, full of galling sense of wrong, of gnawing agony, of fevered restlessness, of fierce defiance as from a soul conscious of a power within which neither Jove nor the three Fates can long ignore. The music waxes violent at times with sudden sweeping outbursts of a heroic and vindictive will, while its fury is occasionally soothed by a sweet, melodious theme, as noticeably, soon after the stormy introduction, that heard for a moment first from the oboe, then from the clarinet, then after a relapse for some time into the intricate, confused, commingling and wrestling of all the instruments, in a more feeling and persuasive repetition from the 'cellos. There are some grandiose effects; none more striking than that soon after the deep and sombre opening (which begins with the conventional rumbling of drums and double basses), where a succession of great chords, mainly from the strings, is answered by still bolder, sterner chords from the brass. They smite with a gigantic energy, worthy of old Handel. But, as the overture proceeds, the tone-mass seems to tear itself to pieces; there is more of force and main strength than there is of perceptible meaning. The one fact clear about it is a very uncomfortable state of mind and body. A gigantic personage seems to lie nailed down upon a bed of pain, and raging, roaring for deliverance, while the play of the smaller and brighter instruments which enliven and diversify the rocky monotony and grandeur of the main central mass seem like the hoots and shouts of a mischievous and heartless crowd of boys trying to make fun of the helpless sufferer. That the work is clear or beautiful as a whole we could not feel. But it is gorgeous in tone-color, is sustained in energy, and is put together with great skill. It is free from the cloying, sentimental heaviness we feel in the same composer's overture to "Sakuntala." We have perhaps come unconsciously nearer than we were aware to the poetic intention of this "Prometheus" overture in describing the impressions which it made upon us, since we find that an inscription on the score points to the "Prometheus Bound" of Æschylus. A second hearing of this new work to Boston ears might yield a clearer and more satisfactory outline. The performance seemed to do the utmost justice to the music.

The other work heard publicly for the first time here (although it had once been played, or as it were rehearsed semi-publicly by Mr. Tucker with a small orchestra in Mr. Lang's concerto concerts), the concerto by Sgambati, Liszt's Italian foster-child in music, seemed to us to lack charm and meaning proportionate to so ambitious, so elaborate and strenuous an effort. The orchestral scoring is very full, all is laid out on a broad scale, there is a deal of fitful energy displayed in it, with a wealth of fiery, irrepressible accompaniment (if it be accompaniment and not principal) which almost covers up the brilliantly written part for the piano; nor could we see that any tempering on the part of the conductor could have helped the matter, as for that. The prevailing expression of the whole long first movement (*moderato maestoso*) is sombre and depressing rather than majestic; the orchestra almost always occupies the whole stage; the pianist makes startling brilliant entrances from time to time, besides having two elaborate cadenzas in the course of the movement; but although strong Mr. Tucker put forth his full strength with clean and faultless technique, and sincere absorption in the task, the effort, as a solo performance, as an instance of virtuosity in the better sense, was not as telling as it would have been in any of the better known concertos. The immense enterprise and strain of this first movement (we speak of the composition) seemed to us like trying to carry the kingdom of heaven by storm. Prometheus-like again! But has it the Promethean spark? The work seemed so overdone that we could not help thinking of, "The zeal of thine house has eaten me up." The short middle movement, the *Romanza*, was a relief. There was beauty and consistent meaning. We doubt not every musical listener would have been glad of more such. The finale, *Allegro animato*, in G major, is again very elaborate, but lighter, brighter, with a more clear thematic and melodious intention throughout, than the first movement. It raised the spirits of the audience, while it was the most effective part for Mr. Tucker, who surpassed his record in the general excellence of his performance. We should have said that the Lisztian influence is unmistakable throughout the composition, especially the first movement. Suggestions, too, of other composers did not escape attention. The very first entrance of the pianoforte, imposing and commanding, a series of rapid open octaves, followed by strong, solid full chords, seems to show a thought of stepping in like Beethoven!

The most pleasing and really musical number of the programme was the first Suite by Moszkowski. It is very ingenious, and in fact felicitous, light music on the whole. But it abounds in fascinating surprises, some of them really beautiful, and revealing the individualities of various instruments in a delightful manner. Each steps to the foreground with a grace all its own and very winning. The first movement, *Allegro molto e brioso*, is indeed full of *brio*, of irrepressible vivacity, exceedingly rapid in its persistent carrying through to a great length of its uniformly crisp staccato three-four measure, relieved by charming instrumental combinations and worked out with rare and delicate finesse. It is not, like the old suites, made up of a series of quaint old dances all in the same key; it is simply a succession of so many modern pieces, or movements, with a good family relationship running through them. The swift three-four motion has a whirling triplet effect, almost that of a Tarantella.

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The now familiar "Walkyren-Ritt" of Wagner takes hold on the imagination of the sensation-seekers by its strangeness and its wildness, the sense it gives of vast distances, the rush and gallop of the snorting steeds, the over-shadowing clouds and storm, and the ringing, penetrating "hoy-a-to-hos" of the Walhalla hoydens (we get our idea of them from Wagner's music), with their hideous discord of the *sharp fifth* (an interval also employed by Gounod for the last trump in the judgment scene of his "Mors et Vita"); and in spite of much cacophony, and endless repetition of a persistent empty phrase, it seems as good as music to those who care less for music than for a good strong melodramatic bit of tone-painting. To such listeners real music has grown conventional and o'er-familiar and they crave something new and startling; something phenomenal, one of the meteors which only flourish in a decadence period of art.

J. S. D.

The programme for the fifth concert next Saturday night includes Gade's overture, "Os sian," a scherzo capriccioso by Dvorak, and Mendelssohn's "Scotch" symphony, with an aria and songs which Mrs. Walter C. Wyman will sing.

TUESDAY, [illegible]

THE ADAMOWSKI QUARTETTE.

The first subscription concert given this season by the Adamowski Quartette took place last evening at Steinert Hall. The programme was as follows:

Quartette in D minor, No. 11, op. 76...Haydn
(*a*) Cradle Song.....Fitzenhagen
(*b*) Theme and variations (for four 'cellos).....Klingel
(First time in Boston.)
Quartette in C major, op. 61.....Dvorak

This quartette is now made up of Messrs. T. Adamowski, first violin; Moldauer, second violin; Zach, viola, and J. Adamowski, 'cello. In the ensemble there is still something lacking, both in quality of tone and in the playing of sustained passages; there is an evident nervousness which is impatient with andantes, and in reckless scherzos and impassioned allegros the quartette is at its best.

Of the novelties upon the programme of the first concert, the piece of Klingel played by Messrs. J. Adamowski, Schulz, Campanari and Mingels is ingenious enough so far as the variations are concerned; but it is not a pleasing composition to listen to, and the playing of it was not beyond reproach, particularly in the matter of intonation. The Dvorak Quartette is a disappointing work. In it Dvorak beats about the bush and secures but little game. The opening allegro is built upon a grand scale and suggests an orchestra; with orchestral colors it might be effective: as it is, it is long-winded and wearisome. The andante is vague, each player apparently following a path which leaves him far from human habitations. The scherzo is the best made and most interesting of the four movements, the finale being merely a perfunctory conclusion of the whole matter.

BOSTON HERALD.

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T. ADAMOWSKI, 1st Violin. MAX ZACH, Viola.

A. MOLDAUER, 2d Violin. J. ADAMOWSKI, Violoncello.

::: THIRD SEASON. :::

FIRST SUBSCRIPTION CONCERT

IN

STEINERT HALL.

THE SECOND AND THIRD CONCERT OF THE SERIES WILL BE GIVEN ON MONDAY

EVENINGS, DECEMBER 1st, 1890. AND JANUARY 5th, 1891.

[34]

BOSTON HERALD.

MONDAY, NOVEMBER 3, 1890.

THE MUSIC HALL "POP."

The managers of the Music Hall "Pops" hit upon a very strong combination of attractions for last evening's concert, and called out another big audience by their offerings. The talent engaged for the third of this series of entertainments included Miss Pauline Hall; the Imperial quartet—Mr. W. A. Cole, Mr. P. H. Foley, Sig. Carlo Carolotto, Mr. Walter Vreeland—in performances on mandolins and guitars; Mr. Frank E. Partridge, cornet soloist; Mr. Harry C. Daggett, pianist; Baldwin's Cadet band. J. Thomas Baldwin, conductor.

Miss Hall has always been a favorite with Boston audiences, and she had further evidence of this fact in the reception she got upon making her appearance for her first number. She was in good voice, and gave great pleasure to her audience by her singing of a song from Czibulka's "Amorita," and the song "Memory," by Frederick Kelly, recalls following each of her appearances.

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Boston Transcript

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Boston Post

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(*a*) Cradle Song . . . . . Fitzenhagen
(*b*) Theme and variations (for four 'cellos) . . . . . Klingel
(First time in Boston.)
Quartette in C major, op. 61 . . . . . Dvorak

This quartette is now made up of Messrs. T. Adamowski, first violin; Moldauer, second violin; Zach, viola, and J. Adamowski, 'cello. In the ensemble there is still something lacking, both in quality of tone and in the playing of sustained passages; there is an evident nervousness which is impatient with andantes, and in reckless scherzos and impassioned allegros the quartette is at its best.

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T. ADAMOWSKI, 1st Violin. MAX ZACH, Viola.

A. MOLDAUER, 2d Violin. J. ADAMOWSKI, Violoncello.

::: THIRD SEASON. :::

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IN

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Wagner—"Ride of the Valkyries."
Soloist, Hiram G. Tucker.

Goldmark's concert overture, which he names "Prometheus,"—why, from a single hearing, it is hard to tell,—is certainly a brilliant piece of orchestration, full of sombre, lonely, wild suggestion, full of galling sense of wrong, of gnawing agony, of fevered restlessness, of fierce defiance as from a soul conscious of a power within which neither Jove nor the three Fates can long ignore. The music waxes violent at times with sudden sweeping outbursts of a heroic and vindictive will, while its fury is occasionally soothed by a sweet, melodious theme, as noticeably, soon after the stormy introduction, that heard for a moment first from the oboe, then from the clarinet, then after a relapse for some time into the intricate, confused, commingling and wrestling of all the instruments, in a more feeling and persuasive repetition from the 'cellos. There are some grandiose effects; none more striking than that soon after the deep and sombre opening (which begins with the conventional rumbling of drums and double basses), where a succession of great chords, mainly from the strings, is answered by still bolder, sterner chords from the brass. They smite with a gigantic energy, worthy of old Handel. But, as the overture proceeds, the tone-mass seems to tear itself to pieces; there is more of force and main strength than there is of perceptible meaning. The one fact clear about it is a very uncomfortable state of mind and body. A gigantic personage seems to lie nailed down upon a bed of pain, and raging, roaring for deliverance, while the play of the smaller and brighter instruments which enliven and diversify the rocky monotony and grandeur of the main central mass seem like the hoots and shouts of a mischievous and

[illegible] to lend [illegible] to the first note of each phrase, making of the whole a very piquant, pretty movement, light enough for any ballet, but full of charm. The third movement is a theme of cheerful sobriety, but really beautiful, with eight interesting and extremely clever variations. Two of these are particularly attractive: First, the flute variation, running in fine thirty-second divisions, executed to marvellous perfection by M. Molé; the other, which follows in perfect contrast, the thoughtful and impassioned Hungarian *Andante*, interrupted by a rapid transformation of the theme. This, we thought, upon the whole, the most original and most characterful movement of the whole suite. The last of the variations brings back the original theme, with a renewed interest in the modified manner of presentation. The fourth movement, *Intermezzo*, was wisely enough omitted, probably on account of the great length of the whole work. Finally, a *Perpetuum mobile*, in which the rapid and persistent figuration of the motive is kept up by all the instruments, together or in turn, to the breathless astonishment of the listener. It is a better *moto perpetuo* than the Paganini solo, which we heard given lately by the "four and twenty fiddlers all in a row."

The now familiar "Walkyren-Ritt" of Wagner takes hold on the imagination of the sensation-seekers by its strangeness and its wildness, the sense it gives of vast distances, the rush and gallop of the snorting steeds, the over-shadowing clouds and storm, and the ringing, penetrating "hoy-a-to-hos" of the Walhalla hoydens (we get our idea of them from Wagner's music), with their hideous discord of the *sharp fifth* (an interval also employed by Gounod for the last trump in the judgment scene of his "Mors et Vita"); and in spite of much cacophony, and endless repetition of a persistent empty phrase, it seems as good as music to those who care less for music than for a good strong melodramatic bit of tone-painting. To such listeners real music has grown conventional and o'er-familiar and they crave something new and startling; something phenomenal, one of the meteors which only flourish in a decadence period of art.

J. S. D.

The programme for the fifth concert next Saturday night includes Gade's overture, "Ossian," a scherzo capriccioso by Dvorak, and Mendelssohn's "Scotch" symphony, with an aria and songs which Mrs. Walter C. Wyman will sing.

THE ADAMOWSKI QUARTETTE.

The first subscription concert given this season by the Adamowski Quartette took place last evening at Steinert Hall. The programme was as follows:

Quartette in D minor, No. 11, op. 76 . . Haydn
(a) Cradle Song . . . . . Fitzenhagen
(b) Theme and variations (for four 'cellos) . . . . . Klingel
(First time in Boston.)
Quartette in C major, op. 61 . . . . . Dvorak

This quartette is now made up of Messrs. T. Adamowski, first violin; Moldauer, second violin; Zach, viola, and J. Adamowski, 'cello. In the ensemble there is still something lacking, both in quality of tone and in the playing of sustained passages; there is an evident nervousness which is impatient with andantes, and in reckless scherzos and impassioned allegros the quartette is at its best.

Of the novelties upon the programme of the first concert, the piece of Klingel played by Messrs. J. Adamowski, Schulz, Campanari and Mingels is ingenious enough so far as the variations are concerned; but it is not a pleasing composition to listen to, and the playing of it was not beyond reproach, particularly in the matter of intonation. The Dvorak Quartette is a disappointing work. In it Dvorak beats about the bush and secures but little game. The opening allegro is built upon a grand scale and suggests an orchestra; with orchestral colors it might be effective; as it is, it is long-winded and wearisome. The andante is vague, each player apparently following a path which leaves him far from human habitations. The scherzo is the best made and most interesting of the four movements, the finale being merely a perfunctory conclusion of the whole matter.

BOSTON HERALD.

TUESDAY, NOVEMBER 4, 1890.

The first of the Adamowski string quartet concerts, at Steinert Hall, last evening, was an unqualified artistic success, and the thoroughly good work done by Mr. Adamowski and his associate players was enjoyed by a large and brilliant audience.

Boston Daily Traveller

MONDAY, NOVEMBER 3, 1890.

Symphony Concert — A Modern Programme.

[illegible] the Steinert Hall "Pops" hit every strong combination of attraction at last evening's concert, and called out a generous audience by their offerings. The talent engaged for the third of this series of entertainments included Miss Pauline Daly, the Imperial quartet—Mr. W. A. Cole, Sig. P. H. Foley, Sig. Carlo Carciotto, Mr. Walter Vecchione in performances on mandolins and guitars; Mr. Frank E. Partridge, cornet soloist; Mr. Harry C. Daggett, pianist; and Gilmore's Cadet band, J. Thomas Baldwin, conductor.

Miss Daly has always been a favorite with Boston audiences, and she had further evidence of this fact in the reception she got upon making her appearance for her first number. She was in good voice, and gave great pleasure to her audience by her singing of a song from Czibulka's "Amorita," and the song "Memory," by Frederick Kelly, readily following each of her appearances.

Sir. J. Thomas Baldwin enjoys a popularity with local audiences which is but a just tribute to his untiring efforts to maintain and elevate the standing of the organization with which he has been identified for so many years. He has made the Cadet band a standard for military bands in this section of the country, and the playing of the men of his organization last evening merited the highest praise. His own "Waltz King" concert waltz took easy prominence in the enjoyable features of the programme, and among the many other notable features for the band were an "Ermiuie" selection, the great "Coronation" march from the "Prophet," Lange's "Idyll," called "Pure as Snow," and the "Tell" and "Raymond" overtures.

The Imperial quartet and Sig. Carciotto gave delight to their audience by the musical numbers they contributed, and Mr. Partridge played Levy's cornet solo, "Facile," with admirable effect.

he was obliged to rise in his seat and bow an acknowledgment to loud plaudits. "The Ride of the Walkürles" was very vivid.

a grace all its own and very winning. The first movement, *Allegro molto e brioso*, is indeed full of *brio*, of irrepressible vivacity, exceedingly rapid in its persistent carrying through to a great length of its uniformly crisp staccato three-four measure, relieved by charming instrumental combinations and worked out with rare and delicate finesse. It is not, like the old suites, made up of a series of quaint old dances all in the same key; it is simply a succession of so many modern pieces, or movements, with a good family relationship running through them. The swift three-four motion has a whirling triplet effect, almost that of a tarantella.

STEINERT HALL.

FIRST CONCERT.

MONDAY EVENING, NOVEMBER 3, AT 8.

PROGRAMME.

QUARTET IN D MINOR, No. 11, op. 76. — HAYDN
ALLEGRO.—ANDANTE E PIU TOSTO ALLEGRETTO.—MENUETTO (ALLEGRO MA NON TROPPO.)—FINALE, VIVACE ASSAI.

a) WIEGENLIED. — FITZENHAGEN

b) THEME AND VARIATIONS. — KLINGEL
(FOR FOUR 'CELLI.)
(FIRST TIME IN BOSTON.)
MR. J. ADAMOWSKI.
MR. LEO SHULZ.
MR. G. CAMPANARI.
MR. H. MINGELS.

QUARTET IN C MAJOR, op. 61. — DVORÁK
ALLEGRO.—ANDANTE.—SCHERZO (ALLEGRO VIVO).—FINALE (VIVACE.)
(FIRST TIME IN BOSTON.)

HAYDN ordained that the quartet, like the sonata and the symphony, should consist of four fixed movements, and as has been prettily said: "It was his inexhaustibly fertile invention and his freedom in the treatment of form, which nourished and developed the germ of this chamber music until it bore the most beautiful blossom of German musical art." It was Mozart that added strength and elegance to the form designed and winsomely illustrated by Haydn. That Haydn profited by Mozart's style is apparent in his later quartets, of which the one in D minor, op. 76, is an excellent illustration. The quartets of op. 75 and 76, were written after Hadyn's return to beloved Esterhaz from his second London visit, prior to the composition of the "Creation." The following lines of description of the D minor quartet are compiled: This quartet is one of Hadyn's most vigorous compositions for string instruments. There are three others in the same key, op. 9, No. 4; op. 42, (one quartet); op. 56, No. 2; but amateurs will at once recognize the quartet introduced this evening by the principal theme of the *allegro*, which breathes the very spirit of Mozart, and is a striking example of the influence exercised over Haydn by that great genius. The *andante*—a sort of variation movement—is pure Haydn throughout, as would naturally be expected from its graceful theme. The *menuetto*—a 'canon perpetual, on the octave,' is based on an energetic subject, possibly suggested by a similar movement in Mozart's C minor quintet; but in the *trio*—unlike Mozart, whose *trio* in the same quintet is another canon, answered 'by inversion'—Haydn drops the scholastic, doubtless for the sake of variety. In the *finale*—a thoroughly genial movement, founded on a melody as suggestive of contrapuntal treatment as it is intrinsically unpretending—Haydn is again entirely himself. Both divisions are repeated. It is then further developed till we arrive at a half close on the dominant of F, the relative major, in which key we are introduced to the leading counter theme, followed by a subsidiary which brings the opening section to an end. Upon these materials the *finale* is mainly constructed. (*First performance at Adamowski Concerts.*)

Fitzenhagen is a teacher of the violoncello at the Imperial Conservatory, Moscow.

The Theme and Variations, unlike the gentle song by Fitzenhagen has more than a melodic value. It is one of the few scholarly and musicianly compositions for four violoncellos in the modern repertory. The theme is well adapted to treatment and the composer's use of the variation form is both learned and interesting. Klingel is accounted one of the first violoncello virtuosos of the period. He is instructor at the Leipzig Conservatory, and Violoncello leader of the Gewandhaus orchestra.

The quartet last on the programme to-day is one of the few pieces of chamber music by Dvorák which have not had a previous hearing in Boston. Owing to the inaccessibility of a score a sketch of the work could not be prepared.

[35]

BOSTON DAILY ADVERTISER
Established 1813.
TUESDAY MORNING, NOV. 3, 1890.

MUSICAL MATTERS.

The Symphony Concert—Two New Works —Tucker as Soloist.

As we had two symphonies in the programme of the previous week, the average was restored by having none at all in the concert of Saturday. The programme was, however, so interesting from beginning to end (even if one of the new works was disappointing as music) that it would be hypercritical to quarrel with its make-up. In fact, one may rejoice that the conservatism which has marked many of the concerts of recent years, and which has often been criticised in these columns, is disappearing, and that Boston is beginning to bear its quota of musical novelties. It may be that some of these novelties do not take rank with the standard and classical works, yet none the less it is a good thing that they are on the programmes, for without comparisons there could be no musical growth, and we should fossilize into unending repetitions of the German masterpieces.

The above statement owes its origin and justification to the works, both new to Boston, of Goldmark and Sgambati which began the concert. Goldmark's overture, entitled "Prometheus," is not comparable to the true dramatic overtures such as Beethoven established, yet it is superior to Beethoven's overture on this very subject, in which the master for once left the dramatic style and used the classical (sonata movement) form as established by Mozart. Beethoven's "Prometheus" overture was but an easy prelude to his weakest large work (except "The Battle of Vittoria") while Goldmark presents the Hellenic myth with all the breadth of a symphonic poem. Not always does it possess Greek stateliness, but it gives many phrases which have a theatrical flavor, which are intensified by brusque contrasts. Goldmark is always successful in his use of the wood wind, and the opening phrases of this division of the orchestra were dignified and expressive. There is a sufficient display of learning too, and some very good counterpoint is contrasted with some massive homophonic work. The fact that the finale has a great deal of flute, oboe, and clarinet ecstasy, leads the auditor to the conclusion that it pictures the Titan unbound, and this impression is borne out by the triumphant fanfares of the brasses at the close. The work can be pronounced, even on a first hearing, as a trifle sensational and turgid at times, but also interesting in treatment and tone-color, and not so chaotic as many great orchestral numbers of the modern school.

Not quite so much can be said, at least for a first impression, of the piano concerto by Sgambati, which out-Herods Herod in its chase after the most incoherent mode of expression; it is music with "all modern improvements." It gives an enormous preponderance to the orchestra, and the opening *tutti* is extremely long, embarrassingly so for the pianist, who is obliged to sit either in listless apathy or in earnest reverence, as in the two piano concertos of Chopin. But the resemblance ends there; if Chopin sins in making the piano altogether too prominent, Sgambati errs in exactly the opposite direction, and the heavy orchestration swallows the piano part almost completely. Mr. Hiram G. Tucker plunged like a second Marcus Curtius into this tonal gulf, but no one was benefited, as by the Roman sacrifice, on the contrary, the unequal contest awakened an uneasy sense of pity which was not akin to enjoyment. Mr. Tucker did all that seemed possible with the part, and played with power and steadiness, his breadth in octave work, and all wrist action, being commendable. There were some good thoughts in the rambling work, as for example the augmentation of the piano figures by the woodwind, the ecstatic phrases of the second movement (the best part of the work—and the briefest), and the brilliant end of the finale, which was clearly played both by pianist and orchestra, but on the whole the Italian composer has evidently followed the ignis fatuus of Liszt into the swamp of vagueness and rhapsody. Wagner has something to answer for in advocating that freedom of modulation which he called "swimming in a sea of tone!" for Liszt barely escaped after he plunged in, and many of the lesser followers have drowned in it. Both works described above were well played by the orchestra, and the reading given by Mr. Nikisch was excellent enough to bring order out of what might have been musical chaos.

Not quite such a perfect standard was to be discovered in the Moszkowski Suite, although it was by no means poorly played; but I have heard the soloists, who so frequently come to the surface in this work, do better. Mr. Molé's flute solo evoked a storm of applause, yet it was not as equally performed as he has given it. The variation, with the theme in the violins, and the "Perpetuum Mobile" of the finale were excellent. Then came the "Walküren-Ritt," and obliterated the musical *bonbon* of Moszkowski. It received a thrilling performance—as fine as any it has ever had in Boston. Among all the musical horse-back rides, Berlioz's "Ride to Hades," Raff's spectre gallop in the finale of the "Lenore" symphony, or the ghostly hunt in "Im Walde," there is none so graphic, so powerful as this. What a whinneying and neighing! What cries of wild exaltation! Had Wagner left us nothing but this it would still be enough to establish his title to fame. And with this the most modern of programmes came to an end, and the auditor, after riding the horses of the war maidens through the skies, came again to earth and sought the more prosaic horse cars.

LOUIS C. ELSON.

Boston Journal.
TUESDAY MORNING, NOV. 4, 1890.

The Adamowski Quartette.

The first of the concerts announced by the Adamowski Quartette was given last evening at Steinert Hall. There was only a fair-sized audience in attendance, but it included some of the most prominent musicians of the city. The high reputation of the quartette was fully sustained in their rendition of the programme, which was as follows: Quartette in D minor, No. 11, op. 76, Hayden; Wiegenlied, Fitzenhogen; theme and variations (for four 'celli), Klingel; quartette in C major, op. 61, Dvorak. The number for four 'celli was a novelty (being heard in Boston for the first time), and was well received. The second concert will be given Dec. 1.

THE REGISTER.
NEW HAVEN, CONN.
SUNDAY, NOVEMBER 2.
Hyperion Theater.....NIKISCH
The Great Musical Events of the Year.
Boston Symphony Orchestra
MR. ARTHUR NIKISCH..CONDUCTOR.
WITH ASSISTANCE OF
Distinguished Solo Artists.
FOUR GRAND CONCERTS.
On the evenings of November 10th, December 8th, January 12th and February 23d.
Season tickets, with Reserved Seats for the four concerts, $5, now on sale at M. STEINERT SONS' Music Store, 777 Chapel St.
n2 1su3d C. A. ELLIS, MANAGER.

The rapid growth of the appreciation of fine music in this country is nowhere more noticeable than in the wonderful success in recent seasons of the Boston Symphony orchestra. No better illustration could be found of the fact that the American public demand the best, and when that is offered is ever ready to give it abundant support. The Boston orchestra as is well known is a permanent organization. It was organized ten years ago and was modeled virtually after the famous orchestra of the Imperial Opera of Vienna, except that its financial support comes not from the government, but from an individual. During its ten years existence much work has been done to win success in the best sense of the word. All other considerations were made by its founder secondary to that of securing the highest artistic excellence.

The best performers to be engaged were gathered from the musical centers of the world—the orchestra has been trained by famous conductors who had before won high reputation abroad, and to-day it is the opinion of competent judges that the Boston Symphony Orchestra is excelled by no similar organization in the world and equalled only by one or two. New Haven music lovers are to have the opportunity of hearing four concerts at the Hyperion theater during the season by this orchestra under the direction of Mr. Arthur Nikish. The dates have already been made known and the sale of season tickets is now in progress at Steinert's music store.

Boston Daily Globe.
TUESDAY, NOV. 4.

Adamowski Appreciated.

The first of a series of Monday night subscription concerts by the Adamowski quartet was given in Steinert Hall last evening to an appreciative audience. This is the third season of these concerts, and they have come to be looked forward to with considerable pleasure by the local musical public. The quartet consists of T. Adamowski, first violin; A. Moldauer, second violin; Max Zach, viola; J. Adamowsky, violoncello. It is quite unnecessary to state that these playing of such artists as these was thoroughly enjoyable. Following was last evening's programme: Quartet in D minor, No. 11, op, 76, Haydn; Wiegenlied, Fitzenhagen; theme and variations, Klingel; quartet in C minor, op. 61, Dvorak. The last two numbers were given their first Boston hearing. The theme and variations for four celli was performed by Messrs. Adamowski, Shulz, Campanari and Mingels.

THE REGISTER.
NEW HAVEN
TUESDAY, NOVEMBER 4.
Hyperion Theater.....NIKISCH
The Great Musical Events of the Year.
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n2 1su3d C. A. ELLIS, MANAGER.

The Boston Symphony orchestra, one of the finest musical organizations in the country, will be in the Hyperion next Monday night. There is a great deal of pleasure in store for the big audience who heartily welcome the return of this fine orchestra.

Boston Transcript
TUESDAY, NOVEMBER 4, 1890.

The Adamowski Quartet.

The Adamowski Quartet gave the first subscription concert of its current season in Steinert Hall on Monday evening. The audience was composed of representative music lovers who followed with interest the works given by the quartet and responded with discriminating applause. The prorgamme was as follows:

Quartet in D minor, No. 11, op. 76.....Haydn
Selections for four 'celli—
Wiegenlied.....Fitzenhagen
Theme and variation.....Klingel
Quartet in C major, op. 61.....Dvorak

The quartet is composed of Messrs. T. Adamowski, first violin; A. Moldauer, second violin; Max Zach, viola; and Joseph Adamowski, 'cello. It's playing of allegro passages was particularly good. In andante movements the same excellence is not maintained, but throughout its work is gratifying to the lover of chamber music. Haydn's quartet was played with exquisite shadings, the dainty grace of the allegro being fully brought out, while the andante movement was played with great feeling. The crecendos and diminuendos of the menuetto were given with excellent effect and the finale was played with all the necessary brilliancy. Selections for four 'celli were played by Messrs. Joseph Adamowski, Leo Schulz, G. Campanari and H. Mingels. The cradle song by Fitzenhagen (teacher of the violoncello at the Imperial Conservatory, Moscow) was given with great tenderness. Klingel, the composer of the second 'cello quartet, is an instructor at the Leipzig Conservatory, first violoncello in the Gewandhaus Orchestra and a member of the Brodzky Quartet. Some of his 'cello concertos have been played here before, but this was the first hearing which the work under notice had received in America. It is an extremely brilliant composition, but probably not as pleasing to the average concert goer as the song by Fitzenhagen. It was given with all the required dash. Joseph Adamowski played the leading 'cello and added to the success which he had achieved by his artistic performances in the Haydn quartet. He is a true artist, and his execution of the variations, where he was forced into the highest register of his instrument, was one of the best things of the evening. Dvorak's quartet, also a novelty, proved disappointing. The andante is charming, and the gloomy theme, which is played by the viola, was given with great expression by Mr. Zach. Much credit should be awarded Mr. T. Adamowski for the artistic success of the evening. He played the first violin with his well-known brilliancy, and his energy strongly inspired his associates in their work.

The remaining concerts of the series will be given in the same hall, Monday evenings, Dec. 1 and Jan. 5.

Boston Daily Traveller
TUESDAY, NOVEMBER 4, 1890.

ADAMOWSKI QUARTET.

The clientelle of the Adamowski quartet is a loyal one, and, even under circumstances that are trying, remains faithful; for notwithstanding Mr. Baermann's concert, there was a charming audience at Steinert Hall to hear the initial concert of its third season. Mr. Max Zach is the viola player of the quartet, otherwise the group is the same as ast year. The change is in every way commendable, as Mr. Zach has a rich tone, and is a good quartet player. Mr. Adamowski's programme possessed a good share of novelty; after Haydn's D minor quartet, the best known one in the key, came two pieces for the unusual combination of four violincellos, namely, a slumber song by Fitzenhagen and a theme and variations by Klengel. The first is a simple melody, harmonized, and is interesting; the Klengel piece is of more musical value, for although bizarre in its harmonies, it is ably written, the variations being clever in treatment and extremely effective. The players were Messrs. T. Adamowski, Schultz, Campanari and Mingels. Their performance showed the effect of careful rehearsal. The Dvorák quartet was played for the first time here. It is a strange work, not especially Bohemian, not especially musical, at least, so it appears after a single hearing. The composer's fondness for freqdent modulations and abrupt rhythmic changes is apparent in every movement, and also his picturesque striving, but the result is not an harmonious, well-balanced whole, although there are frequent bits of melody that charm. The impression a first performance leaves is disturbing. The playing of the quartet at the concert had both style and spirit, and augurs an even better ensemble as the season develops.

Boston Daily Traveller
THURSDAY, NOVEMBER 6, 1890.

The Symphony Orchestra will play this week at rehearsal and concert: Overture, "Ossian," Gade; aria from "Sappho," Gounod (Mr. W. C. Wyman); scherzo capriccioso, op 66, Dvorák; songs with piano: Symphony, "Scotch," Mendelssohn.

For the second concert in the Sanders Theatre, Cambridge, course by the Boston Symphony Orchestra tonight the programme is: Symphony No. 4, Beethoven; prelude, "Lohengrin," Wagner; rondo capriccioso for violin, Saint-Saens; Danse Macabre, Saint-Saens; Wedding March, Mendelssohn. Mr. T. Adamowski will be the violinist.

The fourth Sunday Popular Concert at the Music Hall next Sunday will have for leading attraction the great Italian tenor, Sig. Campanini, who makes his first appearance in Boston for some time. The [illegible] band, Francis Fisher, and the [illegible] will also take part in the programme.

Boston Post
FRIDAY MORNING, NOV. 7, 1890

MUSIC.

THE SYMPHONY ORCHESTRA AT CAMBRIDGE.

The second of the concerts given by the Symphony Orchestra at Sanders Theatre, Cambridge, took place last evening. The programme was as follows:

Symphony in B flat, No. 4.....Beethoven
Prelude, "Lohengrin".....Wagner
Rondo Capriccioso, for violin.....Saint-Saëns
Mr. T. Adamowski.
Danse Macabre.....Saint-Saëns
Wedding March.....Mendelssohn.

Beethoven had already sketched the symphony in C minor when the idea of the one in B flat presented itself to him, and he immediately worked upon it. Though it comes after the "Heroic", and precedes the fifth, in style it is closer to the second than to its great neighbors: and certain Germans of the ultra modern school are inclined to contemn it, as Nohl, who claims that in spite of the charm of melody and grace of rhythm, the symphony does not reach the hearer's mind "because it does not present any new and powerful idea." But the hearer is more likely to say with Schumann that the symphony of Beethoven which has been last heard seems the greatest, whether it was the first or the ninth. Indeed, this symphony in question had made a deep impression upon Schumann; he often refers to it in his criticisms, and curiously enough he generally speaks of it as "humorous music." Giving the names of the muses to the symphonies, he dubs the fourth "Thalia," and he finds in the adagio that the figure in the bass is the perfect image of *Falstaff*, a whimsical idea worthy of Johannes Kreisler himself. As for the real and many beauties of the work, nothing new can be said about them. Berlioz has summed up the whole matter, and his was the court of last resort.

The performance of the symphony was excellent. Take, for instance, an apparently simple passage in the first allegro; it is an example of uniform rhythm where the crescendo of the ascending progression increases the "weight" of sound so that "the tempo will overflow the measure," and the degree of fulness will surpass the degree of sostenuto demanded by the composer: a famous passage often referred to by writers on the art of directing. Mr. Nikisch exercised the greatest care, and the result was beauty instead of confusion, and it is seldom that the passage referred to is not butchered by careless or ignorant conductors. In his direction of adagios and allegros, Mr. Nikisch is evidently governed by the theories of Wagner, who claimed that an allegro of Beethoven was dominated by a fundamental melody which was hinted at in the adagio which preceded; hence in such an allegro there should be a greater elasticity in treatment, while the allegros of Mozart and Haydn, which are full of a saturnalian joy, cannot be played too fast. Mr. Nikisch accepts the first statement; he denies, at least by overt act, the latter.

Saint-Saëns has written the ablest defence of the right of the "symphonic poem" to take the place of the symphony, and he has intensified the force of his argument by composing the "Danse Macabre" and "Phaëton." The "Danse Macabre," a musical illustration of the wild poetry of Cazalis, is certainly a most remarkable composition; it is strong from both the musical and dramatic standpoints; and the fine taste which characterizes his works saves him in this "pictorial" music from a realism which is but rank vulgarity. Hanslick has spoken of the irony of Saint-Saëns with which he regards his handiwork, which prevents him from exaggeration and from falling down and worshipping his own creation. Perhaps after all a composer should not too thoroughly believe in himself. Better the ironical self-examination of Saint-Saëns than the implicit faith of Gounod in his own greatness.

Although the "Danse Macabre" was finely played, it was not warmly applauded by the audience; nor for that matter was the symphony received with much enthusiasm. The "Lohengrin Prelude" and the violin playing of Mr. Adamowski met with great favor. The "Prelude," as given by the orchestra last evening, was certainly most effective, the feature of the concert. Mr. Adamowski gave upon the whole a very respectable performance of the "Rondo" by Saint-Saëns.

The next concert will take place the evening of Dec. 4.

PHILIP HALE.

Boston Daily Globe.
FRIDAY, NOV. 7.

Symphony Players in Cambridge.

Cambridge people were delighted with the second concert of the Boston symphony orchestra yesterday evening, in the Sanders Theatre. The place is admirable in its acoustic properties, and the beauties of programme and performance could hardly have been made obvious more clearly. Mr. Adamowski performed a rondo by Saint Saens in his best manner, and Mr. Nikisch and his musicians were heard to singular advantage in Beethoven's Fourth Symphony, the prelude to "Lohengrin;" Saint Saens' "Danse Macabre," and Mendelssohn's "Wedding March."

Record Philadelphia, Pa.
Date 11/4

There is a heavy subscription sale for the Boston Symphony Orchestra's series of concerts. This organization has completely usurped the place in the estimation of Philadelphia concert-goers once held by the Thomas Orchestra.

Election returns will be read this evening at the National and the Central Theatres. At the latter house the performance will not begin until 9 o'clock P. M.

Clipping from
No. American, Phil., Pa.
Date 11/3

The sale of tickets for the season of six symphony concerts to be given at the Academy of Music by Mr. Nikisch's orchestra will begin to-day at 1119 Chestnut street. As the pressure for good places is sure to be great, early application should be made to avoid disappointment. It is announced that among other eminent artists who have been engaged to take part in these concerts are Mlle. Clementine de Vere, the brilliant soprano [illegible] Mme. Amalie Joachim, the famous contralto violinist.

[35]

BOSTON DAILY ADVERTISER
Established 1813.
MONDAY MORNING, NOV. 3, 1890.

MUSICAL MATTERS.

The Symphony Concert—Two New Works —Tucker as Soloist.

As we had two symphonies in the programme of the previous week, the average was restored by having none at all in the concert of Saturday. The programme was, however, so interesting from beginning to end (even if one of the new works was disappointing as music) that it would be hypercritical to quarrel with its make-up. In fact, one may rejoice that the conservatism which has marked many of the concerts of recent years, and which has often been criticised in these columns, is disappearing, and that Boston is beginning to hear its quota of musical novelties. It may be that some of these novelties do not take rank with the standard and classical works, yet none the less it is a good thing that they are on the programmes, for without comparisons there could be no musical growth, and we should fossilize into unending repetitions of the German masterpieces.

The above statement owes its origin and justification to the works, both new to Boston, of Goldmark and Sgambati which began the concert. Goldmark's overture, entitled "Prometheus," is not comparable to the true dramatic overtures such as Beethoven established, yet it is superior to Beethoven's overture on this very subject, in which the master for once left the dramatic style and used the classical (sonata movement) form as established by Mozart. Beethoven's "Prometheus" overture was but an easy prelude to his weakest large work (except "The Battle of Vittoria") while Goldmark presents the Hellenic myth with all the breadth of a symphonic poem. Not always does it possess Greek stateliness, but it gives many phrases which have a theatrical flavor, which are intensified by brusque contrasts. Goldmark is always successful in his use of the wood wind, and the opening phrases of this division of the orchestra were dignified and expressive. There is a sufficient display of learning too, and some very good counterpoint is contrasted with some massive homophonic work. The fact that the finale has a great deal of flute, oboe, and clarinet ecstasy, leads the auditor to the conclusion that it pictures the Titan unbound, and this impression is borne out by the triumphant fanfares of the brasses at the close. The work can be pronounced, even on a first hearing, as a trifle sensational and turgid at times, but also interesting in treatment and tone-color, and not so chaotic as many great orchestral numbers of the modern school.

Not quite so much can be said, at least for a first impression, of the piano concerto by Sgambati, which out-Herods Herod in its chase after the most incoherent mode of expression; it is music with "all modern improvements." It gives an enormous preponderance to the orchestra, and the opening *tutti* is extremely long, embarrassingly so for the pianist, who is obliged to sit either in listless apathy or in earnest reverence, as in the two piano concertos of Chopin. But the resemblance ends there; if Chopin sins in making the piano altogether too prominent, Sgambati errs in exactly the opposite direction, and the heavy orchestration swallows the piano part almost completely. Mr. Hiram G. Tucker plunged like a second Marcus Curtius into this tonal gulf, but no one was benefited, as by the Roman sacrifice, on the contrary, the unequal contest awakened an uneasy sense of pity which was not akin to enjoyment. Mr. Tucker did all that seemed possible with the part, and played with power and steadiness, his breadth in octave work, and all wrist action, being commendable. There were some good thoughts in the rambling work, as for example the augmentation of the piano figures by the woodwind, the ecstatic phrases of the second movement (the best part of the work—and the briefest), and the brilliant end of the finale, which was clearly played both by pianist and orchestra, but on the whole the Italian composer has evidently followed the ignis fatuus of Liszt into the swamp of vagueness and rhapsody. Wagner has something to answer for in advocating that freedom of modulation which he called "swimming in a sea of tone!" for Liszt barely escaped after he plunged in, and many of the lesser followers have drowned in it. Both works described above were well played by the orchestra, and the reading given by Mr. Nikisch was excellent enough to bring order out of what might have been musical chaos.

Not quite such a perfect standard was to be discovered in the Moszkowski Suite, although it was by no means poorly played; but I have heard the soloists, who so frequently come to the surface in this work, do better. Mr. Molé's flute solo evoked a storm of applause, yet it was not as equally performed as he has given it. The variation, with the theme in the violins, and the "Perpetuum Mobile" of the finale were excellent. Then came the "Walküren-Ritt," and obliterated the musical *bonbon* of Moszkowski. It received a thrilling performance—as fine as any it has ever had in Boston. Among all the musical horse-back rides, Berlioz's "Ride to Hades," Raff's spectre gallop in the finale of the "Lenore" symphony, or the ghostly hunt in "Im Walde," there is none so graphic, so powerful as this. What a whinneying and neighing! What cries of wild exaltation! Had Wagner left us nothing but this it would still be enough to establish his title to fame. And with this the most modern of programmes came to an end, and the auditor, after riding the horses of the war maidens through the skies, came again to earth and sought the more prosaic horse cars.

LOUIS C. ELSON.

Boston Journal.
TUESDAY MORNING, NOV. 4, 1890.

The Adamowski Quartette.

The first of the concerts announced by the Adamowski Quartette was given last evening at Steinert Hall. There was only a fair-sized audience in attendance, but it included some of the most prominent musicians of the city. The high reputation of the quartette was fully sustained in their rendition of the programme, which was as follows: Quartette in D minor, No. 11, op. 76, Hayden; Wiegenlied, Fitzenhogen; theme and variations (for four 'celli), Klingel; quartette in C major, op. 61, Dvorak. The number for four 'celli was a novelty (being heard in Boston for the first time), and was well received. The second concert will be given Dec. 1.

THE REGISTER.
NEW HAVEN, CONN:
SUNDAY, NOVEMBER 2.
Hyperion Theater . . . . . NIKISCH
The Great Musical Events of the Year.
Boston Symphony Orchestra
MR. ARTHUR NIKISCH..CONDUCTOR.
WITH ASSISTANCE OF
Distinguished Solo Artists.
FOUR GRAND CONCERTS.
On the evenings of November 10th, December 8th, January 12th and February 23d.
Season tickets, with Reserved Seats for the four concerts, $5, now on sale at M. STEINERT SONS' Music Store, 777 Chapel St.
n2 1su3d C. A. ELLIS, MANAGER.

The rapid growth of the appreciation of fine music in this country is nowhere more noticeable than in the wonderful success in recent seasons of the Boston Symphony orchestra. No better illustration could be found of the fact that the American public demand the best, and when that is offered is ever ready to give it abundant support. The Boston orchestra as is well known is a permanent organization. It was organized ten years ago and was modeled virtually after the famous orchestra of the Imperial Opera of Vienna, except that its financial support comes not from the government, but from an individual. During its ten years existence much work has been done to win success in the best sense of the word. All other considerations were made by its founder secondary to that of securing the highest artistic excellence.

The best performers to be engaged were gathered from the musical centers of the world—the orchestra has been trained by famous conductors who had before won high reputation abroad, and to-day it is the opinion of competent judges that the Boston Symphony Orchestra is excelled by no similar organization in the world and equalled only by one or two. New Haven music lovers are to have the opportunity of hearing four concerts at the Hyperion theater during the season by this orchestra under the direction of Mr. Arthur Nikish. The dates have already been made known and the sale of season tickets is now in progress at Steinert's music store.

Boston Daily Globe.
TUESDAY, NOV. 4.

Adamowski Appreciated.

The first of a series of Monday night subscription concerts by the Adamowski quartet was given in Steinert Hall last evening to an appreciative audience. This is the third season of these concerts, and they have come to be looked forward to with considerable pleasure by the local musical public. The quartet consists of T. Adamowski, first violin; A. Moldauer, second violin; Max Zach, viola; J. Adamowsky, violoncello. It is quite unnecessary to state that these playing of such artists as these was thoroughly enjoyable. Following was last evening's programme: Quartet in D minor, No. 11, op. 76, Haydn; Wiegenlied, Fitzenhagen; theme and variations, Klingel; quartet in C minor, op. 61, Dvorak. The last two numbers were given their first Boston hearing. The theme and variations for four celli was performed by Messrs. Adamowski, Shulz, Campanari and Mingels.

THE REGISTER.
NEW HAVEN
TUESDAY, NOVEMBER 4.
Hyperion Theater . . . . . NIKISCH
The Great Musical Events of the Year.
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n2 1su3d C. A. ELLIS, MANAGER.

The Boston Symphony orchestra, one of the finest musical organizations in the country, will be in the Hyperion next Monday night. There is a great deal of pleasure in store for the big audience who heartily welcome the return of this fine orchestra.

Boston Transcript
TUESDAY, NOVEMBER 4, 1890.

The Adamowski Quartet.

The Adamowski Quartet gave the first subscription concert of its current season in Steinert Hall on Monday evening. The audience was composed of representative music lovers who followed with interest the works given by the quartet and responded with discriminating applause. The prorgamme was as follows:

Quartet in D minor, No. 11, op. 76.....Haydn
Selections for four 'celli—
Wiegenlied.....Fitzenhagen
Theme and variation.....Klingel
Quartet in C major, op. 61.....Dvŏrak

The quartet is composed of Messrs. T. Adamowski, first violin; A. Moldauer, second violin; Max Zach, viola; and Joseph Adamowski, 'cello. It's playing of allegro passages was particularly good. In andante movements the same excellence is not maintained, but throughout its work is gratifying to the lover of chamber music. Haydn's quartet was played with exquisite shadings, the dainty grace of the allegro being fully brought out, while the andante movement was played with great feeling. The crecendos and diminuendos of the menuetto were given with excellent effect and the finale was played with all the necessary brilliancy. Selections for four 'celli were played by Messrs. Joseph Adamowski, Leo Schulz, G. Campanari and H. Mingels. The cradle song by Fitzenhagen (teacher of the violoncello at the Imperial Conservatory, Moscow) was given with great tenderness. Klingel, the composer of the second 'cello quartet, is an instructor at the Leipzig Conservatory, first violoncello in the Gewandhaus Orchestra and a member of the Brodzky Quartet. Some of his 'cello concertos have been played here before, but this was the first hearing which the work under notice had received in America. It is an extremely brilliant composition, but probably not as pleasing to the average concert goer as the song by Fitzenhagen. It was given with all the required dash. Joseph Adamowski played the leading 'cello and added to the success which he had achieved by his artistic performances in the Haydn quartet. He is a true artist, and his execution of the variations, where he was forced into the highest register of his instrument, was one of the best things of the evening. Dvorak's quartet, also a novelty, proved disappointing. The andante is charming, and the gloomy theme, which is played by the viola, was given with great expression by Mr. Zach. Much credit should be awarded Mr. T. Adamowski for the artistic success of the evening. He played the first violin with his well-known brilliancy, and his energy strongly inspired his associates in their work.

The remaining concerts of the series will be given in the same hall, Monday evenings, Dec. 1 and Jan. 5.

Boston Daily Traveller
TUESDAY, NOVEMBER 4, 1890.

ADAMOWSKI QUARTET.

The clientelle of the Adamowski quartet is a loyal one, and, even under circumstances that are trying, remains faithful; for notwithstanding Mr. Baermann's concert, there was a charming audience at Steinert Hall to hear the initial concert of its third season. Mr. Max Zach is the viola player of the quartet, otherwise the group is the same as ast year. The change is in every way commendable, as Mr. Zach has a rich tone, and is a good quartet player. Mr. Adamowski's programme possessed a good share of novelty; after Haydn's D minor quartet, the best known one in the key, came two pieces for the unusual combination of four violincellos, namely, a slumber song by Fitzenhagen and a theme and variations by Klengel. The first is a simple melody, harmonized, and is interesting; the Klengel piece is of more musical value, for although bizarre in its harmonies, it is ably written, the variations being clever in treatment and extremely effective. The players were Messrs. T. Adamowski, Schultz, Campanari and Mingels. Their performance showed the effect of careful rehearsal. The Dvorák quartet was played for the first time here. It is a strange work, not especially Bohemian, not especially musical, at least, so it appears after a single hearing. The composer's fondness for freqdent modulations and abrupt rhythmic changes is apparent in every movement, and also his picturesque striving, but the result is not an harmonious, well-balanced whole, although there are frequent bits of melody that charm. The impression a first performance leaves is disturbing. The playing of the quartet at the concert had both style and spirit, and augurs an even better ensemble as the season develops.

Boston Daily Traveller
THURSDAY, NOVEMBER 6, 1890.

The Symphony Orchestra will play this week at rehearsal and concert: Overture, "Ossian," Gade; aria from "Sappho," Gounod (Mr. W. C. Wyman); scherzo capriccioso, op 66, Dvorak; songs with piano; Symphony, "Scotch," Mendelssohn.

For the second concert in the Sanders Theatre, Cambridge, course by the Boston Symphony Orchestra tonight the programme is: Symphony No. 4, Beethoven; prelude, "Lohengrin," Wagner; rondo capriccioso for violin, Saint-Saens; Danse Macabre, Saint-Saens; Wedding March, Mendelssohn. Mr. T. Adamowski will be the violinist.

The fourth Sunday Popular Concert at the Music Hall next Sunday will have for leading attraction the great Italian tenor, Sig. Campanini, who makes his first appearance in Boston for some time. The Germania band, Francis Gilder, and the Schubert Lady Quartet will also take part in the [illegible]

Boston Post
FRIDAY MORNING, NOV. 7, 1890

MUSIC.

THE SYMPHONY ORCHESTRA AT CAMBRIDGE.

The second of the concerts given by the Symphony Orchestra at Sanders Theatre, Cambridge, took place last evening. The programme was as follows:

Symphony in B flat, No. 4.....Beethoven
Prelude, "Lohengrin".....Wagner
Rondo Capriccioso, for violin.....Saint-Saëns
Mr. T. Adamowski.
Danse Macabre.....Saint-Saëns
Wedding March.....Mendelssohn

Beethoven had already sketched the symphony in C minor when the idea of the one in B flat presented itself to him, and he immediately worked upon it. Though it comes after the "Heroic" and precedes the fifth, in style it is closer to the second than to its great neighbors: and certain Germans of the ultra modern school are inclined to contemn it, as Nohl, who claims that in spite of the charm of melody and grace of rhythm, the symphony does not reach the hearer's mind "because it does not present any new and powerful idea." But the hearer is more likely to say with Schumann that the symphony of Beethoven which has been last heard seems the greatest, whether it was the first or the ninth. Indeed, this symphony in question had made a deep impression upon Schumann; he often refers to it in his criticisms, and curiously enough he generally speaks of it as "humorous music." Giving the names of the muses to the symphonies, he dubs the fourth "Thalia," and he finds in the adagio that the figure in the bass is the perfect image of *Falstaff*, a whimsical idea worthy of Johannes Kreisler himself. As for the real and many beauties of the work, nothing new can be said about them. Berlioz has summed up the whole matter, and his was the court of last resort.

The performance of the symphony was excellent. Take, for instance, an apparently simple passage in the first allegro; it is an example of uniform rhythm where the crescendo of the ascending progression increases the "weight" of sound so that "the tempo will overflow the measure," and the degree of fulness will surpass the degree of sostenuto demanded by the composer: a famous passage often referred to by writers on the art of directing. Mr. Nikisch exercised the greatest care, and the result was beauty instead of confusion, and it is seldom that the passage referred to is not butchered by careless or ignorant conductors. In his direction of adagios and allegros, Mr. Nikisch is evidently governed by the theories of Wagner, who claimed that an allegro of Beethoven was dominated by a fundamental melody which was hinted at in the adagio which preceded; hence in such an allegro there should be a greater elasticity in treatment, while the allegros of Mozart and Haydn, which are full of a saturnalian joy, cannot be played too fast. Mr. Nikisch accepts the first statement; he denies, at least by overt act, the latter.

Saint-Saëns has written the ablest defence of the right of the "symphonic poem" to take the place of the symphony, and he has intensified the force of his argument by composing the "Danse Macabre" and "Phaëton." The "Danse Macabre," a musical illustration of the wild poetry of Cazalis, is certainly a most remarkable composition; it is strong from both the musical and dramatic standpoints; and the fine taste which characterizes his works saves him in this "pictorial" music from a realism which is but rank vulgarity. Hanslick has spoken of the irony of Saint-Saëns with which he regards his handiwork, which prevents him from exaggeration and from falling down and worshipping his own creation. Perhaps after all a composer should not too thoroughly believe in himself. Better the ironical self-examination of Saint-Saëns than the implicit faith of Gounod in his own greatness.

Although the "Danse Macabre" was finely played, it was not warmly applauded by the audience; nor for that matter was the symphony received with much enthusiasm. The "Lohengrin Prelude" and the violin playing of Mr. Adamowski met with great favor. The "Prelude," as given by the orchestra last evening, was certainly most effective, the feature of the concert. Mr. Adamowski gave upon the whole a very respectable performance of the "Rondo" by Saint-Saëns.

The next concert will take place the evening of Dec. 4.

PHILIP HALE.

Boston Daily Globe.
FRIDAY, NOV. 7.

Symphony Players in Cambridge.

Cambridge people were delighted with the second concert of the Boston symphony orchestra yesterday evening, in the Sanders Theatre. The place is admirable in its acoustic properties, and the beauties of programme and performance could hardly have been made obvious more clearly. Mr. Adamowski performed a rondo by Saint Saens in his best manner, and Mr. Nikisch and his musicians were heard to singular advantage in Beethoven's Fourth Symphony, the prelude to "Lohengrin," Saint Saens' "Danse Macabre," and Mendelssohn's "Wedding March."

Date 11/4

There is a heavy subscription sale for the Boston Symphony Orchestra's series of concerts. This organization has completely usurped the place in the estimation of Philadelphia concert-goers once held by the Thomas Orchestra.

Election returns will be read this evening at the National and the Central Theatres. At the latter house the performance will not begin until 9 o'clock P.M.

clipping from

No. American, Phil., Pa.

Date 11/3

The sale of tickets for the season of six symphony concerts to be given at the Academy of Music by Mr. Nikisch's orchestra will begin to-day at 1119 Chestnut street. As the pressure for good places is sure to be great, early application should be made to avoid disappointment. It is announced that among other eminent artists who have been engaged to take part in these concerts are Mlle. Clementine de Vere, the brilliant soprano singer, and Vladimir de Pachman, the famous pianoforte virtuoso. To-day the sale begins.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Hyperion Theatre, - New Haven,

Monday Evening, Nov. 10, at 8.

PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

F. R. COMEE, Assistant Manager Boston Symphony Orchestra.

Clipping from Philadelphia Pa
Date 11/3

Boston Symphony Concerts.

Seats for the Boston Symphony Concerts can be secured, beginning this morning at 1119 Chestnut street. There are to be six concerts, the first of which will take place Wednesday evening, November 12.

St... ...n D.C.
Date 11/3

THE BOSTON SYMPHONY ORCHESTRA.—General interest is felt in the series of concerts to be given by the Boston Symphony Orchestra during the coming season and when the first concert date arrives Mr. Nikisch will have had his players in constant training for more than a month. Among the solo artists to appear in the series are Mr. Theodor Reichmann of the Metropolitan Opera House, New York, and Mr. Vladimir de Pachmann, the famous Russian pianist and interpreter of Chopin's music. The generous patronage received here warrants the addition of one extra concert, thus making a series of six, to be given on Thursday evenings, November 13, December 11, January 15, February 26, and Wednesday evenings, March 25, and April 29. The sale of subscription tickets will open tomorrow morning at Ellis' music store.

Clipping from Courier
New Haven Co
Date 11-5

HYPERION THEATER.

The Boston Symphony orchestra will be at this house, November 10, for the first of a series of concerts. The able conductor of this orchestra will again wield the baton upon this occasion. That the theater will be crowded is already assured.

Clipping No.
Clipping from Post.
Washington D.C.
Date 11/5

The Symphony Orchestra.

The remarkable interest in the coming series of concerts at Lincoln Hall by the Boston Symphony Orchestra was shown by the long line of purchasers at the opening sale of season tickets yesterday morning. The sale was the largest that the organization has ever had in this city.

Clipping from Post
Washington D.C.
11-2

THE SYMPHONY CONCERT.

The Sale of Seats Opens at Ellis' Next Tuesday Morning.

The Boston Symphony Orchestra, in increased ranks, under the guidance of its able conductor, Mr. Arthur Nikisch, announces its annual series of concerts at Lincoln Music Hall. The many warm friends of the orchestra will be pleased to note an increase in the number of concerts usually given, making a series of six, to take place on the evenings of November 13, December 11, January 15, February 26, March 25, and April 29. While the main attraction at these concerts must ever be the superb players of the orchestra, the management will not be unmindful of the expectation of the public in regard to solo artists. Engagements have already been effected with Herr Theodor Reichmann, of the German Opera Company, a great favorite with the New York public, and with Mr. Vladimir de Pachmann, the famous Russian pianist and unrivaled Chopin interpreter.

The Boston Orchestra reached so high a standard of excellence last season that improvement in its work can hardly be expected. Yet through minor changes here and there and the constant watchfulness of Mr. Nikisch, coupled with a small increase in the number of players, some gain will undoubtedly be apparent.

Careful examination of many works laid before him in Europe last summer has enabled Mr. Nikisch to add to his repertoire and to keep abreast of the genuine musical progress of the day, while the solid works of the masters will always have an honored place.

"Boston has become even more enthusiastic than in the past over its favorite band of artists, and a seat at its concerts, save to those who were so fortunate as to provide themselves long in advance, or who are content to wait two hours before the gate opens to rush for seats on stairs or in odd corners, has become a thing unattainable.

A similar state of things may be looked for here before many seasons, if it is not now imminent, and early attendance at the subscription sale, which opens next Thursday morning at 937 Pennsylvania avenue, is advisable.

Clipping from Press Phil. Pa.
Date 11-2

The Boston Symphony Concerts.

The Boston Symphony Orchestra, in increased ranks, under the guidance of its able conductor, Arthur Nikisch, announces its annual series of concerts at the Academy of Music. The many friends of this orchestra will be pleased to note an increase of one over the number of concerts heretofore given, making a series of six, to take place on Wednesday evenings, November 12, December 10, January 14, February 25, and Monday evenings, March 23 and April 27. While the main attraction at these concerts must ever be the superb playing of the orchestra, the management will not be unmindful of the expectation of the public that solo artists will lend their aid, and engagements are pending or already made with eminent soloists. The concerts of the Boston Orchestra reached so high a standard of excellence last season that improvement in its work can hardly be expected. Yet through minor changes here and there, and through the severe drill and the constant watchfulness of Mr. Nikisch, coupled with a small increase in the number of players, some gain will undoubtedly be apparent. Careful examination of many works laid before him in Europe last Summer has enabled Mr. Nikisch to add to his repertoire, and to keep abreast of the genuine musical progress of the day, while the solid works of the masters will always have an honored place. Boston has become even more enthusiastic than in the past over its favorite band of artists and a seat at its concerts, save to those who were so fortunate as to provide themselves long in advance, or who are content to wait two hours before the gate opens to rush for seats on stairs or in odd corners, has become a thing unattainable. A similar state of things may be looked for here before many seasons, if it be not now imminent, and early attendance at the succeription sale which opens to-morrow morning at 1119 Chestnut Street is advisable.

Clipping from Call.
Philadelphia Pa
10/31.
Date

The famous Boston Symphony Orchestra, Mr. Arthur Nikisch conductor, will give a series of six grand concerts in the Academy of Music on the evenings of November 12, December 10, January 14, February 25, March 23, and April 27. The sale of subscription tickets will open next Monday at 1119 Chestnut street.

The Beacon.

BOSTON, SATURDAY, NOV. 8, 1890.

THE SYMPHONY CONCERTS.

The impression made by the first pair of works on last Saturday evening's programme must have depended mainly on the state of mind in which the auditor disposed himself to hear them. Both were new to Music Hall, although one had been heard last season in the course of Mr. Lang's concerto concerts. The first was Goldmark's "Prometheus Bound" overture, which is so long that it might be set down among symphonic poems, were it not that its irregularity and lack of properly progressive treatment would exclude it for informality. The composer has given no hint in words of his ideas or purposes, and Mr. Philip Hale notes in the *Post* that its material is so slight and its treatment so wandering that it would appear to be but poor stuff if it were stripped from the full orchestral score and placed upon the pianoforte. This is undoubtedly true, but it is a thought apart and irrelevant; Beethoven's fifth symphony cuts a queer figure in Mr. P. S. Gilmore's brass band scoring, and the "Moonlight" sonata was inane triviality when Mr. Aptommas transcribed it for the harp. As Goldmark has made his overture for an orchestra, it is there that it should be considered. It there appears as a sufficiently clear and suggestive tone-picture of what a poet in music may have conceived to be the feelings of Prometheus chained to his rock—pride in matchless triumph, regret for opportunities now lost in barren confinement, anger, defiance, hope and aspiration on the spiritual side, and, on the material, fierce and unavailing efforts to burst the brazen bonds in sunder, bitter and woeful outcries, alternating with moments of repose and patience. Certainly it requires no great imagination to find all these moods symbolized in the great bold harmonies, often progressing by strange chromatic steps, the sudden outbreaks, the quiet, sweet melodious strains, the fluctuating *tempi*, the fitful voicings and the sombre mood from which all these proceed and to which at last they all return. The concerto, which followed this work, was that in G minor, by Sgambati, the Roman pianist and composer. Received abroad with a good deal of favor, it has also been dispraised, and several Boston critics have been stern and unfavorable in their judgments of it. Considered according to the canons by which concertos are generally judged, it is unacceptable, for it is discursive, vacillating and unacademic in treatment, being more like an extended rhapsody in three parts than anything else. It has melody enough, but little systematic use is made of this, while, on the other hand, what is most effective technically in it has comparatively little which is essential to illustrate. Yet it is capable of giving a pleasure to the unsophisticated ear and to the mind which will not demand of a tree the fruit it was not made to bear, because it has skilful and sometimes bold and rich scoring and sonorous combinations, while the pianoforte is used with apt knowledge of its capacity. It often creates a curious impression of being less a studied and deliberately-written work than an improvisation which had somehow been caught and set down as it was passing. Interest attaches to it because it comes from the hand of man who is in high repute at home and of whose talent Liszt thought highly, while, for those who can read between lines, its pages reveal a hesitating, doubtful and almost timid temperament, lacking force to pursue to the end and shrinking from extremes in expression as a sensitive disposition shrinks from too loud a sound or too definite an emphasis. Regarded not as an absolute concerto, but merely as an essay for piano and orchestra, there are good material and workmanship in it, and it should be afforded a respectable place for the sake of the aural gratification it can give. Mr. H. G. Tucker played the solo part excellently in all respects and the orchestra seconded him to perfection. The other two numbers on the programme, Moszkowski's favorite suite in F and the Valkyre ride were thoroughly well played, as also was the overture. Tonight's programme is standard enough, as its instrumental numbers are Gade's "Ossian" overture, Mendelssohn's "Scotch" symphony and Dvorák's "Scherzo Cappriccioso"; the contralto, Mrs. Walter C. Wyman, will sing twice.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Hyperion Theatre, - New Haven,

Monday Evening, Nov. 10, at 8.

PROGRAMME

C. A. ELLIS, Manager Boston Symphony Orchestra.

F. R. COMEE, Assistant Manager Boston Symphony Orchestra.

Clipping from Call
Philadelphia Pa
Date 11/3

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O. O.

Date 11/3

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Clipping from Courier
New Haven Ct
Date 11 3

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Clipping No.
Clipping from Post.
Washington D. C.
Date 11/5

The Symphony Orchestra.

The remarkable interest in the comi[ng] series of concerts at Lincoln Hall by the Boston Symphony Orchestra was shown by the long line of purchasers at the opening sale of season tickets yesterday morning. The sale was the largest that the organization has ever had in this city.

Clipping from Post
Washington D. C.
Date 11-2

Mr. Alfred Pinkerton.

THE SYMPHONY CONCERT.

The Sale of Seats Opens at Ellis' Next Tuesday Morning.

The Boston Symphony Orchestra, in increased ranks, under the guidance of its able conductor, Mr. Arthur Nikisch, announces its annual series of concerts at Lincoln Music Hall. The many warm friends of the orchestra will be pleased to note an increase in the number of concerts usually given, making a series of six, to take place on the evenings of November 13, December 11, January 15, February 26, March 25, and April 29. While the main attraction at these concerts must ever be the superb players of the orchestra, the management will not be unmindful of the expectation of the public in regard to solo artists. Engagements have already been effected with Herr Theodor Reichmann, of the German Opera Company, a great favorite with the New York public, and with Mr. Vladimir de Pachmann, the famous Russian pianist and unrivaled Chopin interpreter.

The Boston Orchestra reached so high a standard of excellence last season that improvement in its work can hardly be expected. Yet through minor changes here and there and the constant watchfulness of Mr. Nikisch, coupled with a small increase in the number of players, some gain will undoubtedly be apparent.

Careful examination of many works laid before him in Europe last summer has enabled Mr. Nikisch to add to his repertoire and to keep abreast of the genuine musical progress of the day, while the solid works of the masters will always have an honored place.

Boston has become even more enthusiastic than in the past over its favorite band of artists, and a seat at its concerts, save to those who were so fortunate as to provide themselves long in advance, or who are content to wait two hours before the gate opens to rush for seats on stairs or in odd corners, has become a thing unattainable.

A similar state of things may be looked for here before many seasons, if it is not now imminent, and early attendance at the subscription sale, which opens next Thursday morning at 937 Pennsylvania avenue, is advisable.

Clipping from Press Phil. Pa.
Date 11-2

The Boston Symphony Concerts.

The Boston Symphony Orchestra, in increased ranks, under the guidance of its able conductor, Arthur Nikisch, announces its annual series of concerts at the Academy of Music. The many friends of this orchestra will be pleased to note an increase of one over the number of concerts heretofore given, making a series of six, to take place on Wednesday evenings, November 12, December 10, January 14, February 25, and Monday evenings, March 23 and April 27. While the main attraction at these concerts must ever be the superb playing of the orchestra, the management will not be unmindful of the expectation of the public that solo artists will lend their aid, and engagements are pending or already made with eminent soloists. The concerts of the Boston Orchestra reached so high a standard of excellence last season that improvement in its work can hardly be expected. Yet through minor changes here and there, and through the severe drill and the constant watchfulness of Mr. Nikisch, coupled with a small increase in the number of players, some gain will undoubtedly be apparent. Careful examination of many works laid before him in Europe last Summer has enabled Mr. Nikisch to add to his repertoire, and to keep abreast of the genuine musical progress of the day, while the solid works of the masters will always have an honored place. Boston has become even more enthusiastic than in the past over its favorite band of artists and a seat at its concerts, save to those who were so fortunate as to provide themselves long in advance, or who are content to wait two hours before the gate opens to rush for seats on stairs or in odd corners, has become a thing unattainable. A similar state of things may be looked for here before many seasons, if it be not now imminent, and early attendance at the sucscription sale which opens to-morrow morning at 1119 Chestnut Street is advisable.

Clipping from Call
Philadelphia Pa
Date 10/31.

The famous Boston Symphony Orchestra, Mr. Arthur Nikisch conductor, will give a series of six grand concerts in the Academy of Music on the evenings of November 12, December 10, January 14, February 25, March 23, and April 27. The sale of subscription tickets will open next Monday at 1119 Chestnut street.

The Beacon.

BOSTON, SATURDAY, NOV. 8, 1890.

THE SYMPHONY CONCERTS.

The impression made by the first pair of works on last Saturday evening's programme must have depended mainly on the state of mind in which the auditor disposed himself to hear them. Both were new to Music Hall, although one had been heard last season in the course of Mr. Lang's concerto concerts. The first was Goldmark's "Prometheus Bound" overture, which is so long that it might be set down among symphonic poems, were it not that its irregularity and lack of properly progressive treatment would exclude it for informality. The composer has given no hint in words of his ideas or purposes, and Mr. Philip Hale notes in the *Post* that its material is so slight and its treatment so wandering that it would appear to be but poor stuff if it were stripped from the full orchestral score and placed upon the pianoforte. This is undoubtedly true, but it is a thought apart and irrelevant; Beethoven's fifth symphony cuts a queer figure in Mr. P. S. Gilmore's brass band scoring, and the "Moonlight" sonata was inane triviality when Mr. Aptommas transcribed it for the harp. As Goldmark has made his overture for an orchestra, it is there that it should be considered. It there appears as a sufficiently clear and suggestive tone-picture of what a poet in music may have conceived to be the feelings of Prometheus chained to his rock—pride in matchless triumph, regret for opportunities now lost in barren confinement, anger, defiance, hope and aspiration on the spiritual side, and, on the material, fierce and unavailing efforts to burst the brazen bonds in sunder, bitter and woeful outcries, alternating with moments of repose and patience. Certainly it requires no great imagination to find all these moods symbolized in the great bold harmonies, often progressing by strange chromatic steps, the sudden outbreaks, the quiet, sweet melodious strains, the fluctuating *tempi*, the fitful voicings and the sombre mood from which all these proceed and to which at last they all return. The concerto, which followed this work, was that in G minor, by Sgambati, the Roman pianist and composer. Received abroad with a good deal of favor, it has also been dispraised, and several Boston critics have been stern and unfavorable in their judgments of it. Considered according to the canons by which concertos are generally judged, it is unacceptable, for it is discursive, vacillating and unacademic in treatment, being more like an extended rhapsody in three parts than anything else. It has melody enough, but little systematic use is made of this, while, on the other hand, what is most effective technically in it has comparatively little which is essential to illustrate. Yet it is capable of giving a pleasure to the unsophisticated ear and to the mind which will not demand of a tree the fruit it was not made to bear, because it has skilful and sometimes bold and rich scoring and sonorous combinations, while the pianoforte is used with apt knowledge of its capacity. It often creates a curious impression of being less a studied and deliberately-written work than an improvisation which had somehow been caught and set down as it was passing. Interest attaches to it because it comes from the hand of man who is in high repute at home and of whose talent Liszt thought highly, while, for those who can read between lines, its pages reveal a hesitating, doubtful and almost timid temperament, lacking force to pursue to the end and shrinking from extremes in expression as a sensitive disposition shrinks from too loud a sound or too definite an emphasis. Regarded not as an absolute concerto, but merely as an essay for piano and orchestra, there are good material and workmanship in it, and it should be afforded a respectable place for the sake of the aural gratification it can give. Mr. H. G. Tucker played the solo part excellently in all respects and the orchestra seconded him to perfection. The other two numbers on the programme, Moszkowski's favorite suite in F and the Valkyre ride were thoroughly well played, as also was the overture. Tonight's programme is standard enough, as its instrumental numbers are Gade's "Ossian" overture, Mendelssohn's "Scotch" symphony and Dvorák's "Scherzo Cappriccioso"; the contralto, Mrs. Walter C. Wyman, will sing twice.

[37]

The Saturday Evening Paper

BOSTON HOME JOURNAL.

SATURDAY, NOVEMBER 8, 1890.

REVIEW OF THE WEEK.

The fourth Symphony Concert was a concert without a symphony, nor was it on this account less interesting to musician or layman, nor was it the less to be praised. It is a relief to occasionally forget that there are symphonies in four movements. In this city we take our musical pleasures seriously, almost sadly. Too many of the Symphony Concerts oblige the devout hearer to undergo a preparatory season of fasting and prayer; and the joy shown at the performance is a chastened joy which finds no vent in vulgar, noisy enthusiasm, but rather in intense breathing after an adagio and a delicate clapping of the hands after the final chord which accompanies the letter Y made by the outstretched arms of Mr. Nikisch. While many sit during the half-hour feast with an air of gloom, thinking with a celebrated Englishman that life would be endurable were it not for its pleasures.

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The program was made up of Goldmark's overture "Prometheus Bound," op. 38, played for the first time in Boston; Moszkowski's suite in F., No. 1 op. 39, and Wagner's "Ride of the Valkyrs." And there was a concerto for pianoforte and orchestra in G minor, op. 15, by Sgambati, the pianoforte part of which was played by Mr. Hiram G. Tucker. The concert lasted nearly two hours. It was too long.

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The Goldmark overture is chiefly remarkable for its impressive opening and for the gorgeous instrumentation of the whole work. It is dramatic, it is cleverly put together, but it is not spontaneous. It does not seem to have jumped from the composer's brain, alive and panoplied, as "Egmont" or "Coriolanus." Nor are the themes of great originality. It is, however, an interesting, at times singularly impressive composition, which shows, to be sure, the influence of Wagner, but a healthy influence which is received by Goldmark and used by him for his good and not for his harm. And it is free from annexed catalogues of objects of beauty and things to be admired. Supposing that a disciple of the Liszt-Wagner school, some well-meaning composer, who, without the genius of these great men, had absorbed their theories and tried to write "up to them," such a one for example as Von Goldschmidt, had taken for his text this same "Prometheus," we should have all been drowned in a sea of short phrases, each one of which would have been a ticketed *leit-motiv*. We should have had our attention called to the "fire motive," to the "chain and rock motive," to the "sea-nymph motive"; and what possibilities of descriptive and realistic music does the combination of "bird and liver" suggest to the inflammable mind of a worshiper of the new religion, for the steadily decreasing and constantly renewed anatomical organ of Prometheus might be well represented by alternate diminished and augmented chords held by the wood-wind while the strings *pizzacato* could depict the action of the hungry bird. Why did Goldmark so neglect his opportunities?

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The suite of Moszkowski was a delight from beginning to end; it was superbly played and thoroughly enjoyed. Would that works of this nature were more often heard in Music Hall. It would be a pleasure for instance to hear the charming Suite which Delibes originally wrote as incidental music for the revival of Hugo's "Le roi s'amuse"; or the suites of Bizet and Massenet; or the many interesting works of others of the modern French school. They are not deemed worthy, however, of a place upon the symphony programs or the dignity of evening dress; when they are played, it is at a "Young People's Popular" where they are performed almost with an apology and treated with frock-coated indifference. Such a suite as "Le roi s'amuse" is from a purely musical standpoint head and shoulders above the dreary rubbish which the audience is often obliged to listen to, such musical nightmares as Volkmann's "Richard III." or the Sgambati concerto played last Saturday evening. Are they too "light"? But the artist is seen even in the cutting of cameos. "La belle Hélène" is in its way as great a work of art as "Fidelio," and Beethoven could no more have written the one than Offenbach the other. And only a genius could have written the best waltzes of Strauss. But we grope about in German mists, which have blown in upon us and settled at our own whistling; and we daily accustom ourselves to the thick, damp fog and say it is purer and healthier than clear air and a blue sky. We pay American money for the privilege of submitting to German dictation, and when a German Simon says "Thumbs up" no one is rude enough to rebel. At the same time there is good music written outside of the confines of the German Empire, and this fact is realized in Germany itself where the catholicity of concert programs and opera repertoires puts to shame our fashionable bigotry.

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The Sgambati concerto was played for the first time in Boston at a concert given by Mr. Lang last spring; and upon that occasion as upon this Mr. Tucker played the pianoforte part. It is a thankless work for the player, as severe a task for him to play as for the audience to hear. The first movement is without form, and void: the orchestra constantly announces that the pianoforte will do something; and the pianoforte part like many an advertised ware does not equal the handbill which describes its merits. The crescendos anticipate the climaxes; the diminuendos lead to absolutely nothing. The themes are valueless, the digressions are impertinent. The second movement is a romanza without romance, and the third movement is like unto the hill which gained by the weary traveler affords him a view of his journey's end. Mr. Tucker showed perseverance and the results of mechanical application; in other words, he manfully ploughed his way through rocky soil. Fortunately the concerto did not make heavy demands upon that mysterious quality of a pianist known as "temperament."

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VISITING BOSTONIANS.

Mr. Nikisch, the musician that is so much liked in Boston, is here, and proposes to give a concert at Chickering Hall. He has rather kept to himself and made no attempt to meet New York socially, although I understand he brought some very good letters of introduction from Bostonians to friends in New York. I hope if he presents them he will be treated with due consideration. We, that is Americans, are wofully ignorant or very impolite regarding letters of introduction, which, with our English proclivities, would be strange, were it not we are a selfish nation, and are loath to do anything for which we do not see an immediate return. I know of a well known literary woman, who is young and attractive, she had a letter of introduction almost forced upon her to Brander Mathews, and only consented to take it because she feared by refusal that she would offend the mutual friend who gave the letter. It happened that this young woman was going to Narragansett Pier, where Mr. Brander Mathews was stopping. She sent him the letter but he never took the slightest notice of it, although the writer of the letter was a very intimate friend. But all people who receive similar letters are not so peculiar in their methods as Mr. Mathews, and I think if Mr. Nikisch presents his letters, he will receive a welcome, although New York society does not as a rule care much for musical people off the stage.

CAMBRIDGE TRIBUNE

SATURDAY NOVEMBER 8, 1890.

The Second Symphony Concert.

Cambridge audiences are to be congratulated on the programmes that Mr. Nikisch arranges for them. The two concerts already given in Sanders theatre were more interesting than any of those yet given in Boston this season. The pieces played last Thursday, except the solo, are thoroughly familiar to concert-goers, but their arrangement was a novelty. Mr. Gericke once said to the writer: "What can you hear after a Beethoven symphony?" On this theory, he almost always placed the symphony last, with the result that many people invariably left the hall before the end of the concert. Many of the best directors put the symphony at the beginning, or in the middle, which seems, in many cases, the preferable arrangement. Certainly, the audience is more ready and able to listen to what is apt to be the heaviest part of the concert, if it comes first. In last Thursday's concert the symphony was Beethoven's fourth. Its most obvious characteristic, distinguishing it, as a whole, from the others by Beethoven, is its unceasing brightness and cheerfulness. From beginning to end, excepting some transient gloom in the introduction and in the Finale, there is hardly a sombre bar. The gay first subject, the sportive conversation of the bassoon, oboe, flute and clarinet, the syncopations that are cheerful and not tragic, all leave an impression of unbroken happiness. The humorous phrases of the bassoon, and their excellent performance, were noteworthy. The performance of the whole symphony was all that could be desired. The last movement is a veritable perpetual motion, and much more interesting in every way than the piece of Paganini's that was played at the first concert.

After the symphony came four short pieces, all of a popular character. The novelty of the occasion was a Rondo Capriccioso for violin, by Saint-Saëns, brilliantly played by Mr. T. Adamowski. The piece itself is a fascinating example of the modern French school of orchestral writing. While lacking in the massive strength and depth of the German school, in artistic finish, in original, piquant and charmingly clear effects, this school is, to use the current French expression, quite *fin du siècle*. Against the beautiful and suggestive orchestral background Mr. Adamowski displayed all the fire and brilliancy, as well as the poetic grace and technical perfection, that he has taught us to expect from him.

Of the rest of the programme, the Prelude of "Lohengrin" received such a performance as we never heard before, from Mr. Gericke, Mr. Seidl or Mr. Thomas. The high notes of the opening were played by the flutes and violins with all possible purity and smoothness, and gradually the rest of the orchestra joined in making a climax that inspired the audience to an unusual degree. Whatever one may think of Wagner's theories, it must be admitted that in this prelude he has composed a masterpiece.

As to the "Danse Macabre" of Saint-Saëns, some musicians say that a fantastic waltz of this kind is out of place in a Symphony concert, but we think it decidedly not out of place. Sensational it undoubtedly is, but it is fascinating in its ingenuity. Of the *dramatis personæ* of the piece, Mr. Kneisel presented death, and tuned up his violin, and led off the wild dance in the most fiery manner, contrasting well the grotesque, clattering theme, and the more sombre one that represents the loneliness of the nocturnal scene. The whole piece is a repetition of these two themes in ever-varying combinations. The stroke of midnight was especially well given on the harp and horn, and Mr. Greene made the bones rattle on his xylophone. Finally the cock, represented by the oboe, put an end to the orgy, and the spectral dancers laid themselves in their graves again.

Last on the programme was Mendelssohn's Wedding March. Why this was played we are at a loss to guess. Mr. Nikisch chose to play it, however, and he played it as it is seldom heard. We advise all who think of getting married to engage this orchestra at once. In this, the last number, the drummer, who restrained himself with evident effort all through the evening, finally could restrain himself no longer, and burst forth like a victorious battery of artillery in tremendous efforts to drown all the rest of the instruments. We cannot help thinking that something is wrong when the drums are heard thus plainly over the whole orchestra. Especially in a piece like the Wedding March, undue prominence of one instrument throws the whole piece out of proportion.

The audience was larger than at the previous concert. Strict regard for accuracy compels us to admit that perhaps a dozen seats were vacant, but this was fewer than before. The reciprocal influence of the audience and the orchestra upon each other was marked, for the applause, especially after Mr. Adamowski's solo and the "Lohengrin," was actually what passes in Cambridge for enthusiasm, and, on the other hand, the orchestra and the soloist have rarely played more enjoyably. It was gratifying to note that the attention of the audience was held to the end, and very few persons left the hall till the last strains of the Wedding March had died away. K. M.

SATURDAY, NOVEMBER 8, 1890.

The Second Sanders Theatre Concert.

If the Mozart Symphony in G minor was heard to rare advantage in that beautiful and acoustically favorable academic theatre, so was the symphony which headed the second programme, for last Thursday evening, which read as follows:

Beethoven—Symphony in B flat, No. 4.
Wagner—Prelude to "Lohengrin."
Saint-Saëns—Rondo Capriccioso for Violin.
Saint-Saëns—Danse Macabre.
Mendelssohn—Wedding March from "Midsummer Night's Dream."
Soloist, Mr. T. Adamowski.

Beethoven's fourth symphony, composed not two years after the "Eroica," and after he had begun the great C minor, comes between them like a gentle episode in the grander aspiration of his genius. Berlioz and others, attracted by certain secondary incidental themes which occur in the midst of its serious progress, especially that interposed by the bassoon in the middle of the first allegro, have much to say of the humorous character of this symphony. It has always impressed us, on the contrary, as strung to the tune of love, as much so as the song, "Adelaide," and such sonatas as the "Pathétique," the "Mondschein" and the one entitled "Les Adieux, l'Absence et le Retour." The *warmth* and tenderness of all the music justifies this thought. Deep, brooding, thoughtful, half Platonic love reveals itself in the profoundly serious, absorbed and meditative *Adagio*, preluding the *Allegro vivace*, which leaps forth from it, like Pallas, full armed, from the brain of Zeus. How it teems with fire, with rapture, with quick self-surprised invention, with longing tenderness, with delicate shapes and hues of beauty, with tiptoe tread of triumph, aye, and with exquisite bits of humor; for humor is the heat lightning of the brain when it is intensely concentrated and the heart is full. So humor came to Shakspeare, even in the midst of deepest tragedy. With what rich warmth the clarinets and all the wood-wind and the horns flow in softening the outlines with a mellow, heavenly sunset color! It is love, with its raptures and despairs, its glorious, boundless faith, its fitful moods, its infinite longings, its Platonic reveries and self-renunciation, its exquisite caprices, its depths "most musical, most melancholly," its heaven-storming, rapturous chivalry. Compare it with one of the Italian operas, which once were thought to be the most ideal utterance of tender passion; what a warmth and depth and energy of feeling; what an outgushing from sweet secret springs of melody; what a wealth of fancy and of ever fresh invention: what a delightful play of humor struck off from the solid, serious main motive only to set off its earnestness—what a growing interest as of an ever-deepening plot; what spontaneous efflorescence of embellishment, as natural as the moss and wild-flower clothing of the rocks in the landscape; what choice colorings and effects!

The second movement, *adagio*, E-flat, three-four, confirms what we have said. Here we come into the very heart and centre of the love motive of the work. In the first measure the second violins announce what afterwards underlies the whole movement, the drum-like throb of two notes, tonic and dominant, then changes into the little catching, sobbing figure of accompaniment, upon which the first violins begin their marvellously beautiful, long, lingering melody, which takes eight measures to complete itself (like a wondrous lovely meteor occupying its full quarter of the heavens); then of course the melody repeats itself in other instruments, particularly the clarinet, with its human quality of tone; and so on, the throbbings continually recurring, higher or lower, in the orchestral compass, until it finally goes out in the beats of the tympani, which seem inspired and humanized for the occasion. The Minuet, B-flat again, three-four, is like showers of roses, flung from full arms, dropping through lower and lower circles, as the motive echoes itself through lower instruments; and when the horns come in in the trio, it takes on a deeper sentiment, and poetry and play mingle in one soulful, deep expression. The uncontainable momentum, and sustained velocity of the final *Allegro*, is in perfect keeping with all that has preceded in the symphony. We think we never heard it played with so much truth of outline and such chaste warmth of feeling. Such a work stands between the greater third and fifth of the nine symphonies somewhat as "As You Like It" or the "Tempest" stands between "Lear" and "Hamlet," so many sided, universal was this Shakspeare of music.

Wagner's prelude to his "Lohengrin," which we always thought the highest reach of his genius, at least so far as its purely musical quality is concerned, is one of the best of his instrumental movements which have been adapted to concert performances. It has beauty and consistency. Its idea being to prefigure the approach of the swan-borne boat bearing the knight of the Holy Grail, it opens with a sustained high violin note, representing the level high white line of the distant horizon over the water; as the swan approaches, the line thickens, the harmony becomes fuller, broader, until it reaches a *tutti fortissimo* as it is close upon us; then the process is reversed, and correspondingly the vision recedes, *decrescendo*, until it dies away again in the distance. It is a good piece of musical scene-painting and is not without melodic motives which anticipate some points in the drama, and it is worked up with consummate skill, without extravagance or overdoing. The instrumentation certainly is masterly, and the performance won the great applause of the evening.

The rondo capriccioso of Saint-Saëns answered to its title. It is a bright and clever work, its winsome, light and lively themes coming round again and again, as a rondo should, and charmingly capricious. It is all very quaint and pretty. Mr. Adamowski played it with great refinement and finesse, of certainty and finish, with piquant emphasis where the melody required it; and the orchestral accompaniment was very satisfactory.

The devil has been brought forward as an adroit fiddle virtuoso before now. Whether Tartini was the first to do it, in his "Trillo del Diavolo," we know not. He dreamed it, then rushed to ruled paper and wrote it down. His sulphuric majesty has become so much at home in the most modern music that there is now no need of dreaming. Saint-Saëns, in his weird musical freak, the "Danse Macabre," has only dragged into realistic noonday sunlight a Middle Age superstitious legend; and grisly and sulphurous enough has he made it. The first notes of his majesty, as he tunes his fiddle, awake the whole ghostly orchestra, the chiels [illegible] dry bones rattle, the cock crows and [illegible] ing bell rings, and away they all scamper and rustle into silence, and so on. Is this a true theme for music? If music has a real, a God-appointed purpose in this world, is it not to banish all such wicked and uncanny spells as that? That the composition is amazingly ingenious, and that it was wonderfully well performed, no one in the Sanders Theatre that evening can doubt; but is it not a prostitution of the noble art? Is it not an insult to the finer sentiments which seek for strength and sustenance in art?

Who ever heard *the* "Wedding March," more grandly rendered than it was that evening? You could scarcely help seeing a noble couple walking up to the altar, that is to the stage, to that exulting and inspiring harmony. All the three phases of the march were equally vivid and expressive: First, the heroic, knightly movement; then the quiet dignity of the civic section of the procession; then the tender, thoughtful, sympathetic converse of the family and intimates; and then again the resounding triumph of the march in all its glory.

J. S. D.

The fourth popular concert in Music Hall will be given tomorrow night. Mr. Italo Campanini will sing, and other musicians engaged are the Germania Band, Mr. J. F. Gilder, pianoforte, and the Schubert Ladies' Quartet. Mr. Campanini's solos are from "Aida" and "Carmen." The orchestral works promised are mainly light music, but are in widely varied styles.

The sixth concert by the Boston Symphony Orchestra in the Music Hall will be given on Saturday night, Nov. 22.

Boston Sunday Globe.

TWENTY-EIGHT PAGES.

SUNDAY, NOV. 9, 1890.

Tour of the Symphony Orchestra.

The Boston Symphony orchestra, Mr. Arthur Nikisch, director, will tomorrow start on a week's trip, the first of the season. Manager C. A. Ellis starts tonight in advance, and the orchestra will be under the care of Assistant Manager F. R. Comee. The orchestra will leave for New Haven tomorrow at 1 o'clock on the Old Colony railroad. Arriving there at 6 o'clock, a concert will be given, with Mrs. Walter C. Wyman as the soloist. At the close of the concert the members of the orchestra will leave New Haven on the New Haven steamboat line for New York, where they give a concert Tuesday night in Chickering Hall, instead of Steinway Hall, as in previous years. Mrs. Wyman is the soloist here also. Wednesday morning the orchestra will leave New York for Philadelphia, where a concert is given at the Academy of Music, Mme. Clementine de Vere being the soloist. Thursday evening will find the orchestra at Washington, where a concert will be given in Lincoln Hall, with Herr Theodore Reichman as soloist. Immediately after the concert the orchestra leaves Washington, arriving in New York, Friday morning, and Boston, Friday afternoon. On the trip to be made in December the orchestra commences a series of concerts in Baltimore. The sales in all of the above cities are far in advance of any previous year, and immense audiences are already assured. In Philadelphia, the attendance is always very large, with the same features attending the Boston rehearsals, the crowd of "rush tickets" holders assembling an hour before the doors are open. At the majority of the concerts every reserved seat is sold in the Academy of Music, which seats 3000. In Washington also the success of the series is most flattering. On one occasion last season the authorities actually stopped the sale of tickets, claiming that the house was overcrowded.

——The Boston patrons of the Symphony orchestra will learn with gratification of the great assured success of that organization in its coming visits to New York, Philadelphia, Baltimore and Washington. The advance sale in Philadelphia and Washington is already larger than the entire sale of last season, and is due altogether to the indefatigable personal work of Mr. C. A. Ellis, the manager, who has been in these cities the past week.

——The Boston Symphony Orchestra start on a week's tour tomorrow, opening in New Haven. They will play in New York and Washington also, returning Friday. Assistant Manager F. R. Comee goes in charge.

Gazette

SUNDAY MORNING EDITION

The Symphony Concerts.

The fifth concert of the Boston Symphony Orchestra in Music Hall last night opened with Gade's noble "Ossian" overture, which was given with splendid force and color, and impressive breadth of style. Another fine interpretation and performance was Dvorak's fiery and inspiriting Scherzo Capriccioso, op. 66, a work abundant in melody and glowingly instrumental. It holds its own admirably on a second hearing. The playing of it throughout was exceedingly brilliant, and the hearty applause that rewarded it was fairly earned. The concert ended with Mendelssohn's ever fresh and always delightful "Scotch symphony." Mr. Nikisch accorded it a remarkably fine reading, save in the first allegro the opening bars of which he took at a funereal pace that was wholly unaccountable in presence of the composer's time indication Allegro un poco agitato. The allegro melted into andante and the agitato disappeared wholly. Many innovations were made in the tempo of this movement throughout, and to the disadvantage of its flow, a somewhat disjointed effect being imparted to it in consequence. The rest of the symphony was faultlessly interpreted. The work of the orchestra was up to its best standard. The soloist was Mrs. Walter C. Wyman, whose first contribution to the concert was the well-known air from Gounod's "Sappho." The lovely quality of her well-trained voice had here ample field for its display, and it was delightful in the hearing. She sang, with admirable phrasing, and in a sustained style that did the fullest justice to the music. Later, she sang "Regrets," by Delibes; "Bonne Nuit," by Massenet; and "A une Fiancée," by Ferrari, in a thoroughly charming manner, displaying taste and refined artistic sentiment in them all. The Delibes song was taken perhaps a trifle too slow, and dragged in consequence, but the artist's frank and honest singing made her always interesting. She was enthusiastically applauded, and was recalled as heartily after both the Gounod air and the group of songs. The programme for the next concert is: Symphony No. 1, Beethoven; Concerto for Violincello, Haydn (first time); Symphonic Poem, "Vltaca," Smetana; and Turkish March from "The Ruins of Athens," Beethoven. Mr. Anton Hekking is to be the soloist.

——The Boston Symphony Orchestra will give the first of its four New York concerts at Chickering Hall on Tuesday evening next. The sale of seats by subscription is the largest that has ever been had in that city, and it is safe to prophesy that in point of quality no such audiences as will this winter greet Mr. Nikisch's appearance on the platform have, as yet, been brought together by the band in New York.

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The Saturday Evening Paper

BOSTON HOME JOURNAL.

SATURDAY, NOVEMBER 8, 1890.

REVIEW OF THE WEEK.

The fourth Symphony Concert was a concert without a symphony, nor was it on this account less interesting to musician or layman, nor was it the less to be praised. It is a relief to occasionally forget that there are symphonies in four movements. In this city we take our musical pleasures seriously, almost sadly. Too many of the Symphony Concerts oblige the devout hearer to undergo a preparatory season of fasting and prayer; and the joy shown at the performance is a chastened joy which finds no vent in vulgar, noisy enthusiasm, but rather in intense breathing after an adagio and a delicate clapping of the hands after the final chord which accompanies the letter Y made by the outstretched arms of Mr. Nikisch. While many sit during the half-hour feast with an air of gloom, thinking with a celebrated Englishman that life would be endurable were it not for its pleasures.

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The program was made up of Goldmark's overture "Prometheus Bound," op. 38, played for the first time in Boston; Moszkowski's suite in F., No. 1 op. 39, and Wagner's "Ride of the Valkyrs." And there was a concerto for pianoforte and orchestra in G minor, op. 15, by Sgambati, the pianoforte part of which was played by Mr. Hiram G. Tucker. The concert lasted nearly two hours. It was too long.

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The Goldmark overture is chiefly remarkable for its impressive opening and for the gorgeous instrumentation of the whole work. It is dramatic, it is cleverly put together, but it is not spontaneous. It does not seem to have jumped from the composer's brain, alive and panoplied, as "Egmont" or "Coriolanus." Nor are the themes of great originality. It is, however, an interesting, at times singularly impressive composition, which shows, to be sure, the influence of Wagner, but a healthy influence which is received by Goldmark and used by him for his good and not for his harm. And it is free from annexed catalogues of objects of beauty and things to be admired. Supposing that a disciple of the Liszt-Wagner school, some well-meaning composer, who, without the genius of these great men, had absorbed their theories and tried to write "up to them," such a one for example as Von Goldschmidt, had taken for his text this same "Prometheus," we should have all been drowned in a sea of short phrases, each one of which would have been a ticketed *leit-motiv*. We should have had our attention called to the "fire motive," to the "chain and rock motive," to the "sea-nymph motive"; and what possibilities of descriptive and realistic music does the combination of "bird and liver" suggest to the inflammable mind of a worshiper of the new religion, for the steadily decreasing and constantly renewed anatomical organ of Prometheus might be well represented by alternate diminished and augmented chords held by the wood-wind while the strings *pizzacato* could depict the action of the hungry bird. Why did Goldmark so neglect his opportunities?

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The suite of Moszkowski was a delight from beginning to end; it was superbly played and thoroughly enjoyed. Would that works of this nature were more often heard in Music Hall. It would be a pleasure for instance to hear the charming Suite which Delibes originally wrote as incidental music for the revival of Hugo's "Le roi s'amuse"; or the suites of Bizet and Massenet; or the many interesting works of others of the modern French school. They are not deemed worthy, however, of a place upon the symphony programs or the dignity of evening dress; when they are played, it is at a "Young People's Popular" where they are performed almost with an apology and treated with frock-coated indifference. Such a suite as "Le roi s'amuse" is from a purely musical standpoint head and shoulders above the dreary rubbish which the audience is often obliged to listen to, such musical nightmares as Volkmann's "Richard III." or the Sgambati concerto played last Saturday evening. Are they too "light"? But the artist is seen even in the cutting of cameos. "La belle Hélène" is in its way as great a work of art as "Fidelio," and Beethoven could no more have written the one than Offenbach the other. And only a genius could have written the best waltzes of Strauss. But we grope about in German mists, which have blown in upon us and settled at our own whistling; and we daily accustom ourselves to the thick, damp fog and say it is purer and healthier than clear air and a blue sky. We pay American money for the privilege of submitting to German dictation, and when a German Simon says "Thumbs up" no one is rude enough to rebel. At the same time there is good music written outside of the confines of the German Empire, and this fact is realized in Germany itself where the catholicity of concert programs and opera repertoires puts to shame our fashionable bigotry.

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The Sgambati concerto was played for the first time in Boston at a concert given by Mr. Lang last spring; and upon that occasion as upon this Mr. Tucker played the pianoforte part. It is a thankless work for the player, as severe a task for him to play as for the audience to hear. The first movement is without form, and void: the orchestra constantly announces that the pianoforte will do something; and the pianoforte part like many an advertised ware does not equal the handbill which describes its merits. The crescendos anticipate the climaxes; the diminuendos lead to absolutely nothing. The themes are valueless, the digressions are impertinent. The second movement is a romanza without romance, and the third movement is like unto the hill which gained by the weary traveler affords him a view of his journey's end. Mr. Tucker showed perseverance and the results of mechanical application; in other words, he manfully ploughed his way through rocky soil. Fortunately the concerto did not make heavy demands upon that mysterious quality of a pianist known as "temperament."

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VISITING BOSTONIANS.

Mr. Nikisch, the musician that is so much liked in Boston, is here, and proposes to give a concert at Chickering Hall. He has rather kept to himself and made no attempt to meet New York socially, although I understand he brought some very good letters of introduction from Bostonians to friends in New York. I hope if he presents them he will be treated with due consideration. We, that is Americans, are wofully ignorant or very impolite regarding letters of introduction, which, with our English proclivities, would be strange, were it not we are a selfish nation, and are loath to do anything for which we do not see an immediate return. I know of a well known literary woman, who is young and attractive, she had a letter of introduction almost forced upon her to Brander Mathews, and only consented to take it because she feared by refusal that she would offend the mutual friend who gave the letter. It happened that this young woman was going to Narragansett Pier, where Mr. Brander Mathews was stopping. She sent him the letter but he never took the slightest notice of it, although the writer of the letter was a very intimate friend. But all people who receive similar letters are not so peculiar in their methods as Mr. Mathews, and I think if Mr. Nikisch presents his letters, he will receive a welcome, although New York society does not as a rule care much for musical people off the stage.

CAMBRIDGE TRIBUNE

SATURDAY NOVEMBER 8, 1890.

The Second Symphony Concert.

Cambridge audiences are to be congratulated on the programmes that Mr. Nikisch arranges for them. The two concerts already given in Sanders theatre were more interesting than any of those yet given in Boston this season. The pieces played last Thursday, except the solo, are thoroughly familiar to concert-goers, but their arrangement was a novelty. Mr. Gericke once said to the writer: "What can you hear after a Beethoven symphony?" On this theory, he almost always placed the symphony last, with the result that many people invariably left the hall before the end of the concert. Many of the best directors put the symphony at the beginning, or in the middle, which seems, in many cases, the preferable arrangement. Certainly, the audience is more ready and able to listen to what is apt to be the heaviest part of the concert, if it comes first. In last Thursday's concert the symphony was Beethoven's fourth. Its most obvious characteristic, distinguishing it, as a whole, from the others by Beethoven, is its unceasing brightness and cheerfulness. From beginning to end, excepting some transient gloom in the introduction and in the Finale, there is hardly a sombre bar. The gay first subject, the sportive conversation of the bassoon, oboe, flute and clarinet, the syncopations that are cheerful and not tragic, all leave an impression of unbroken happiness. The humorous phrases of the bassoon, and their excellent performance, were noteworthy. The performance of the whole symphony was all that could be desired. The last movement is a veritable perpetual motion, and much more interesting in every way than the piece of Paganini's that was played at the first concert.

After the symphony came four short pieces, all of a popular character. The novelty of the occasion was a Rondo Capriccioso for violin, by Saint-Saëns, brilliantly played by Mr. T. Adamowski. The piece itself is a fascinating example of the modern French school of orchestral writing. While lacking in the massive strength and depth of the German school, in artistic finish, in original, piquant and charmingly clear effects, this school is, to use the current French expression, quite *fin du siècle*. Against the beautiful and suggestive orchestral background Mr. Adamowski displayed all the fire and brilliancy, as well as the poetic grace and technical perfection, that he has taught us to expect from him.

Of the rest of the programme, the Prelude of "Lohengrin" received such a performance as we never heard before, from Mr. Gericke, Mr. Seidl or Mr. Thomas. The high notes of the opening were played by the flutes and violins with all possible purity and smoothness, and gradually the rest of the orchestra joined in making a climax that inspired the audience to an unusual degree. Whatever one may think of Wagner's theories, it must be admitted that in this prelude he has composed a masterpiece.

As to the "Danse Macabre" of Saint-Saëns, some musicians say that a fantastic waltz of this kind is out of place in a Symphony concert, but we think it decidedly not out of place. Sensational it undoubtedly is, but it is fascinating in its ingenuity. Of the *dramatis personæ* of the piece, Mr. Kneisel presented death, and tuned up his violin, and led off the wild dance in the most fiery manner, contrasting well the grotesque, clattering theme, and the more sombre one that represents the loneliness of the nocturnal scene. The whole piece is a repetition of these two themes in ever-varying combinations. The stroke of midnight was especially well given on the harp and horn, and Mr. Greene made the bones rattle on his xylophone. Finally the cock, represented by the oboe, put an end to the orgy, and the spectral dancers laid themselves in their graves again.

Last on the programme was Mendelssohn's Wedding March. Why this was played we are at a loss to guess. Mr. Nikisch chose to play it, however, and he played it as it is seldom heard. We advise all who think of getting married to engage this orchestra at once. In this, the last number, the drummer, who restrained himself with evident effort all through the evening, finally could restrain himself no longer, and burst forth like a victorious battery of artillery in tremendous efforts to drown all the rest of the instruments. We cannot help thinking that something is wrong when the drums are heard thus plainly over the whole orchestra. Especially in a piece like the Wedding March, undue prominence of one instrument throws the whole piece out of proportion.

The audience was larger than at the previous concert. Strict regard for accuracy compels us to admit that perhaps a dozen seats were vacant, but this was fewer than before. The reciprocal influence of the audience and the orchestra upon each other was marked, for the applause, especially after Mr. Adamowski's solo and the "Lohengrin," was actually what passes in Cambridge for enthusiasm, and, on the other hand, the orchestra and the soloist have rarely played more enjoyably. It was gratifying to note that the attention of the audience was held to the end, and very few persons left the hall till the last strains of the Wedding March had died away. K. M.

Boston Transcript

SATURDAY, NOVEMBER 8, 1890.

The Second Sanders Theatre Concert.

If the Mozart Symphony in G-minor was heard to rare advantage in that beautiful and acoustically favorable academic theatre, so was the symphony which headed the second programme, for last Thursday evening, which read as follows:

Beethoven—Symphony in B flat, No. 4.
Wagner—Prelude to "Lohengrin."
Saint-Saëns—Rondo Capriccioso for Violin.
Saint-Saëns—Danse Macabre.
Mendelssohn—Wedding March from "Midsummer Night's Dream."
Soloist, Mr. T. Adamowski.

Beethoven's fourth symphony, composed not two years after the "Eroica," and after he had begun the great C minor, comes between them like a gentle episode in the grander aspiration of his genius. Berlioz and others, attracted by certain secondary incidental themes which occur in the midst of its serious progress, especially that interposed by the bassoon in the middle of the first allegro, have much to say of the humorous character of this symphony. It has always impressed us, on the contrary, as strung to the tune of love, as much so as the song, "Adelaide," and such sonatas as the "Pathétique," the "Mondschein" and the one entitled "Les Adieux, l'Absence et le Retour." The *warmth* and tenderness of all the music justifies this thought. Deep, brooding, thoughtful, half Platonic love reveals itself in the profoundly serious, absorbed and meditative *Adagio*, preluding the *Allegro vivace*, which leaps forth from it, like Pallas, full armed, from the brain of Zeus. How it teems with fire, with rapture, with quick self-surprised invention, with longing tenderness, with delicate shapes and hues of beauty, with tiptoe tread of triumph, aye, and with exquisite bits of humor; for humor is the heat lightning of the brain when it is intensely concentrated and the heart is full. So humor came to Shakspeare, even in the midst of deepest tragedy. With what rich warmth the clarinets and all the wood-wind and the horns flow in softening the outlines with a mellow, heavenly sunset color! It is love, with its raptures and despairs, its glorious, boundless faith, its fitful moods, its infinite longings, its Platonic reveries and self-renunciation, its exquisite caprices, its depths "most musical, most melancholly," its heaven-storming, rapturous chivalry. Compare it with one of the Italian operas, which once were thought to be the most ideal utterance of tender passion; what a warmth and depth and energy of feeling; what an outgushing from sweet secret springs of melody; what a wealth of fancy and of ever fresh invention: what a delightful play of humor struck off from the solid, serious main motive only to set off its earnestness—what a growing interest as of an ever-deepening plot; what spontaneous efflorescence of embellishment, as natural as the moss and wild-flower clothing of the rocks in the landscape; what choice colorings and effects!

The second movement, *adagio*, E-flat, three-four, confirms what we have said. Here we come into the very heart and centre of the love motive of the work. In the first measure the second violins announce what afterwards underlies the whole movement, the drum-like throb of two notes, tonic and dominant, then changes into the little catching, sobbing figure of accompaniment, upon which the first violins begin their marvellously beautiful, long, lingering melody, which takes eight measures to complete itself (like a wondrous lovely meteor occupying its full quarter of the heavens); then of course the melody repeats itself in other instruments, particularly the clarinet, with its human quality of tone; and so on, the throbbings continually recurring, higher or lower, in the orchestral compass, until it finally goes out in the beats of the tympani, which seem inspired and humanized for the occasion. The Minuet, B-flat again, three-four, is like showers of roses, flung from full arms, dropping through lower and lower circles, as the motive echoes itself through lower instruments; and when the horns come in in the trio, it takes on a deeper sentiment, and poetry and play mingle in one soulful, deep expression. The uncontainable momentum, and sustained velocity of the final *Allegro*, is in perfect keeping with all that has preceded in the symphony. We think we never heard it played with so much truth of outline and such chaste warmth of feeling. Such a work stands between the greater third and fifth of the nine symphonies somewhat as "As You Like It" or the "Tempest" stands between "Lear" and "Hamlet," so many sided, universal was this Shakspeare of music.

Wagner's prelude to his "Lohengrin," which we always thought the highest reach of his genius, at least so far as its purely musical quality is concerned, is one of the best of his instrumental movements which have been adapted to concert performances. It has beauty and consistency. Its idea being to prefigure the approach of the swan-borne boat bearing the knight of the Holy Grail, it opens with a sustained high violin note, representing the level high white line of the distant horizon over the water; as the swan approaches, the line thickens, the harmony becomes fuller, broader, until it reaches a *tutti fortissimo* as it is close upon us; then the process is reversed, and correspondingly the vision recedes, *decrescendo*, until it dies away again in the distance. It is a good piece of musical scene-painting and is not without melodic motives which anticipate some points in the drama, and it is worked up with consummate skill, without extravagance or overdoing. The instrumentation certainly is masterly, and the performance won the great applause of the evening.

The rondo capriccioso of Saint-Saëns answered to its title. It is a bright and clever work, its winsome, light and lively themes coming round again and again, as a rondo should, and charmingly capricious. It is all very quaint and pretty. Mr. Adamowski played it with great refinement and finesse, of certainty and finish, with piquant emphasis where the melody required it; and the orchestral accompaniment was very satisfactory.

The devil has been brought forward as an adroit fiddle virtuoso before now. Whether Tartini was the first to do it, in his "Trillo del Diavolo," we know not. He dreamed it, then rushed to ruled paper and wrote it down. His sulphuric majesty has become so much at home in the most modern music that there is now no need of dreaming. Saint-Saëns, in his weird musical freak, the "Danse Macabre," has only dragged into realistic noonday sunlight a Middle Age superstitious legend; and grisly and sulphurous enough has he made it. The first notes of his majesty, as he tunes his fiddle, awake the whole ghostly orchestra, the skeletons sweep and whirl in grewsome dance, the dry bones rattle, the cock crows and the morning bell rings, and away they all scamper and rustle into silence, and so on. Is this a true theme for music? If music has a real, a God-appointed purpose in this world, is it not to banish all such wicked and uncanny spells as that? That the composition is amazingly ingenious, and that it was wonderfully well performed, no one in the Sanders Theatre that evening can doubt; but is it not a prostitution of the noble art? Is it not an insult to the finer sentiments which seek for strength and sustenance in art?

Who ever heard *the* "Wedding March," more grandly rendered than it was that evening? You could scarcely help seeing a noble couple walking up to the altar, that is to the stage, to that exulting and inspiring harmony. All the three phases of the march were equally vivid and expressive: First, the heroic, knightly movement; then the quiet dignity of the civic section of the procession; then the tender, thoughtful, sympathetic converse of the family and intimates; and then again the resounding triumph of the march in all its glory.

J. S. D.

The fourth popular concert in Music Hall will be given tomorrow night. Mr. Italo Campanini will sing, and other musicians engaged are the Germania Band, Mr. J. F. Gilder, pianoforte, and the Schubert Ladies' Quartet. Mr. Campanini's solos are from "Aïda" and "Carmen." The orchestral works promised are mainly light music, but are in widely varied styles.

The sixth concert by the Boston Symphony Orchestra in the Music Hall will be given on Saturday night, Nov. 22.

Boston Sunday Globe.

TWENTY-EIGHT PAGES.

SUNDAY. NOV. 9, 1890.

Tour of the Symphony Orchestra.

The Boston Symphony orchestra, Mr. Arthur Nikisch, director, will tomorrow start on a week's trip, the first of the season. Manager C. A. Ellis starts tonight in advance, and the orchestra will be under the care of Assistant Manager F. R. Comee. The orchestra will leave for New Haven tomorrow at 1 o'clock on the Old Colony railroad. Arriving there at 6 o'clock, a concert will be given, with Mrs. Walter C. Wyman as the soloist. At the close of the concert the members of the orchestra will leave New Haven on the New Haven steamboat line for New York, where they give a concert Tuesday night in Chickering Hall, instead of Steinway Hall, as in previous years. Mrs. Wyman is the soloist here also. Wednesday morning the orchestra will leave New York for Philadelphia, where a concert is given at the Academy of Music, Mme. Clementine de Vere being the soloist. Thursday evening will find the orchestra at Washington, where a concert will be given in Lincoln Hall, with Herr Theodore Reichman as soloist. Immediately after the concert the orchestra leaves Washington, arriving in New York, Friday morning, and Boston, Friday afternoon. On the trip to be made in December the orchestra commences a series of concerts in Baltimore. The sales in all of the above cities are far in advance of any previous year, and immense audiences are already assured. In Philadelphia, the attendance is always very large, with the same features attending the Boston rehearsals, the crowd of "rush tickets" holders assembling an hour before the doors are open. At the majority of the concerts every reserved seat is sold in the Academy of Music, which seats 3000. In Washington also the success of the series is most flattering. On one occasion last season the authorities actually stopped the sale of tickets, claiming that the house was overcrowded.

——The Boston patrons of the Symphony orchestra will learn with gratification of the great assured success of that organization in its coming visits to New York, Philadelphia, Baltimore and Washington. The advance sale in Philadelphia and Washington is already larger than the entire sale of last season, and is due altogether to the indefatigable personal work of Mr. C. A. Ellis, the manager, who has been in these cities the past week.

——The Boston Symphony Orchestra start on a week's tour tomorrow, opening in New Haven. They will play in New York and Washington also, returning Friday. Assistant Manager F. R. Comee goes in charge.

Gazette

SUNDAY MORNING EDITION

The Symphony Concerts.

The fifth concert of the Boston Symphony Orchestra in Music Hall last night opened with Gade's noble "Ossian" overture, which was given with splendid force and color, and impressive breadth of style. Another fine interpretation and performance was Dvorak's fiery and inspiriting Scherzo Capriccioso, op. 66, a work abundant in melody and glowingly instrumental. It holds its own admirably on a second hearing. The playing of it throughout was exceedingly brilliant, and the hearty applause that rewarded it was fairly earned. The concert ended with Mendelssohn's ever fresh and always delightful "Scotch symphony." Mr. Nikisch accorded it a remarkably fine reading, save in the first allegro the opening bars of which he took at a funereal pace that was wholly unaccountable in presence of the composer's time indication Allegro un poco agitato. The allegro melted into andante and the agitato disappeared wholly. Many innovations were made in the tempo of this movement throughout, and to the disadvantage of its flow, a somewhat disjointed effect being imparted to it in consequence. The rest of the symphony was faultlessly interpreted. The work of the orchestra was up to its best standard. The soloist was Mrs. Walter C. Wyman, whose first contribution to the concert was the well-known air from Gounod's "Sappho." The lovely quality of her well-trained voice had here ample field for its display, and it was delightful in the hearing. She sang, with admirable phrasing, and in a sustained style that did the fullest justice to the music. Later, she sang "Regrets," by Delibes; "Bonne Nuit," by Massenet; and "A une Fiancée," by Ferrari, in a thoroughly charming manner, displaying taste and refined artistic sentiment in them all. The Delibes song was taken perhaps a trifle too slow, and dragged in consequence, but the artist's frank and honest singing made her always interesting. She was enthusiastically applauded, and was recalled as heartily after both the Gounod air and the group of songs. The programme for the next concert is: Symphony No. 1, Beethoven; Concerto for Violincello, Haydn (first time); Symphonic Poem, "Vltaca," Smetana; and Turkish March from "The Ruins of Athens," Beethoven. Mr. Anton Hekking is to be the soloist.

—— The Boston Symphony Orchestra will give the first of its four New York concerts at Chickering Hall on Tuesday evening next. The sale of seats by subscription is the largest that has ever been had in that city, and it is safe to prophecy that in point of quality no such audiences as will this winter greet Mr. Nikisch's appearance on the platform have, as yet, been brought together by the band in New York.

Boston Symphony Orchestra

SEASON OF 1890-91

Leave Boston Monday, November 10, 1.00 P.M., Providence Depot.
Arrive New Haven Monday, 6.00 P.M.
NEW HAVEN HOTEL.
Concert at Hyperion Theatre, 8.00 P.M.
Leave New Haven directly after Concert. Steamer "Northam."
Arrive in New York Tuesday, Nov. 11.
GRAND CENTRAL HOTEL, corner Broadway and Prince Street.
Concert at Chickering Hall, 8.00 P.M.
Leave New York Wednesday, Nov. 12, at 11.30 A.M., *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.
Arrive Philadelphia 1.45 P.M.
CONTINENTAL HOTEL.
Concert at Academy of Music, 8.00 P.M.
Leave Philadelphia Thursday, Nov. 13, at 9.15 A.M., Baltimore & Ohio Depot, 24th and Chestnut Streets.
Arrive Washington 1.45 P.M.
RIGGS HOUSE.
Concert at Lincoln Hall, 8.00 P.M.
Leave Washington, Baltimore & Ohio Depot, directly after the Concert.
Arrive New York Friday, Nov. 14, at 7.00 A.M.
Leave New York, Grand Central Depot, 10.00 A.M.
Arrive Boston 4.30 P.M., Providence Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

Members of the Orchestra not playing in New Haven will leave for New York Monday, Nov. 10, *via* Fall River Line. Train leaves Park Square Depot at 6.00 P.M.

C. A. ELLIS, *Manager*.

Boston Symphony Orchestra

SEASON OF 1890-91

HOTEL LIST

A. Nikisch.	Schultz. / Hofmann.	Patz. / Delisle.
F. R. Comee. / C. M. Loeffler.	Campanari. / Fiumara.	H. Heindl. / Rietzel.
F. Kneisel.	Simpson. / Greene.	E. M. Heindl. / J. E. Eichler.
T. Adamowski. / J. Adamowski.	Fiedler. / Moldauer.	Schormann. / Schumann.
Hekking.	Lafricain. / Field.	Bareither. / Jennewein.
Mole.	Zach. / Schuecker.	Gerhardt. / Hoyer.
P. Muller.	Sauerquell. / Goldie.	Demuth. / Reibl.
Roth. / Behr.	A. Goldstein. / S. Goldstein.	Fox. / Dietsch.
Svecenski. / Grunberg.	Kolster. / Kuehn.	F. Muller. / Taubert.
Kuntz. / Gantzberg.	Metzger. / Hackebarth.	Human. / Kurth.
J. Akeroyd.	Mingels. / E. Loeffler.	Butler. / Reinhart.
Swornsbourne. / Schuchmann.	Kluge. / Michael.	Evans. / Patterson.
Stewart. / Marble.	Post. / Barth.	J. Edw. Eichler. / Hannemann.
Goldschmidt. / Strube.	Mahn. / Krafft.	Berger.
Knecht. / Sauer.		

Boston Daily Traveller

SATURDAY, NOVEMBER 8, 1890.

HEARD AT MUSIC HALL.

Impressions of the Symphony Rehearsal of Oct. 31, 1890.

The intense point in this afternoon's programme came first, and was created by Goldmark's overture to the bound Prometheus. It was fitting that this should have been so, for the invigorating sunshine and freshness of the October afternoon prepared one for mental and emotional intensity.

Seated far back in the Music Hall, amid a rustle of ladies and programmes that Nikisch's raised baton failed to still, I felt, rather than heard, the throbbing of the drums with which the overture opened. The drums introduced a plaintive, wailing theme that slowly mounted up and up in circles, like a spiral of smoke in dense air. It was a prelude that sought to prepare one for a sight of the hero's sorrowful case. And here I may say, that what few of Goldmark's orchestral works I have heard have impressed me, as did the Prometheus with the composer's strange power of making one see by means of his music,—a magnetic power of bringing one face to face with the thing he describes. Wagner alone has impressed me in the same way. But Wagner's music-pictures, though they may have more force, have not the delicacy of coloring or the gentleness of touch, that is to be found in Goldmark. I knew nothing about either the man or his subject when I first heard his Penthesilia overture, but having heard it, there was little left to learn of the tale it told from the sketch of it, which I afterwards read in the Symphony programme. Another thing to marvel at in the man is his orchestration. In his hands the instruments are capable of what we discover at rare intervals in a human voice, namely, the filling of a whole hall to its remotest corner with a sense and fullness of sound. The difference between such fullness and the thread-like effect produced by ordinary writers and singers, is much the same as the difference between the effects of forked and sheet lightning.

But to return to the overture. The plaintive prelude over, it seemed as though we were brought into the presence of a great patient, repressed agony. [illegible] I cannot tell what was [illegible] that the [illegible] burst, meteor-like, into sight overhead and floated, circling, down (much as the prelude's theme had circled upward) and fell stifled into the heavy atmosphere around us. In reality, a high flute-noted melody dropped down upon us and brought a certain relief by its mournful expression of sympathy. The composer probably intended it to suggest the thought of Io, whose son, in after generations, dethroned Zeus and liberated Prometheus. Following this melody there came the sound of a rushing of wings against wind, and the surging of waves, together with a vision of the nymphs and spirits that crowded around to console the tortured man. Long-forgotten lines, translated from Æschylus by Mallock, came to mind:

Sufferer, fear not; love hath sent us:
Yearning with compassion, we,
We have stilled our father's tongue, fain to prevent us,
We have left our clear homes in the blue, deep sea,
We have travelled far
In our winged car,
For thee, for thee.

For, through our still, wave-dripping grottoes rang
A hideous brazen clang,
Breaking our noonday dreamings in our peaceful sea,
With unsandaled feet
Breathless and fleet,
To our winged car we sprang,
For thee, for thee.

Borne along by the impetus of the music, one was conscious of little else but its passion and strife and warnings of impending calamity, until the climax of Zeus was reached, and the weird descending chords that followed gave one the very real sensation of sinking into deep and deeper depths—a sensation such as one sometimes knows in dreams. One brief reminder of Io's melody, and the overture was ended.

It took me the whole of the time occupied by Sgambati's first movement to get back from my visit to Tartarus and the age of the gods, and by the time the concerto was ended I was in a condition to hear what Moszkowski had to say about our own day and generation.

Since hearing the "Faust" overture of Wagner's at last week's concert, I have arrived at a fresh realization of the fact that the modernest of modern music is peculiarly and sometimes painfully personal. To be sure the fact is not a new one, so far as this age in general is concerned, but to me it was new to realize it in connection with music, the least explicit and personal of the arts.

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Boston Journal.

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Boston Symphony Orchestra

SEASON OF 1890-91

Leave Boston Monday, November 10, 1.00 P.M., Providence Depot.
Arrive New Haven Monday, 6.00 P.M.
NEW HAVEN HOTEL.
Concert at Hyperion Theatre, 8.00 P.M.
Leave New Haven directly after Concert. Steamer "Northam."
Arrive in New York Tuesday, Nov. 11.
GRAND CENTRAL HOTEL, corner Broadway and Prince Street.
Concert at Chickering Hall, 8.00 P.M.
Leave New York Wednesday, Nov. 12, at 11.30 A.M., *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.
Arrive Philadelphia 1.45 P.M.
CONTINENTAL HOTEL.
Concert at Academy of Music, 8.00 P.M.
Leave Philadelphia Thursday, Nov. 13, at 9.15 A.M., Baltimore & Ohio Depot, 24th and Chestnut Streets.
Arrive Washington 1.45 P.M.
RIGGS HOUSE.
Concert at Lincoln Hall, 8.00 P.M.
Leave Washington, Baltimore & Ohio Depot, directly after the Concert.
Arrive New York Friday, Nov. 14, at 7.00 A.M.
Leave New York, Grand Central Depot, 10.00 A.M.
Arrive Boston 4.30 P.M., Providence Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

Members of the Orchestra not playing in New Haven will leave for New York Monday, Nov. 10, *via* Fall River Line. Train leaves Park Square Depot at 6.00 P.M.

C. A. ELLIS, *Manager.*

Boston Symphony Orchestra

SEASON OF 1890-91

HOTEL LIST

A. Nikisch.
F. R. Comee. / C. M. Loeffler.
F. Kneisel.
T. Adamowski. / J. Adamowski.
Hekking.
Mole.
P. Muller.
Roth. / Behr.
Svecenski. / Grunberg.
Kuntz. / Gantzberg.
J. Akeroyd.
Swornsbourne. / Schuchmann.
Stewart. / Marble.
Goldschmidt. / Strube.
Knecht. / Sauer.
Schultz. / Hofmann.
Campanari. / Fiumara.
Simpson. / Greene.
Fiedler. / Moldauer.
Lafricain. / Field.
Zach. / Schuecker.
Sauerquell. / Goldie.
A. Goldstein. / S. Goldstein.
Kolster. / Kuehn.
Metzger. / Hackebarth.
Mingels. / E. Loefiler.
Kluge. / Michael.
Post. / Barth.
Mahn. / Krafft.
Patz. / Delisle.
H. Heindl. / Rietzel.
E. M. Heindl. / J. E. Eichler.
Schormann. / Schumann.
Bareither. / Jennewein.
Gerhardt. / Hoyer.
Demuth. / Reibl.
Fox. / Dietsch.
F. Muller. / Taubert.
Human. / Kurth.
Butler. / Reinhart.
Evans. / Patterson.
J. Edw. Eichler. / Hannemann.
Berger.

Boston Daily Traveller

SATURDAY, NOVEMBER 8, 1890.

HEARD AT MUSIC HALL

Impressions of the Symphony Rehearsal of Oct. 31, 1890.

The intense point in this afternoon's programme came first, and was created by Goldmark's overture to the bound Prometheus. It was fitting that this should have been so, for the invigorating sunshine and freshness of the October afternoon prepared one for mental and emotional intensity.

Seated far back in the Music Hall, amid a rustle of ladies and programmes that Nikisch's raised baton failed to still, I felt, rather than heard, the throbbing of the drums with which the overture opened. The drums introduced a plaintive, wailing theme that slowly mounted up and up in circles, like a spiral of smoke in dense air. It was a prelude that sought to prepare one for a sight of the hero's sorrowful case. And here I may say, that what few of Goldmark's orchestral works I have heard have impressed me, as did the Prometheus with the composer's strange power of making one see by means of his music,—a magnetic power of bringing one face to face with the thing he describes. Wagner alone has impressed me in the same way. But Wagner's music-pictures, though they may have more force, have not the delicacy of coloring or the gentleness of touch, that is to be found in Goldmark. I knew nothing about either the man or his subject when I first heard his Penthesilia overture, but having heard it, there was little left to learn of the tale it told from the sketch of it, which I afterwards read in the Symphony programme. Another thing to marvel at in the man is his orchestration. In his hands the instruments are capable of what we discover at rare intervals in a human voice, namely, the filling of a whole hall to its remotest corner with a sense and fullness of sound. The difference between such fullness and the thread-like effect produced by ordinary writers and singers, is much the same as the difference between the effects of forked and sheet lightning.

But to return to the overture. The plaintive prelude over, it seemed as though we were brought into the presence of a great, patient, repressed agony. Thinking it over, I cannot tell what was played; I only know that the low, sustained chords awed one into sympathy [illegible]. Suddenly a soft light burst, meteor-like, into sight overhead and floated, circling, down (much as the prelude's theme had circled upward) and fell stifled into the heavy atmosphere around us. In reality, a high flute-noted melody dropped down upon us and brought a certain relief by its mournful expression of sympathy. The composer probably intended it to suggest the thought of Io, whose son, in after generations, dethroned Zeus and liberated Prometheus. Following this melody there came the sound of a rushing of wings against wind, and the surging of waves, together with a vision of the nymphs and spirits that crowded around to console the tortured man. Long-forgotten lines, translated from Æschylus by Mallock, came to mind:

Sufferer, fear not; love hath sent us:
Yearning with compassion, we,
We have stilled our father's tongue, fain to prevent us,
We have left our clear homes in the blue, deep sea,
We have travelled far
In our winged car,
For thee, for thee.

For, through our still, wave-dripping grottoes rang
A hideous brazen clang,
Breaking our noonday dreamings in our peaceful sea,
With unsandaled feet
Breathless and fleet,
To our winged car we sprang,
For thee, for thee.

Borne along by the impetus of the music, one was conscious of little else but its passion and strife and warnings of impending calamity, until the climax of Zeus was reached, and the weird descending chords that followed gave one the very real sensation of sinking into deep and deeper depths—a sensation such as one sometimes knows in dreams. One brief reminder of Io's melody, and the overture was ended.

It took me the whole of the time occupied by Sgambati's first movement to get back from my visit to Tartarus and the age of the gods, and by the time the concerto was ended I was in a condition to hear what Moszkowski had to say about our own day and generation.

Since hearing the "Faust" overture of Wagner's at last week's concert, I have arrived at a fresh realization of the fact that the modernest of modern music is peculiarly and sometimes painfully personal. To be sure the fact is not a new one, so far as this age in general is concerned, but to me it was new to realize it in connection with music, the least explicit and personal of the arts.

Moszkowski is modern, therefore personal; and what he had to tell us in his suite was about a happy, busy, sunny nature, most at home in a setting of summer weather. Perhaps there was a woman in the case, indeed, there probably was, but modern music for orchestra, outside of Wagner, does not, as yet, go into particulars as to the kind of per- [illegible] them. As I have said, the first movement of the suite suggested meeting with a joyous nature on a sunny, summer day. The second movement gave us a taste of our new acquaintance's merriment, and the third, his romantic side, though, to my mind, the lovely story-melody he therein gave was marred a little by being picked to pieces in a set of variations. In the fourth movement our friend told us something serious—stopping a moment to remind us of the busy-ness that awaited him—and like the seriousness of a busy and contented heart, it was pleasant and good to listen to. Lastly, half ashamed of his confidences, and full of energy and activity, he rushed off into the "perpetual motion" of his daily duty, leaving us with a goodby impression of the hum and song of life in summer time.

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Boston Journal.

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Between the vocal numbers of Mrs. Wyman, including the opening number, Mr. Nikisch gave Gade's "Ossian" overture and Dvorak's "Scherzo Capriccioso," two numbers brilliantly scored and delivered with an intensely musical feeling. It was also an excellent preparation for Mendelssohn's Scotch Symphony, which closed the concert. The audience was not wearied by selections of a dull or prosaic character, however novel or severely classical such numbers often are. But it was able to approach the hearing of this beautiful symphony in a spirit of longing for more of the beautiful harmony that had preceded it. And the audience had its reward. For it was a delightful rendering of this masterpiece that Mr. Nikisch gave to the hearers, closing a programme the rarity of which made it all the more to be commended.

...ING ADVERTISER
Established 1813.
...DAY MORNING, NOV. 10, 1890.

...phony Concert—Mrs. Wyman as Soloist.

The concert of Saturday began and ... with Scotch music; not the real ... article, but Scotch melody as infil... through the Danish and German ... Gade's "Ossian" overture seems a ... house between Mendelssohn and ... Schumann, having some of the melodic ... grace of the former (in its second subject, ... example) and much of the dealing in ... dissonances which is characteristic of the ... latter. But at least in this work ... the composer does not earn ... sobriquet often applied to him, ... "Mrs. Mendelssohn." The chief theme ... is beautiful and it was beautifully carried to its climax, beginning on cellos, continuing on horns, and culminating on trombones (and Mr. Nikisch *does* not let the trombonists use their lungs), but it is not essentially Scotch. The shock of arms, and many a trumpet call and brass fanfare suggestive of battle are in the development of this work, and the reading and performance were appropriately spirited, but in the coda there were a few pauses that were exaggerated.

Mrs. W. C. Wyman was the soloist. She always displays courage in her selections, choosing for her chief number a work which is earnest and musicianly whether it is popular or not, and generally by her dramatic power making it popular as well. This time it was an aria from Gounod's "Sappho," and full of the modern French orchestral devices. The voice has plenty to do to sustain itself against the orchestral onslaught, but the vocalist went through the ordeal unscathed, although the number required the declamatory power of a Materna or a Fursch-Madi. The artistic instinct of the singer was everywhere apparent, and made amends for any lack of intense power. The group of three French songs given later in the programme was entirely excellent. It is not every artist who can give the dainty style of the Chanson, and in this school Mrs. Wyman is far in advance of any cis-Atlantic competitors. The ineffable tenderness of the reiterated "Jours Passees" of the Delibes song, and the sweet "Bonne Nuit" refrain in Massanet's charming work, were altogether delightful. The song by Ferrari, "A une Fiancee," was not so attractive a work, but the graceful accompaniment played by Mr. Nikisch made it attractive in some degree, and the artist sang it with much brightness and was recalled with hearty enthusiasm.

Dvorak's Scherzo, which is not new to these concerts, reminds of Liszt's rhapsodical style, but is more effectively scored than some of the works of Liszt. It deals chiefly with an idealized waltz theme, and is a sparkling and very exciting work. Naturally it did not lose any of its power in the reading of Mr. Nikisch, and the orchestral forces were evidently upon their mettle. Mr. Schuecker in this, as also in the preceding works, showed what a great harp player he is. But the work gave especial opportunities to the woodwind and bass clarinet, flutes, and in fact all the instruments of this group were commendably played.

The Scotch symphony was the end of the programme. There was a slight disposition to accentuate its effects, but it was still a worthy performance. It is the best, the most spontaneous of Mendelssohn's symphonies and its dark beginning shows how the Trossachs, Holyrood Palace and the Hebrides, a wholesome mixture of Scotch scenery and history, affected the receptive mind of the German composer. How well he uses the clarinet in this! Only Weber and Mendelssohn understood the dark, spectral character of the lower (chalumeau) register of this instrument at this time, and the more recent tone-colorists have been glad enough to imitate them. Splendidly played, too, were the bold violin phrases of the introduction; with bows placed near the bridge the body of players gave phrases fierce and startling, yet perfect in ensemble. The tremendous gusts of storm in the first movement were the perfectfon of crescendo and diminuendo. Mendelssohn probably caught up the true daintiness of the Scherzo better than any other composer; he has not the brusqueris of a Beethoven nor the *innigkeit* with which Schumann invested this movement, but he has that playfulness which kept on the *via media* between the roughness of the former, the reserve of the latter, constitutes the ideal of such a movement. To this I may add that he is the only German who ever caught the Scotch lilt sufficiently to reproduce it. And they have all tried it! Beethoven took the Gaelic spirit thoroughly out of the set of Scotch songs which he harmonized for the publisher Thompson. Schumann set Burns' poems in a Teutonic manner, Frantz was wise enough not to attempt the Scotch style at all in setting the same poet to music, and even Bruch, who once assured me that he knew 400 Scotch folksongs by heart, has given musicianly development (in "Fair Ellen") to "The Campbells are Comin'", and to other tunes in his Scotch fantasic for violin, yet has managed to wash away all traces of the Gaelic character. Only Mendelssohn, and chiefly in this Scherzo has managed to retain the true flavor of the folk music he intends to portray. The clarinet did good work in this movement. ... and horn deserve praise for the ... of their work in the adagio, which ... fine a movement as the slow one ... Italian symphony however. The ... far too heavy in the finale; it ... stant, not majestic, yet the ... style of the rest was effective, ... whole concert may go on record as ... most interesting and well given ...

LOUIS C. ELSON.

Boston Post

MONDAY MORNING, NOV. 10, 1890

THE FIFTH SYMPHONY CONCERT.

The programme of the fifth Symphony concert given at Music Hall Saturday evening was as follows:

Overture—"Ossian".....Gade
Aria from "Sappho".....Gounod
Mrs. W. C. Wyman.
Scherzo—"Capriccioso," op. 66.....Dvorak
Songs with piano—
"Regrets".....Delibes
"Bonne Nuit".....Massenet
"A une Fiancée".....Ferrari
Mrs. Wyman.
Symphony in A minor (Scotch)..Mendelssohn

They said at Mendelssohn's death that his mantle would fall upon Niels Gade. It fell upon him, and it stifled him; for his later works are but a cheap edition of Mendelssohniana. Never did he fulfil the mad prophecies of the enthusiasts who saw in "Ossian" and the First Symphony the promise of a great composer. He was handicapped at the very start. And as Bongrand, the painter in Zola's "L'Oeuvre," he must have regretted his first work, a masterpiece, for it was at once his glory and his subsequent confusion.

Gade, born in a "far land of mist and snow," chose for the subject of his first orchestral work the poems of Ossian, and today this overture is of musical interest alone, suggesting naught but musical ideas. For who now reads of Calmar or Cuthullin, who recks of Duchomar, "most gloomy of men"? "Dusronnal snorted over the bodies of heroes, and Sifadda bathed his hoof in blood," and what is that to us? But the hatred in which Dr. Johnson held the young Highland schoolmaster is fresh, preserved in the diary of Boswell, and it has eclipsed forever the translations or forgeries of Macpherson.

One does not wonder at the hopes excited by this overture of Gade. It is an admirable composition, the work of a man of musical nature the limitations of which were left for time to disclose. The effects are not gained by any specific beauty of melody or by ingenious contrasts of color. Melodies, harmonies, rhythms, instrumentation, all unite in producing one result, and one result alone: an all-pervading sense of the color gray. Hence a certain monotony, but a monotony in keeping with the subject and not displeasing. There is no light of the sun in this strange land; the heroes summoned to the shock of battle by Gade's spell are vaguely seen groping in dense fog; passion has long been forgotten in the grave; all is unreal, unsubstantial. A most poetic overture, written by a rare poet—but a poet of one song.

The scherzo by Dvorak, on the contrary, is full of life and bustle; its vitality is at times brutality. It would seem as though Dvorak, the Bohemian, when he writes, like certain murderers before bloody deeds, sees all things red. It is an intoxicating work; maddening in rhythm; of contagious fury; but after the debauch is over there is a conviction that the liquor was cheap. And cheap much of this music is, in spite of its brilliancy, its startling modulations, its exciting instrumentation. The chief tune is not remarkably original; there are many places where stammering takes the place of speech, and there is much unmeaning, unnecessary noise. Dvorak is a most unequal composer; he is often dull, and the intensity of his dulness approaches genius; he is often vulgar as though his peasant blood would out in music.

The symphony of Mendelssohn was exceedingly well played, as were the other orchestral numbers of the programme. Particularly worthy of praise was the playing of the scherzo which has been called by Chorley a most complete example of national forms turned to musical order. It is true that Mr. Nikisch took the opening andante con moto as though it were an adagio, and in the coda destroyed the rhythmical sense by giving a simple horn passage undue prominence, but these eccentricities did not destroy the value of his work. It is also true that he seems to hold the mark piano in aversion, and all dynamic marks are exaggerated by him in the direction of loudness. Mendelsohn once complained of the tendency of directors to play forte the passages he had marked piano, and he suggested that in the scores *p* should be changed to *pp* and *f* to *mf*. This plan would hardly commend itself to Mr. Nikisch; for with all his great merits he loves startling effects and is in fact a fresco painter.

There are certain musicians and writers upon music who claim that the art of singing is in its decadence, that it will soon be numbered with the lost arts. This, they say, is due to many causes: the impatience and ignorance of beginners who have good voices, but little application and great self-conceit; the lack of faithful and skilled teachers; the evil influence of German singers who now in this country are admired and imitated; the encouragement given orchestral concerts and piano recitals to the neglect of choral societies and concerts of song; and above all to the vocal compositions written by so many modern composers, which abound in intervals repugnant to the voice, and in which the voice, the most beautiful of musical instruments, is deliberately maltreated and subordinated to the accompaniment. They hear the German singers in opera and in concert; they listen to the young singers who copy them, and they remember the words of Vernon Lee: "Let him or her be effective; act with impetuosity, declaim with vehemence, shriek and yell passionately, if he or she have dramatic instincts or force passion... tones, or bellow ... shapeless roulades, if he ... lungs or a flexible throat; any of these ... will lead to distinction, and they are quali... ties, whether dramatic or vocal, which require little tuition and less practice: above all, which entirely dispense with the mere knowledge that such a thing as an art of singing has ever existed or can ever exist."

Now, the singing of Mrs. Wyman shows that there are singers who have not yet bowed the knee to Baal. Without going into the technicalities of her art, it is enough to say that she is a singer, not a declaimer. Her voice, although it is not powerful and although it is comparatively devoid of color, is nevertheless sympathetic and agreeable. She has been exceedingly well taught; her tones are pure and firm, free from any suspicion of tremolo, or vibrato, or the wabbling which is thought by many singers to intensify expression. The songs she sang were more adapted for the display of sustained tones than for the exhibition of facility in execution. Her phrasing showed a highly developed musical taste and the self-control which stamps the artist. She did not force her voice, she did not shriek that she might compel admiration. She knows the power of artful simplicity. Never was a phrase devoid of meaning italicized that she might infuse it with a foreign meaning; and she was content to wait for a climax. As simple and charming in her singing as in her appearance upon the stage, she gained her effects without effort, without affectation. Certain mannerisms, which when she sang here in March were unpleasant, have disappeared; nor last Saturday evening could she be accused of coldness. In the aria from "Sappho," the opera for which Augier wrote the libretto, and in which a political conspiracy took the place of a ballet, she might possibly have shown more fire and passion; but the three songs were sung with tender feeling. To these three songs Mr. Nikisch played an excellent accompaniment.

There will be no concert next Saturday evening. The sixth of the series will be given Nov. 22, and the programme is as follows: Beethoven's First Symphony; Smetana's "Vltava," a symphonic poem, and Beethoven's Turkish March, from "Ruins of Athens." Mr. Hekking will play a concerto for violoncello by Haydn.

PHILIP HALE.

Campanini sang at the popular concert given last evening at Music Hall. His selections were "Celeste Aïda," the romanze from "Carmen," and the *Duke's* song from "Rigoletto." He was in excellent condition and master of his voice. He still charms; his voice still thrills, still woos; and even today there is no tenor upon the operatic or concert stage in this country who can compare with him in the skilful management of the voice. He is, in a word, the embodiment of healthy Italian traditions. The remaining numbers of the programme were played by the Germania Orchestra under Mr. Mollenhauer, and Mr. Gilder, pianist; and the Ladies' Schubert Quartette sang pleasing selections.

Boston Courier.

SUNDAY MORNING, NOVEMBER 9, 1890.

THE SYMPHONY.

Much has been written concerning the similarity of Gade's compositions to those of Mendelssohn. However true this may be with regard to certain characteristics, his works bear the marks of his own individuality, as surely as Mendelssohn's are similarly expressed. That he had traits in common with Mendelssohn, whether they were the result of coincidence, or of cultivation, is quite apparent. There are passages for instance in the "Ossian" overture, opus 1, which headed the fifth Symphony concert last evening, that immediately bring to mind the German composer; yet one feels almost in the same space of time that Mendelssohn could not have written them. It is easy to see why this work made so strong an impression as it did at the time of its first performances. Its vein of melancholy, its charming tunefulness, its instrumentation, so full of warmth and color, make it an exceedingly attractive and promising opus 1. Weak spots are not unnaturally discernible; and when they appear, they seem almost absurdly incongruous, suggesting the thought that the enthusiastic young writer at times got frightened at his own boldness, and turned from his inspired course to throw a sop to old Tradition, whose menacing glare threatened him whenever he paused, as it were, for breath. All the same, it is productive of much enjoyment, giving one pleasure akin to that derived from contemplating a charming landscape painting, which, without possessing great strength, is replete with light, serenity and warm, cheerful color effects. It was finely played. The somber opening measures forming a kind of introduction were given with appropriate breadth and stateliness; the fiery, agitated principal subject came out clearly and brilliantly, and the graceful, song like character of the second theme was made delightfully apparent. Following the overture came Mrs. Walter C. Wyman, to whom the Symphony audiences have listened with much pleasure several times in past seasons. She first sang an aria from "Sappho," by Gounod, and after the succeeding orchestral number was heard again in three songs, with pianoforte accompanment by Mr Nikisch: "Regrets," by Delibes, "Bonne Nuit," by Massenet, and "Anne Fiancee," by Ferrari. Mrs. Wyman's finely trained and controlled voice, with its wide compass, seemed in better condition than it was at her last appearance here. It is a matter for sincere regret that its nasal quality, and tendency to break into tremolo should still continue to mar its beauty as well as the otherwise artistic character of her singing. Aside from these defects, her solos were each and all thoroughly enjoyable. The aria, with its charming accompaniment in the wood-wind, muted strings, and harp, was finely sustained, and artistically rendered. It was with the songs, however that she won her success of the evening. They formed an exceedingly attractive group. The "Good night," which displayed her lower voice admirably, was happily placed between the other two of higher range, and must be considered her most effective, as it was the most popular number of all. Mr. Nikisch followed her with all possible sympathy and skill; and without doubt, part of the enthusiastic applause which greeted the conclusion of this number was intended for him.

Dvorak's Scherzo Capriccioso, opus 66, including as it does in its score the piccolo, English horn, bass clarinet, triangle, harp, big drum and cymbals, makes a fascinating concert piece of the popular order; and yet has character enough to deserve a place on a symphony programme. The lively, elusive air of the first figure that is used so effectively throughout, lends truth to the title, and keeps the mind and imagination busy in chasing it about; while the syren-like waltz theme, with its sensuous instrumentation, must seldom fail to set the hearts of lovers of that dance palpitating with eager anticipation.

Evidently the composer himself was fond of this second theme, for he returns to it repeatedly, and parts with it reluctantly, as the broken phrases which are heard softly just before the brilliant coda breaks in, indicate. This number, also, was finely played, the rhythmic swing of the waltz movement, being especially captivating; while the bits of solo work for different wind instruments, and the cadenza for harp and horn were rendered in a manner above reproach.

Mendelssohn's symphony, No. 3, in A minor, named by himself the "Scotch," completed the programme. It received probably the most perfect reading that was ever heard of the work in Boston, one which thoroughly revealed its wealth of practical feeling and passionate expression, and the many beauties of its instrumentation.

The wonderful artistic skill which Mr. Nikisch displayed in leading his orchestra from one theme to another, and the exquisite appropriateness of his elastic beat, showed clearly the feelings and appreciation of a true musician. For instance, the moderate tempo with which he took the opening allegro, caused it to blend in a pecularly happy manner with the preceding andante, and materially heightened the effect of the succeeding animated episode; while the leading up to, and rendering of the short expressive coda at the close of the first part of the allegro rounded out the whole section with an effectiveness that could not otherwise have been obtained.

These are only examples of his proceedings throughout the entire work, whose harmonious relations he maintained with unerring judgment from beginning to end. The orchestra, too, seemed to meet his every wish; and whether in the broadest passages for full orchestra, in the theme of the adagio, or the crisp staccato work required in the scherzo and the finale, the men all played apparently "for love." It was indeed a performance to be remembered.

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[39]

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, NOV. 10, 1890.

The Symphony Concert—Mrs. Wyman as Soloist.

The concert of Saturday began and ended with Scotch music, not the real Gaelic article, but Scotch melody as infiltrated through the Danish and German minds. Gade's "Ossian" overture seems a halfway house between Mendelssohn and Schumann, having some of the melodic grace of the former (in its second subject, for example) and much of the dealing in dissonances which is characteristic of the latter. But at least in this work the composer does not earn the sobriquet often applied to him, of "Mrs. Mendelssohn." The chief theme is beautiful and it was beautifully carried to its climax, beginning on cellos, continuing on horns, and culminating on trombones (and Mr. Nikisch *does* not let the trombonists use their lungs), but it is not essentially Scotch. The shock of arms, and many a trumpet call and brass fanfare suggestive of battle are in the development of this work, and the reading and performance were appropriately spirited, but in the coda there were a few pauses that were exaggerated.

Mrs. W. C. Wyman was the soloist. She always displays courage in her selections, choosing for her chief number a work which is earnest and musicianly whether it is popular or not, and generally by her dramatic power making it popular as well. This time it was an aria from Gounod's "Sappho," and full of the modern French orchestral devices. The voice has plenty to do to sustain itself against the orchestral onslaught, but the vocalist went through the ordeal unscathed, although the number required the declamatory power of a Materna or a Fursch-Madi. The artistic instinct of the singer was everywhere apparent, and made amends for any lack of intense power. The group of three French songs given later in the programme was entirely excellent. It is not every artist who can give the dainty style of the Chanson, and in this school Mrs. Wyman is far in advance of any cis-Atlantic competitors. The ineffable tenderness of the reiterated "Jours Passees" of the Delibes song, and the sweet "Bonne Nuit" refrain in Massanet's charming work, were altogether delightful. The song by Ferrari, "A une Fiancee," was not so attractive a work, but the graceful accompaniment played by Mr. Nikisch made it attractive in some degree, and the artist sang it with much brightness and was recalled with hearty enthusiasm.

Dvorak's Scherzo, which is not new to these concerts, reminds of Liszt's rhapsodical style, but is more effectively scored than some of the works of Liszt. It deals chiefly with an idealized waltz theme, and is a sparkling and very exciting work. Naturally it did not lose any of its power in the reading of Mr. Nikisch, and the orchestral forces were evidently upon their mettle. Mr. Schuecker in this, as also in the preceding works, showed what a great harp player he is. But the work gave especial opportunities to the woodwind and bass clarinet, flutes, and in fact all the instruments of this group were commendably played.

The Scotch symphony was the end of the programme. There was a slight disposition to accentuate its effects, but it was still a worthy performance. It is the best, the most spontaneous of Mendelssohn's symphonies and its dark beginning shows how the Trossachs, Holyrood Palace and the Hebrides, a wholesome mixture of Scotch scenery and history, affected the receptive mind of the German composer. How well he uses the clarinet in this! Only Weber and Mendelssohn understood the dark, spectral character of the lower (chalumeau) register of this instrument at this time, and the more recent tone-colorists have been glad enough to imitate them. Splendidly played, too, were the bold violin phrases of the introduction; with bows placed near the bridge the body of players gave phrases fierce and startling, yet perfect in ensemble. The tremendous gusts of storm in the first movement were the perfectfon of crescendo and diminuendo. Mendelssohn probably caught up the true daintiness of the Scherzo better than any other composer; he has not the brusquerie of a Beethoven nor the *innigkeit* with which Schumann invested this movement, but he has that playfulness which kept on the *via media* between the roughness of the former, the reserve of the latter, constitutes the ideal of such a movement. To this I may add that he is the only German who ever caught the Scotch lilt sufficiently to reproduce it. And they have all tried it! Beethoven took the Gaelic spirit thoroughly out of the set of Scotch songs which he harmonized for the publisher Thompson, Schumann set Burns' poems in a Teutonic manner, Frantz was wise enough not to attempt the Scotch style at all in setting the same poet to music, and even Bruch, who once assured me that he knew 400 Scotch folksongs by heart, has given musicianly development (in "Fair Ellen") to "The Campbells are Comin'", and to other tunes in his Scotch fantasic for violin, yet has managed to wash away all traces of the Gaelic character. Only Mendelssohn, and chiefly in this Scherzo has managed to retain the true flavor of the folk music he intends to portray. The clarinet did good work in this movement. Cellos and horn deserve praise for the beauty of their work in the adagio, which is not as fine a movement as the slow one in the Italian symphony however. The brass was far too heavy in the finale; it made it blatant, not majestic, yet the spirited style of the rest was effective, and the whole concert may go on record as one of the most interesting and well given of the season.

LOUIS C. ELSON.

Campanini at Music Hall.

The popular concert at Music Hall last evening was transformed into an ovation for Sig. Campanini, who made his first appearance in this city since the restoration of his voice by an operation upon his throat. His appearance on the platform was the signal for long continued applause and his two selections, a solo from "Aida" and the romanze from Bizet's "Carmen," were enthusiastically encored with cries of "bravo." Although the ravages which time have made in his once magnificent voice are at times painfully evident, Campanini sings with much of his old time vigor and expression, his phrasing and method being well nigh as faultless as of yore. In a slight huskiness, especially of the upper tones especially in sustained passages and in lack of flexibility at times are the weaknesses of his once noble organ most apparent. J. F. Gilder, one of Boston's favorite pianists, was heard to excellent advantage in several selections, two of his own composition. The Schubert Ladies' Quartette sang with sweetness and precision some charming melodies, the most enthusiastically received of which were "Massa's in the Cold, Cold Ground" and "Blue Bells of Scotland." The Germania Orchestra completed the programme with a half dozen finely rendered favorite compositions, the intermezzo from Delibe's "Naila" being especially prominent for delicacy of treatment.

Boston Post

MONDAY MORNING, NOV. 10, 1890

THE FIFTH SYMPHONY CONCERT.

The programme of the fifth Symphony concert given at Music Hall Saturday evening was as follows:

Overture—"Ossian" ..... Gade
Aria from "Sappho" ..... Gounod
Mrs. W. C. Wyman.
Scherzo—"Capriccioso," op. 66 ..... Dvorak
Songs with piano—
"Regrets" ..... Delibes
"Bonne Nuit" ..... Massenet
"A une Fiancée" ..... Ferrari
Mrs. Wyman.
Symphony in A minor (Scotch) .. Mendelssohn

They said at Mendelssohn's death that his mantle would fall upon Niels Gade. It fell upon him, and it stifled him: for his later works are but a cheap edition of Mendelssohniana. Never did he fulfil the mad prophecies of the enthusiasts who saw in "Ossian" and the First Symphony the promise of a great composer. He was handicapped at the very start. And as Bongrand, the painter in Zola's "L'Oeuvre," he must have regretted his first work, a masterpiece, for it was at once his glory and his subsequent confusion.

Gade, born in a "far land of mist and snow," chose for the subject of his first orchestral work the poems of Ossian, and today this overture is of musical interest alone, suggesting naught but musical ideas. For who now reads of Calmar or Cuthullin, who recks of Duchomar, "most gloomy of men"? "Dusronnal snorted over the bodies of heroes, and Sifadda bathed his hoof in blood," and what is that to us? But the hatred in which Dr. Johnson held the young Highland schoolmaster is fresh, preserved in the diary of Boswell, and it has eclipsed forever the translations or forgeries of Macpherson.

One does not wonder at the hopes excited by this overture of Gade. It is an admirable composition, the work of a man of musical nature the limitations of which were left for time to disclose. The effects are not gained by any specific beauty of melody or by ingenious contrasts of color. Melodies, harmonies, rhythms, instrumentation, all unite in producing one result, and one result alone: an all-pervading sense of the color gray. Hence a certain monotony, but a monotony in keeping with the subject and not displeasing. There is no light of the sun in this strange land; the heroes summoned to the shock of battle by Gade's spell are vaguely seen groping in dense fog; passion has long been forgotten in the grave; all is unreal, unsubstantial. A most poetic overture, written by a rare poet—but a poet of one song.

The scherzo by Dvorak, on the contrary, is full of life and bustle; its vitality is at times brutality. It would seem as though Dvorak, the Bohemian, when he writes, like certain murderers before bloody deeds, sees all things red. It is an intoxicating work; maddening in rhythm: of contagious fury; but after the debauch is over there is a conviction that the liquor was cheap. And cheap much of this music is, in spite of its brilliancy, its startling modulations, its exciting instrumentation. The chief tune is not remarkably original; there are many places where stammering takes the place of speech, and there is much unmeaning, unnecessary noise. Dvorak is a most unequal composer; he is often dull, and the intensity of his dulness approaches genius; he is often vulgar as though his peasant blood would out in music.

The symphony of Mendelssohn was exceedingly well played, as were the other orchestral numbers of the programme. Particularly worthy of praise was the playing of the scherzo which has been called by Chorley a most complete example of national forms turned to musical order. It is true that Mr. Nikisch took the opening andante con moto as though it were an adagio, and in the coda destroyed the rhythmical sense by giving a simple horn passage undue prominence, but these eccentricities did not destroy the value of his work. It is also true that he seems to hold the mark piano in aversion, and all dynamic marks are exaggerated by him in the direction of loudness. Mendelsohn once complained of the tendency of directors to play forte the passages he had marked piano, and he suggested that in the scores *p* should be changed to *pp* and *f* to *mf*. This plan would hardly commend itself to Mr. Nikisch; for with all his great merits he loves startling effects and is in fact a fresco painter.

There are certain musicians and writers upon music who claim that the art of singing is in its decadence, that it will soon be numbered with the lost arts. This, they say, is due to many causes: the impatience and ignorance of beginners who have good voices, but little application and great self-conceit; the lack of faithful and skilled teachers; the evil influence of German singers who now in this country are admired and imitated; the encouragement given orchestral concerts and piano recitals to the neglect of choral societies and concerts of song; and above all to the vocal compositions written by so many modern composers, which abound in intervals repugnant to the voice, and in which the voice, the most beautiful of musical instruments, is deliberately maltreated and subordinated to the accompaniment. They hear the German singers in opera and in concert; they listen to the young singers who copy them, and they remember the words of Vernon Lee: "Let him or her be effective; act with impetuosity, declaim with vehemence, shriek and yell passionately, if he or she have dramatic instinct, or force upon tones, or bellow lower ones, or gabble shapeless roulades, if he or she have strong lungs or a flexible throat; any of these means will lead to distinction, and they are qualities, whether dramatic or vocal, which require little tuition and less practice; above all, which entirely dispense with the mere knowledge that such a thing as an art of singing has ever existed or can ever exist."

Now, the singing of Mrs. Wyman shows that there are singers who have not yet bowed the knee to Baal. Without going into the technicalities of her art, it is enough to say that she is a singer, not a declaimer. Her voice, although it is not powerful and although it is comparatively devoid of color, is nevertheless sympathetic and agreeable. She has been exceedingly well taught; her tones are pure and firm, free from any suspicion of tremolo, or vibrato, or the wabbling which is thought by many singers to intensify expression. The songs she sang were more adapted for the display of sustained tones than for the exhibition of facility in execution. Her phrasing showed a highly developed musical taste and the self-control which stamps the artist. She did not force her voice, she did not shriek that she might compel admiration. She knows the power of artful simplicity. Never was a phrase devoid of meaning italicized that she might infuse it with a foreign meaning; and she was content to wait for a climax. As simple and charming in her singing as in her appearance upon the stage, she gained her effects without effort, without affectation. Certain mannerisms, which when she sang here in March were unpleasant, have disappeared; nor last Saturday evening could she be accused of coldness. In the aria from "Sappho," the opera for which Augier wrote the libretto, and in which a political conspiracy took the place of a ballet, she might possibly have shown more fire and passion; but the three songs were sung with tender feeling. To these three songs Mr. Nikisch played an excellent accompaniment.

There will be no concert next Saturday evening. The sixth of the series will be given Nov. 22, and the programme is as follows: Beethoven's First Symphony; Smetana's "Vltava," a symphonic poem, and Beethoven's Turkish March, from "Ruins of Athens." Mr. Hekking will play a concerto for violoncello by Haydn.

PHILIP HALE.

Campanini sang at the popular concert given last evening at Music Hall. His selections were "Celeste Aïda," the romanze from "Carmen," and the *Duke's* song from "Rigoletto." He was in excellent condition and master of his voice. He still charms; his voice still thrills, still woos; and even today there is no tenor upon the operatic or concert stage in this country who can compare with him in the skilful management of the voice. He is, in a word, the embodiment of healthy Italian traditions. The remaining numbers of the programme were played by the Germania Orchestra under Mr. Mollenhauer, and Mr. Gilder, pianist; and the Ladies' Schubert Quartette sang pleasing selections.

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...Symphony Concert, Mrs. Wyman Soloist.

The Lillputians at the Mollis Street—Final "Grand Duchess" Performances—Tomasini's Concerts—Boston Singers—"Paul Jones" and the "Merry Monarch"—Return of Strauss.

At the fifth of the season's concerts by the Boston Symphony orchestra, in Music Hall last evening, a most enjoyable programme was given under the direction of Mr. Arthur Nikisch, with Mrs. Walter C. Wyman, soprano, as the soloist.

Mrs. Wyman has made a number of most successful concert appearances in this city in former seasons, but upon none of these occasions has she given so great satisfaction as in her selections of last evening. She sung, as her number with orchestra, the great soprano aria from Gounod's "Sappho" and her interpretation of its vocal beauties was most enjoyable in every way. The phrasing and the delivery of the aria showed rare intelligence and dramatic instinct, and the voice of the singer met the demands of the composition most happily. The musical quality of Mrs. Wyman's voice was even more prominently shown in the group of songs with piano accompaniment which made her second contribution to the programme. These were "Regrets" by Delibes, "Bonne Nuit" by Massenet and "A une Fiancee" by Ferrari, all of which proved excellent songs and comparative novelties. In her singing of these numbers Mrs. Wyman won a veritable vocal triumph by the graceful beauty of her delivery and the good taste and fine expression shown in their interpretation. The Massenet song fairly captivated the audience, and the singer was honored with hearty and prolonged applause after each appearance. Mr. Nikisch added greatly to the enjoyment of the songs by his admirable playing of the accompaniments.

The patrons of these concerts who are gaining their first acquaintance with the standard symphonies this season are fortunate, indeed, for Mr. Nikisch leaves little to be desired in his reading of such compositions, and his men have become so well acquainted with his ideas that the playing of such works is always attended with the best results. Scotch music is having a very prominent place in the concert programmes of this season, and possibly the symphony of the evening, Mendelssohn's No. 3, "The Scotch," was chosen with a view to being in the fashion of the day. Whatever causes may have dictated its choice, the pleasure given by its hearing was general, and the merits of its performance were quickly appreciated.

The brilliant characteristics of Dvorak's "Scherzo Capriccioso" were splendidly brought out in the performance of the evening, and the "Ossian" overture by Gade made a notably successful opening number for the programme.

Next Saturday evening the soloist will be Mr. Anton Hekking, 'cello player, and the programme will consist of Beethoven's symphony No. 1, in C major, Haydn's concerto for violoncello, Smetana's symphonic poem, "Vltava," and Beethoven's Turkish march, from "Ruins of Athens."

New Haven Union

ALEXANDER TROUP, R. S. BUCKMASTER.

NEW HAVEN, SUNDAY, NOV. 9.

BOSTON SYMPHONY ORCHESTRA.

The opening concert of the series at the Hyperion Theater by the Boston Symphony Orchestra will be given to-morrow evening. The concerts of the Boston Orchestra reached so high a standard of excellence last season that improvement in its work can hardly be expected. Yet through minor changes here and there and the constant watchfulness of Mr. Nikisch, coupled with a small increase in the number of players, some gain will undoubtedly be apparent. At the concert to-morrow evening the orchestra will have the assistance of Mrs. Walter C. Wyman, a contralto of considerable reputation in Chicago, who has recently been singing in Boston and New York with much success.

Mr. Nikisch announces the following programme:

Symphony in B flat, No. 4.....Beethoven
Aria, "Samson and Dalila".....Saint-Saens
Mrs. Wyman.
Two movements from the Symphony No. 4
Tschaikowsky
Songs with piano—
(a) Regrets.....Delibes
(b) Bonne Nuit.....Massenet
(c) A une Fiancee.....Ferrari
Mrs. Wyman.
(a) Prelude, "Lohengrin".....Wagner
(b) Ride of the Valkyries.....Wagner

Tickets are now on sale at M. Steinert Sons, 777 Chapel street.

THE STODDARD COURSE.

Hyperion Theater—Nikisch.

To-Morrow (Monday) Evening at 8, First Grand Concert By the

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

SOLOIST:

MRS. WALTER C. WYMAN.

The programme includes Beethoven's Fourth Symphony—Prelude "Lohengrin", Wagner—Ride of the Valkyries, Wagner and other numbers.

MRS. WYMAN

Will sing with Orchestra Aria "Samson and Dalila", Saint-Saens and songs with piano.

Tickets now on sale at M. Steinert & Sons, 777, Chapel street.

n9 1t C. A. ELLIS, Manager.

Reappearance of Campanini at Music Hall Yesterday.

The reappearance of Sig. Campanini, the tenor, made the event of the Sunday popular concert at Music Hall last evening, and the large audience attending showed the favor with which this singer is held here. He had a very hearty greeting upon making his appearance, round after round of applause being given him, and he chose as his selections for the programme the "Aida" romanza "Celeste Aida" and the romance from Bizet's "Carmen." These numbers have, in former days, been favorite selections for the concert stage with this singer, and he has held vast audiences spellbound by the charm of his vocal gifts as exhibited in their delivery.

It is a pleasure to be able to say that Sig. Campanini recalled his best efforts of former years in his contribution to the programme, and gave genuine satisfaction even to those familiar with his greatest successes on the opera and concert stages. In personal appearance he looked as if he had drank from the fabled fountain of youth, and his voice seemed as full, fresh, true and sympathetic as it did 10 years ago. It goes without saying that, with such a voice he charmed and delighted his audience in the "Aida" romance, for no tenor of the present day has ever excelled him in his interpretation, phrasing and delivery of this number. He graciously acceded to the demands of the audience for an encore number, and won another ovation by his singing of the "Carmen" romance. Whatever operation his throat may have been subjected to, it is quite evident that he now enjoys as great freedom in the use of his voice as he has at any time during his career in this country.

Mr. John Francis Gilder appeared as the piano soloist of the evening, and was heard in a tarantella and "Cotton Field Dance" of his own composition, an etude de concert "Tremolo" by Gottschalk, "The Brook" and other equally popular selections added as encore numbers. Mr. Gilder represents a class of pianists almost unknown to the concert stage of today but a larger following of his ideas in concert performances would remove many of the present terrors of the ordinary piano recital programme. He has all the technical attainments of the modern school pianist, and his touch has a limped clearness and purity which is but seldom attained by the modern methods. He uses his gifts to give pleasure to those who listen and leaves the educational branch of piano playing to more pretentious performers. He gained his usual success in his efforts last evening, winning double recalls after each appearance, and again proved the value of the pianoforte in popular concerts, when properly used.

The Ladies' Schubert quartet, Maude Nichols, first soprano; Jennie Whitcombe Worster, second soprano; Elizabeth Roberts, first also; Anna Louise Whitcombe, second alto, contributed a number of most enjoyable selections, and the Germania orchestra, under Emil Mollenhauer, played a well chosen list of selections with excellent results.

THE BOSTON TIMES

BOSTON, SUNDAY, NOV. 9, 1890.

The programme for last evening had no such incongruous make-up as that performed at the previous concert, but it lacked variety, a very considerable portion of it being in the key of A minor; and this included Gade's overture to "Ossian," the Gounod aria from "Sappho" and Mendelssohn's "Scotch" symphony. There were also songs with piano, and Dvorak's Scherzo Capriccioso, op. 66. With the vivace and the subsequent movements of the symphony came the best music of the concert. Dvorak's scherzo is an interesting specimen of the composer's talent, but it lacks abandon and has little of the elfishness that is the essential characteristic of the genuine scherzo. Mrs. Walter C. Wyman was the soloist, and her pleasing voice and refined interpretations were rapturously applauded. The playing of the orchestra was at its best with the final movements of the symphony, which were exceptionally well received.

THE ADAMOWSKI CONCERT.

Mr. Adamowski with his customary devotion to the cause of chamber music offered the following répertoire for the first concert of the season by his quartette in Steinert hall Monday evening:

Quartette in D minor.....Haydn
a. Cradle Song.....Fitzenhagen
b. Theme and variation.
(For four 'cellos).....Klengel
Quartette in C major op. 61.....Dvorak

There can be no questioning that Mr. Adamowski's ensemble is composed of four good artists. They are refined, and well-educated musicians, and much of the playing of the above works was of the first quality; but so far as certain portions of the programme were concerned, notably the slow movements where simple and unobtrusive sentiment was required, the interpretations were often a unit of misconception. That is to say, the ensemble seemed united upon almost anything but the very simplicity and naturalness that should have been accorded.

Otherwise all went well. The more robust and magnetic movements were especially well played. The pianos and fortes, save with such portions of the programme as have been noted, were ardently observed, and much of the shading, too, was exceptionally well graded.

Of the works performed it must be said the Klengel and Fitzenhagen novelties seemed more skilfully made in point of technical detail, than interesting. The Dvorak quartette, too, falls short of the highest artistic worthiness. While it is a profound and scholarly work, it is strangely void of any high order of melody or sentiment. The scherzo is a very bright movement, 'tis true, but the other movements, especially the finale, are about as superfluous and uninteresting specimens of artistic pedantry as one could expect to hear.

Cambridge Tribune
Date 11-8

The Second Symphony Concert.

Cambridge audiences are to be congratulated on the programmes that Mr. Nikisch arranges for them. The two concerts already given in Sanders theatre were more interesting than any of those yet given in Boston this season. The pieces played last Thursday, except the solo, are thoroughly familiar to concert-goers, but their arrangement was a novelty. Mr. Gericke once said to the writer: "What can you hear after a Beethoven symphony?" On this theory, he almost always placed the symphony last, with the result that many people invariably left the hall before the end of the concert. Many of the best directors put the symphony at the beginning, or in the middle, which seems, in many cases, the preferable arrangement. Certainly, the audience is more ready and able to listen to what is apt to be the heaviest part of the concert, if it comes first. In last Thursday's concert the symphony was Beethoven's fourth. Its most obvious characteristic, distinguishing it, as a whole, from the others by Beethoven, is its unceasing brightness and cheerfulness. From beginning to end, excepting some transient gloom in the introduction and in the Finale, there is hardly a sombre bar. The gay first subject, the sportive conversation of the bassoon, oboe, flute and clarinet, the syncopations that are cheerful and not tragic, all leave an impression of unbroken happiness. The humorous phrases of the bassoon, and their excellent performance, were noteworthy. The performance of the whole symphony was all that could be desired. The last movement is a veritable perpetual motion, and much more interesting in every way than the piece of Paganini's that was played at the first concert.

After the symphony came four short pieces, all of a popular character. The novelty of the occasion was a Rondo Capriccioso for violin, by Saint-Saëns, brilliantly played by Mr. T. Adamowski. The piece itself is a fascinating example of the modern French school of orchestral writing. While lacking in the massive strength and depth of the German school, in artistic finish, in original, piquant and charmingly clear effects, this school is, to use the current French expression, quite *fin du siècle*. Against the beautiful and suggestive orchestral background Mr. Adamowski displayed all the fire and brilliancy, as well as the poetic grace and technical perfection, that he has taught us to expect from him.

Of the rest of the programme, the Prelude of "Lohengrin" received such a performance as we never heard before, from Mr. Gericke, Mr. Seidl or Mr. Thomas. The high notes of the opening were played by the flutes and violins with all possible purity and smoothness, and gradually the rest of the orchestra joined in making a climax that inspired the audience to an unusual degree. Whatever one may think of Wagner's theories, it must be admitted that in this prelude he has composed a masterpiece.

As to the "Danse Macabre" of Saint-Saëns, some musicians say that a fantastic waltz of this kind is out of place in a Symphony concert, but we think it decidedly not out of place. Sensational it undoubtedly is, but it is fascinating in its ingenuity. Of the *dramatis personæ* of the piece, Mr. Kneisel presented death, and tuned up his violin, and led off the wild dance in the most fiery manner, contrasting well the grotesque, clattering theme, and the more sombre one that represents the loneliness of the nocturnal scene. The whole piece is a repetition of these two themes in ever-varying combinations. The stroke of midnight was especially well given on the harp and horn, and Mr. Greene made the bones rattle on his xylophone. Finally the cock, represented by the oboe, put an end to the orgy, and the spectral dancers laid themselves in their graves again.

Last on the programme was Mendelssohn's Wedding March. Why this was played we are at a loss to guess. Mr. Nikisch chose to play it, however, and he played it as it is seldom heard. We advise all who think of getting married to engage this orchestra at once. In this, the last number, the drummer, who restrained himself with evident effort all through the evening, finally could restrain himself no longer, and burst forth like a victorious battery of artillery in tremendous efforts to drown all the rest of the instruments. We cannot help thinking that something is wrong when the drums are heard thus plainly over the whole orchestra. Especially in a piece like the Wedding March, undue prominence of one instrument throws the whole piece out of proportion.

The audience was larger than at the previous concert. Strict regard for accuracy compels us to admit that perhaps a dozen seats were vacant, but this was fewer than before. The reciprocal influence of the audience and the orchestra upon each other was marked, for the applause, especially after Mr. Adamowski's solo and the "Lohengrin," was actually what passes in Cambridge for enthusiasm, and, on the other hand, the orchestra and the soloist have rarely played more enjoyably. It was gratifying to note that the attention of the audience was held to the end, and very few persons left the hall till the last strains of the Wedding March had died away. K. M.

Clipping from Boston
New Haven Courier
Date 11-8

HYPERION THEATER.

The first concert by the Boston Symphony orchestra will be given on Monday night. The sale of seats has been large and the audience promises to be one of the most high class and distinguished of

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Date 11-8

HYPERION THEATER.

Monday evening the Boston Symphony orchestra will open its series of concerts in this city. Good seats are still to be had at Steinert's music store.

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[40]

THE MUSICAL COURIER.

—A WEEKLY PAPER—

NEW YORK, WEDNESDAY, NOVEMBER 12, 1890.

And now let us see what is to be done at Boston. Here Mr. Arthur Nikisch promises a series of symphony concerts with such a list of works as no London society would dream of announcing. Besides the stock classical works, he intends performing Bruckner's "Te Deum" (which is described as a most profound composition); symphonies by Volkmann, Tschaikowsky and Chadwick: overtures by Goldmark, Svendsen, Berlioz and Volkmann, and miscellaneous works by Moszkowski, Fuchs, Heuberger, &c. Nor will English music be overlooked, for it is said that pieces by Mackenzie, Stanford and others will be included. What will be the result of all this concert giving and concert going? Will the people of New York and Boston learn to appreciate Wagner and to love Mozart and Beethoven? Will they cease to pay fancy prices to hear a popular prima donna or a fashionable pianist? Will they cease to sing "White Wings" and "Put Me in My Little Bed?" We must possess our souls in patience, for America is a great country, and perhaps the results when they do come will be as great in proportion as the time we shall have to wait for their realization.

We were not aware before that we were an unmusical nation. Probably the London "Musical World" has been listening to the vaporings of some disgruntled critic who could not succeed in getting his queer compositions in queer keys performed here. Americans *are* a musical nation and the avidity with which we assimilate music is remarkable and, it might be added, conducive of musical indigestion and plethora. The work of Messrs. Thomas, Gericke, Van der Stucken, Nikisch and Seidl has borne fruit, and we need not wait until the millennium for the results that the "Musical World" anticipates. Vulgar music will always obtain, but in that respect New York is infinitely the better off, for good music is cheaper here—and consequently within the reach of the masses—than in London. We nevertheless gladly reprint the opinion of our esteemed contemporary across the millpond on the momentous question.

The New-York Times.

TEN PAGES.

NEW-YORK, WEDNESDAY, NOV. 12, 1890.

THE BOSTON ORCHESTRA.

Arthur Nikisch and the Boston Symphony Orchestra provided a very large audience with an evening of almost unalloyed pleasure at Chickering Hall last evening. It was the first concert of this famous body of musicians in this city this season, and there was abundant evidence in the size and character of the audience that it was looked upon as a notable occurrence. Indeed, every concert by the Boston orchestra is notable, for the performance of master music by such a splendidly trained band of instrumentalists under the guidance of such potent emotional force and intellectuality as are combined in Mr. Nikisch must always rise to the importance of an event.

There may be differences of opinion as to Mr. Nikisch's reading, especially among those who make a fetish of tradition. But tradition is a very uncertain guide in musical interpretation, and doubtless he is the wisest conductor who follows Wagner's advice and finds his reading of a work in the work itself, and not in metronome marks, contemporary comment, or reminiscence. This is certainly what Mr. Nikisch does, and he wields a tremendous influence over an audience by the irresistible eloquence and striking significance of his readings. Yet one feels during the performance and remains convinced in the calmer moments which follow it that, though the conductor may have treated some tempi with freedom and accentuated certain passages originally, he has been guilty of no injustice to the composer whose music he was presenting. For it is beyond question that there is a great difference between radically changing the character of a movement by an alteration of tempo or the balance of parts on the one hand and bringing out more forcibly some of its beauties by an alteration of the pace which does not transform or obscure its spirit.

This seems a just view of Mr. Nikisch's reading of the "Eroica" symphony, which was the final number on last evening's programme. He certainly did introduce ritardandi and accelerandi that were unfamiliar, and in a number of passages he lifted some of the intermediate voice parts into unusual prominence. The result was a justification of the means. There was no violation of the spirit of the symphony; it was still unmistakably the soul of Beethoven that spoke to us, but with a more than ordinarily luminous revelation of its unquestioned romanticism. Beethoven belonged as much to the romantic as to the classic school. It is due to this fact that he wrote not for a day, but for all time; that, as Mr. Edward Dannreuther has admirably said, "He passes beyond the horizon of a mere singer and poet, and touches upon the domain of the seer and the prophet." Mr. Nikisch's individuality of treatment was most conspicuous in the final movement of the symphony. It was the broadest and most heroic interpretation of the movement that we have ever heard, and it was achieved at some sacrifice of the traditional tempo, but the alteration was in the direction of weight, impressiveness, and majesty, and surely this is in accord with the thought of Beethoven in his composition of the symphony.

The other orchestral numbers were Weber's "Oberon" overture and Wagner's "Eine Faust" overture. The former was played in essentially the same style as it was under Mr. Gericke. The latter was performed magnificently. Every phrase of the composition had been studied by the conductor with a view to a complete exposition of its musical value, and the grand climax was developed with overwhelming power. It was a most dramatic performance. The soloist of the evening was Mrs. Walter C. Wyman, contralto, who has not been heard before in this city. She sang an aria from Gounod's "Sappho," and three songs with piano accompaniment by Mr. Nikisch—Delibes's "Regrets," Massenet's "Bonne Nuit," and Ferrari's "A Une Fiancée." Her voice is smooth and full in quality, her phrasing good, and her method generally worthy of praise. Her singing of the French songs was especially commendable and won her well merited applause. It is hardly necessary to say that Mr. Nikisch proved to be a prince of accompanists.

BOSTON HERALD.

BOSTON, NOVEMBER 9, 1890.

The Symphony Concert, Mrs. Wyman Soloist.

The Lilliputians at the Hollis Street—Final "Grand Duchess" Performances—Tonight's Concerts—Scotch Singers—"Paul Jones" and the "Merry Monarch"—Return of Strauss.

At the fifth of the season's concerts by the Boston Symphony orchestra, in Music Hall last evening, a most enjoyable programme was given under the direction of Mr. Arthur Nikisch, with Mrs. Walter C. Wyman, soprano, as the soloist.

Mrs. Wyman has made a number of most successful concert appearances in this city in former seasons, but upon none of these occasions has she given so great satisfaction as in her selections of last evening. She sung, as her number with orchestra, the great soprano aria from Gounod's "Sappho" and her interpretation of its vocal beauties was most enjoyable in every way. The phrasing and the delivery of the aria showed rare intelligence and dramatic instinct, and the voice of the singer met the demands of the composition most happily. The musical quality of Mrs. Wyman's voice was even more prominently shown in the group of songs with piano accompaniment which made her second contribution to the programme. These were "Regrets" by Delibes, "Bonne Nuit" by Massenet and "A une Fiancee" by Ferrari, all of which proved excellent songs and comparative novelties. In her singing of these numbers Mrs. Wyman won a veritable vocal triumph by the graceful beauty of her delivery and the good taste and fine expression shown in their interpretation. The Massenet song fairly captivated the audience, and the singer was honored with hearty and prolonged applause after each appearance. Mr. Nikisch added greatly to the enjoyment of the songs by his admirable playing of the accompaniments.

The patrons of these concerts who are gaining their first acquaintance with the standard symphonies this season are fortunate, indeed, for Mr. Nikisch leaves little to be desired in his reading of such compositions, and his men have become so well acquainted with his ideas that the playing of such works is always attended with the best results. Scotch music is having a very prominent place in the concert programmes of this season, and possibly the symphony of the evening, Mendelssohn's No. 3, "The Scotch," was chosen with a view to being in the fashion of the day. Whatever causes may have dictated its choice, the pleasure given by its hearing was general, and the merits of its performance were quickly appreciated.

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Next Saturday evening the soloist will be Mr. Anton Hekking, 'cello player, and the programme will consist of Beethoven's symphony No. 1, in C major, Haydn's concerto for violoncello, Smetana's symphonic poem, "Vltava," and Beethoven's Turkish march, from "Ruins of Athens."

BOSTON HERALD.

SUNDAY, NOVEMBER 9, 1890.

Reappearance of Campanini at the Music Hall "Pop."

The reappearance of Sig. Campanini, the tenor, made the event of the Sunday popular concert at Music Hall last evening, and the large audience attending showed the favor with which this singer is held here. He had a very hearty greeting upon making his appearance, round after round of applause being given him, and he chose as his selections for the programme the "Aida" romanza "Celeste Aida" and the romance from Bizet's "Carmen." These numbers have, in former days, been favorite selections for the concert stage with this singer, and he has held vast audiences spellbound by the charm of his vocal gifts as exhibited in their delivery.

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Mr. John Francis Gilder appeared as the piano soloist of the evening, and was heard in a tarantella and "Cotton Field Dance" of his own composition, an etude de concert "Tremolo" by Gottschalk, "The Brook" and other equally popular selections added as encore numbers. Mr. Gilder represents a class of pianists almost unknown to the concert stage of today but a larger following of his ideas in concert performances would remove many of the present terrors of the ordinary piano recital programme. He has all the technical attainments of the modern school pianist, and his touch has a limped clearness and purity which is but seldom attained by the modern methods. He uses his gifts to give pleasure to those who listen and leaves the educational branch of piano playing to more pretentious performers. He gained his usual success in his efforts last evening, winning double recalls after each appearance, and again proved the value of the pianoforte in popular concerts, when properly used.

The Ladies' Schubert quartet, Maude Nichols, first soprano; Jennie Whitcombe Worster, second soprano; Elizabeth Roberts, first also; Anna Louise Whitcombe, second alto, contributed a number of most enjoyable selections, and the Germania orchestra, under Emil Mollenhauer, played a well chosen list of selections with excellent results.

Clipping from Tribune Cambridge Mass

Date 11-8

The Second Symphony Concert.

Cambridge audiences are to be congratulated on the programmes that Mr. Nikisch arranges for them. The two concerts already given in Sanders theatre were more interesting than any of those yet given in Boston this season. The pieces played last Thursday, except the solo, are thoroughly familiar to concert-goers, but their arrangement was a novelty. Mr. Gericke once said to the writer: "What can you hear after a Beethoven symphony?" On this theory, he almost always placed the symphony last, with the result that many people invariably left the hall before the end of the concert. Many of the best directors put the symphony at the beginning, or in the middle, which seems, in many cases, the preferable arrangement. Certainly, the audience is more ready and able to listen to what is apt to be the heaviest part of the concert, if it comes first. In last Thursday's concert the symphony was Beethoven's fourth. Its most obvious characteristic, distinguishing it, as a whole, from the others by Beethoven, is its unceasing brightness and cheerfulness. From beginning to end, excepting some transient gloom in the introduction and in the Finale, there is hardly a sombre bar. The gay first subject, the sportive conversation of the bassoon, oboe, flute and clarinet, the syncopations that are cheerful and not tragic, all leave an impression of unbroken happiness. The humorous phrases of the bassoon, and their excellent performance, were noteworthy. The performance of the whole symphony was all that could be desired. The last movement is a veritable perpetual motion, and much more interesting in every way than the piece of Paganini's that was played at the first concert.

After the symphony came four short pieces, all of a popular character. The novelty of the occasion was a Rondo Capriccioso for violin, by Saint-Saëns, brilliantly played by Mr. T. Adamowski. The piece itself is a fascinating example of the modern French school of orchestral writing. While lacking in the massive strength and depth of the German school, in artistic finish, in original, piquant and charmingly clear effects, this school is, to use the current French expression, quite *fin du siècle*. Against the beautiful and suggestive orchestral background Mr. Adamowski displayed all the fire and brilliancy, as well as the poetic grace and technical perfection, that he has taught us to expect from him.

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Roll Ct.

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[40]

THE MUSICAL COURIER.

—A WEEKLY PAPER—

NEW YORK, WEDNESDAY, NOVEMBER 12, 1890.

And now let us see what is to be done at Boston. Here Mr. Arthur Nikisch promises a series of symphony concerts with such a list of works as no London society would dream of announcing. Besides the stock classical works, he intends performing Bruckner's "Te Deum" (which is described as a most profound composition); symphonies by Volkmann, Tschaikowsky and Chadwick: overtures by Goldmark, Svendsen, Berlioz and Volkmann, and miscellaneous works by Moszkowski, Fuchs, Heuberger, &c. Nor will English music be overlooked, for it is said that pieces by Mackenzie, Stanford and others will be included. What will be the result of all this concert giving and concert going? Will the people of New York and Boston learn to appreciate Wagner and to love Mozart and Beethoven? Will they cease to pay fancy prices to hear a popular prima donna or a fashionable pianist? Will they cease to sing "White Wings" and "Put Me in My Little Bed?" We must possess our souls in patience, for America is a great country, and perhaps the results when they do come will be as great in proportion as the time we shall have to wait for their realization.

We were not aware before that we were an unmusical nation. Probably the London "Musical World" has been listening to the vaporings of some disgruntled critic who could not succeed in getting his queer compositions in queer keys performed here. Americans *are* a musical nation and the avidity with which we assimilate music is remarkable and, it might be added, conducive of musical indigestion and plethora. The work of Messrs. Thomas, Gericke, Van der Stucken, Nikisch and Seidl has borne fruit, and we need not wait until the millennium for the results that the "Musical World" anticipates. Vulgar music will always obtain, but in that respect New York is infinitely the better off, for good music is cheaper here—and consequently within the reach of the masses—than in London. We nevertheless gladly reprint the opinion of our esteemed contemporary across the millpond on the momentous question.

THE BOSTON TIMES

BOSTON, SUNDAY, NOV. 9, 1890.

The programme for last evening had no such incongruous make-up as that performed at the previous concert, but it lacked variety, a very considerable portion of it being in the key of A minor; and this included Gade's overture to "Ossian," the Gounod aria from "Sappho" and Mendelssohn's "Scotch" symphony. There were also songs with piano, and Dvorak's Scherzo Capriccioso, op. 66. With the vivace and the subsequent movements of the symphony came the best music of the concert. Dvorak's scherzo is an interesting specimen of the composer's talent, but it lacks abandon and has little of the elfishness that is the essential characteristic of the genuine scherzo. Mrs. Walter C. Wyman was the soloist, and her pleasing voice and refined interpretations were rapturously applauded. The playing of the orchestra was at its best with the final movements of the symphony, which were exceptionally well received.

THE ADAMOWSKI CONCERT.

Mr. Adamowski with his customary devotion to the cause of chamber music offered the following répertoire for the first concert of the season by his quartette in Steinert hall Monday evening:

Quartette in D minor.....Haydn
a. Cradle Song.....Fitzenhagen
b. Theme and variation.
(For four 'cellos).....Klengel
Quartette in C major op. 61.....Dvorak

There can be no questioning that Mr. Adamowski's ensemble is composed of four good artists. They are refined, and well-educated musicians, and much of the playing of the above works was of the first quality; but so far as certain portions of the programme were concerned, notably the slow movements where simple and unobtrusive sentiment was required, the interpretations were often a unit of misconception. That is to say, the ensemble seemed united upon almost anything but the very simplicity and naturalness that should have been accorded.

Otherwise all went well. The more robust and magnetic movements were especially well played. The pianos and fortes, save with such portions of the programme as have been noted, were ardently observed, and much of the shading, too, was exceptionally well graded.

Of the works performed it must be said the Klengel and Fitzenhagen novelties seemed more skilfully made in point of technical detail, than interesting. The Dvorak quartette, too, falls short of the highest artistic worthiness. While it is a profound and scholarly work, it is strangely void of any high order of melody or sentiment. The scherzo is a very bright movement, 'tis true, but the other movements, especially the finale, are about as superfluous and uninteresting specimens of artistic pedantry as one could expect to hear.

The New-York Times.

TEN PAGES.

NEW-YORK, WEDNESDAY, NOV. 12, 1890.

THE BOSTON ORCHESTRA.

Arthur Nikisch and the Boston Symphony Orchestra provided a very large audience with an evening of almost unalloyed pleasure at Chickering Hall last evening. It was the first concert of this famous body of musicians in this city this season, and there was abundant evidence in the size and character of the audience that it was looked upon as a notable occurrence. Indeed, every concert by the Boston orchestra is notable, for the performance of master music by such a splendidly trained band of instrumentalists under the guidance of such potent emotional force and intellectuality as are combined in Mr. Nikisch must always rise to the importance of an event.

There may be differences of opinion as to Mr. Nikisch's reading, especially among those who make a fetish of tradition. But tradition is a very uncertain guide in musical interpretation, and doubtless he is the wisest conductor who follows Wagner's advice and finds his reading of a work in the work itself, and not in metronome marks, contemporary comment, or reminiscence. This is certainly what Mr. Nikisch does, and he wields a tremendous influence over an audience by the irresistible eloquence and striking significance of his readings. Yet one feels during the performance and remains convinced in the calmer moments which follow it that, though the conductor may have treated some tempi with freedom and accentuated certain passages originally, he has been guilty of no injustice to the composer whose music he was presenting. For it is beyond question that there is a great difference between radically changing the character of a movement by an alteration of tempo or the balance of parts on the one hand and bringing out more forcibly some of its beauties by an alteration of the pace which does not transform or obscure its spirit.

This seems a just view of Mr. Nikisch's reading of the "Eroica" symphony, which was the final number on last evening's programme. He certainly did introduce ritardandi and acceleraudi that were unfamiliar, and in a number of passages he lifted some of the intermediate voice parts into unusual prominence. The result was a justification of the means. There was no violation of the spirit of the symphony; it was still unmistakably the soul of Beethoven that spoke to us, but with a more than ordinarily luminous revelation of its unquestioned romanticism. Beethoven belonged as much to the romantic as to the classic school. It is due to this fact that he wrote not for a day, but for all time; that, as Mr. Edward Dannreuther has admirably said, "He passes beyond the horizon of a mere singer and poet, and touches upon the domain of the seer and the prophet." Mr. Nikisch's individuality of treatment was most conspicuous in the final movement of the symphony. It was the broadest and most heroic interpretation of the movement that we have ever heard, and it was achieved at some sacrifice of the traditional tempo, but the alteration was in the direction of weight, impressiveness, and majesty, and surely this is in accord with the thought of Beethoven in his composition of the symphony.

The other orchestral numbers were Weber's "Oberon" overture and Wagner's "Eine Faust" overture. The former was played in essentially the same style as it was under Mr. Gericke. The latter was performed magnificently. Every phrase of the composition had been studied by the conductor with a view to a complete exposition of its musical value, and the grand climax was developed with overwhelming power. It was a most dramatic performance. The soloist of the evening was Mrs. Walter C. Wyman, contralto, who has not been heard before in this city. She sang an aria from Gounod's "Sappho," and three songs with piano accompaniment by Mr. Nikisch—Delibes's "Regrets," Massenet's "Bonne Nuit," and Ferrari's "A Une Fiancée." Her voice is smooth and full in quality, her phrasing good, and her method generally worthy of praise. Her singing of the French songs was especially commendable and won her well-merited applause. It is hardly necessary to say that Mr. Nikisch proved to be a prince of accompanists.

New Haven Union

ALEXANDER TROUP. R. S. HUCKMASTER.

NEW HAVEN, SUNDAY, NOV., 9.

BOSTON SYMPHONY ORCHESTRA.

The opening concert of the series at the Hyperion Theater by the Boston Symphony Orchestra will be given to-morrow evening. The concerts of the Boston Orchestra reached so high a standard of excellence last season that improvement in its work can hardly be expected. Yet through minor changes here and there and the constant watchfulness of Mr. Nikisch, coupled with a small increase in the number of players, some gain will undoubtedly be apparent. At the concert to-morrow evening the orchestra will have the assistance of Mrs. Walter C. Wyman, a contralto of considerable reputation in Chicago, who has recently been singing in Boston and New York with much success.

Mr. Nikisch announces the following programme:

Symphony in B flat, No. 4.....Beethoven
Aria, "Samson and Dalila".....Saint-Saens
Mrs. Wyman.
Two movements from the Symphony No. 4
Tschaikowsky
Songs with piano—
(a) Regrets.....Delibes
(b) Bonne Nuit.....Massenet
(c) A une Fiancee.....Ferrari
Mrs. Wyman.
(a) Prelude, "Lohengrin".....Wagner
(b) Ride of the Valkyries.....Wagner

Tickets are now on sale at M. Steinert Sons, 777 Chapel street.

THE STODDARD COURSE.

Hyperion Theater—Nikisch.

To-Morrow (Monday) Evening at 8, First Grand Concert By the

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

SOLOIST:

MRS. WALTER C. WYMAN.

The programme includes Beethoven's Fourth Symphony—Prelude "Lohengrin", Wagner—Ride of the Valkyries, Wagner and other numbers.

MRS. WYMAN

Will sing with Orchestra Aria "Samson and Dalila", Saint-Saens and songs with piano.

Tickets now on sale at M. Steinert & Sons, 777, Chapel street.

n9 1t C. A. ELLIS, Manager.

Clipping from Courier New Haven Conn

Date 11-9

HYPERION THEATER.

The first concert by the Boston Symphony orchestra will be given on Monday night. The sale of seats has been large and the audience promises to be one of the most high class and distinguished of

...e Sun.

...ESDAY, NOVEMBER 12, 1890.

The Boston Symphony Orchestra.

The first of the serial concerts that may be said to constitute, with the representations of opera at the Metropolitan, the musical season, as viewed from the standpoint of the thoughtful music lovers was given in Chickering Hall by the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, yesterday evening. For the past four years Mr. Higginson's admirable band has furnished four concerts during the winter in this city, and with each year the hold gained upon the public by the organization and its conductor has gathered strength. Their present status was indicated last night by the presence of an audience that crowded the hall, and by the somewhat uncommon appearance—in connection with lyric enterprises, at least—of a signboard announcing that standing room only was in reserve for the late comers.

In quality and numerical force, the orchestra differs not from the band of former years. The main element of its strength lies, properly and gratefully, in its strings, the absolute perfection of which leaves no chance for faultfinding. The mysterious delight of Berlioz over the utterances of a score of violins, singing with the suaveness and expression of a chorus of beautiful voices, would be called forth anew, if the French musician lived, by the work of Mr. Nikisch's quartet, which, on this side of the Atlantic, is absolutely beyond compare. Hardly less remarkable is the band's wood-wind, the oboes especially denoting in their semi-pastoral timbre the true character of the instrument; the horns, however, are not up to the high standard of the remainder of the organization. But what is most delightful in the performance of the Boston players is the exquisite homogeneity and loveliness of the tone they pour forth as a body of instrumentalists; the precision with which the musicians go through their task; the happy distribution of values, to borrow an expression from a sister art; and the finish lavished upon the tone-pictures set before the listener, and bestowed upon them with loving care and consummate technical knowledge. There is abundant masculinity in the playing of the men from Boston, but, after all, delicacy, proportion, and polish are the chief characteristics of their achievements.

Mr. Nikisch's programme last night included, as to orchestral numbers, the overture to Weber's "Oberon," Wagner's "Eine Faust Overture," and the "Eroica" symphony; the soloist of the concert was Mr. Walter C. Wyman, who sang an air from Gounod's "Sappho," and songs by Delibes, Massenet, and Ferrari. The instrumental compositions are all familiar to the frequenter of the concert room, and their rendering was distinguished by the excellences that were extolled in former years. In Weber's fairy strains the highest point of orchestral playing was unquestionably attained, and the purely melodic and poetical episodes of Wagner, unevenly tone-poem, were also treated with unexceptional felicity. The "Eroica" was handled by Mr. Nikisch in a fashion more academic than emotional, and for this there is reason, we should say, to be thankful. The admirers of ecstatic commentators, that would sacrifice to the violent expression of imaginary sentiments, measured eloquence, well-balanced light and shade, and carefully planned and faultlessly depicted gradations of accent, may have missed in Mr. Nikisch's reading of the symphony a deeply dramatic element, the existence of which is at least problematical; to the auditor accessible to the charm of music *per se*, nothing more completely pleasure-giving could have been wished. The applause that followed the band's numbers was frequent and enthusiastic.

Mrs. Wyman, the soloist of the occasion, was particularly successful in her French songs. This lady, who hails from Chicago, possesses a mezzo-soprano voice, the medium tones of which are the best; she phrases with taste and skill, and her diction is the most expressive and artistic that has been enjoyed for a long while. In the air from "Sappho"—a rather thankless composition, by the way—Mrs. Wyman was not very happy; in Massenet's "Bonne Nuit" her accent and enunciation literally carried away the audience.

NEW YORK HERALD,

...EDNESDAY, NOVEMBER 12

BOSTON SYMPHONY ORCHESTRA.

The first of this season's series of Boston Symphony concerts was given in Chickering Hall last evening.

That our music lovers appreciate the musical treats offered by this organization was evinced by the fact that there were no seats left at the box office at nine o'clock yesterday morning, and a huge red and black sign of "Standing Room Only" was flaunted in the eyes of the late comers.

It is always a pleasure to hear the Boston Symphony Orchestra, and the reception given Mr. Nikisch last evening expressed in a most hearty manner the esteem and respect felt for him and his able musicians. The programme was marked by the same rigorous conservatism that has pervaded every programme presented here by the orchestra. There were but three orchestral numbers:—Weber's overture to "Oberon," Wagner's "Eine Faust Ouverture" and Beethoven's "Eroica" symphony. In them all were noticed the same nervous, impassioned work of the conductor and the alert following of the men.

It makes but little difference as to the score. The work is always the same—carefully studied and executed with a precision and perfection of skill that comes only from constant rehearsing and infinite pains.

A soloist, unknown to us but a favorite in Boston, a Mrs. Walter C. Wyman, added to the enjoyment of the concert by singing in a delightful manner an aria from Gounod's "Sappho" and a group of French songs.

...OVEMBER 12, 1890.

BOSTON MUSICIANS HEARD.

Mr. Nikisch and the Symphony Orchestra at Chickering Hall.

The concerts of the Boston Symphony Orchestra have been regarded among the important musical events of the past few seasons. The reception given to this fine organization last night at Chickering Hall showed that their good work is appreciated to the fullest extent here. Those who arrived at Chickering Hall towards the hour for the concert to commence and had not secured places in advance found it impossible to get a seat. When Mr. Nikisch made the first rap on his desk he called to order as fine a band of players as is ever grouped on any concert stage. As usual, he is particularly fortunate regarding the strength of his strings. The winds are strong in number but in quality much inferior to strings, to which division of the orchestra indeed belongs much of the credit for the clever work done in some of the numbers last night.

Mr. Nikisch succeeds, in spite of something very like "fussing," in always keeping his players up to a manly spirit of vigor. His presentation of the overture to "Oberon" was very acceptable, for this reason and for the absolute precision with which it was rendered. Some objection might be made to his violent contrasts of effect even here, for Mr. Nikisch knows no half tints. His colors are all vivid. But on the whole, the opening of the programme was satisfactory. Many good things might be said, too, regarding the "Faust" overture. A great fault in his rendering, however, is that he misses entirely Wagner's poetic spirit. The conductor of the Boston Orchestra has many good points, one of them being that he succeeds in keeping his finickyness of demeanor out of his music. He is always precise, generally forceful, sometimes fanciful, rarely poetic, never great. No man can be that unless he succeeds thoroughly in feeling the composer's ideas. Mr. Nikisch is too entirely self-centred for any such self-sacrifice. He essayed last night the greatest of symphonies, the "Eroica," with varied results. The poetry of the first movement was lost, but the manner of the "March Funebre" was of an impressive dignity.

A delightful feature of the concert was the vocal numbers rendered by Mrs. Walter C. Wyman, and her participation contributed not a little to the success of the evening. The lady is from Chicago, but she sang an aria from Gounod's "Sapho" and three songs by Delibes, Massenet and Ferrari with such perfect French that she might be taken for a Parisienne. Mrs. Wyman's voice is a mezzo soprano, warm and rich in color, the lower register being remarkably full and sonorous. The opening recitative of the "Sapho" aria was finely delivered and her singing of the aria was finished and artistic. Rarely have French songs been so well interpretated as those last night by Mrs. Wyman. Her enunciation is clear and beautiful, her phrasing artistic and her style pure and finished. Of the three songs, "Bonne Nuit," by Massenet, proved the favorite, and at the conclusion the artiste was recalled several times, and finally repeated this exquisite gem. Mrs. Wyman's future appearances in New York will be looked forward to with pleasure. The piano accompaniments to the songs were delightfully played by Mr. Nikisch.

Philadelphia Inquirer

THURSDAY, NOVEMBER 13, 1890.

MR. NIKISCH AT THE ACADEMY.

First Concert of the Boston Symphony Orchestra Last Evening.

The first concert of the Boston Symphony Orchestra this season was given at the Academy of Music last evening before an audience that crowded every part of the house and which was enthusiastic to the highest degree. Mr. Nikisch comes this year with more strings than the orchestra has ever yet contained and with a number of new ideas in interpreting familiar scores. The programme was short last evening, with nothing new in it, but all of them are standard and never grow tiresome. The orchestral numbers were: Beethoven's "Eroica" Symphony, Wagner's "Faust" overture and the "Oberon" overture by Weber. Mr. Nikisch conducted entirely without a score and showed more than ever his individuality. Captious critics have found fault with this conductor for the liberties he takes with the original "Eroica" score. This seems superfluous since he has a far different organization to work with than was contemplated by the composer. The orchestra played it with delicacy, but threw into it a fire only possible with the wealth of strings such as it possesses, since it is essentially a string orchestra, that vareity of instrument predominating in the ratio of 57 to 18 of all other kinds. Its possibilities for delicacy were admirably shown in the opening measures of the scherzo, when the delicate pianissimo phrasing on fifty-six strings was as light and graceful as if from a single one. Its possibilities for power were demonstrated in the Walpurgis night passages in the "Faust" overture.

While Mr. Nikisch delights in surprising his audiences, it is always delightfully so. It may be fairly said that the orchestra was never so strong as at present, never were its interpretations more intelligent, nor its work more delightful. There was a refinement of delicacy, a wealth of color and richness of musical beauty in its production of the Oberon overture that marked it clearly among the events of a year. The soloist of the evening was Miss Clementine de Vere, who has been heard here before this season. She sang the aria from the mad scene in "Hamlet," and the "Herodiade" aria of Massenet. Her voice has a beautiful texture and her control of it is excellent. Her singing was delightful and the audience was enthusiastic.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

WEDNESDAY, NOVEMBER 12, 1890.

THE BOSTON SYMPHONY ORCHESTRA.

What gives promise to be the most profitable, if not delightful, series of concerts ever given by the Boston Symphony Orchestra in New-York was begun in Chickering Hall last night. According to local ideas, there is somewhat of a disparity between the size of the orchestra and the dimensions of the hall; but while this is said it must be added that the bad effects of this disparity, as they were forced upon the attention on similar occasions in the past, were reduced to a minimum because of the homogeneity and nobility of the tone given out by the orchestra, and the nice balance between the various choirs. Occasionally, particularly in the soft passages, and even in the loud where the string tone predominated, the eloquence of the music, its stimulating power, was wonderfully heightened by the circumstance that the room was so small that one was obliged to feel something of the elemental force of the tones, but this advantage was partly offset by the circumstance that technical slips (of which there were more than a few) forced themselves more unpleasantly upon the ear than when the concerts were given in the larger Steinway Hall, with its perfect acoustics. New-Yorkers have heard so much good orchestral playing during the last two decades, that is, orchestral playing which was virile and which gave just expression to the composer's musical thoughts, that they have come to look forward to the Boston Orchestra's concerts chiefly to enjoy the technical finish of its performances. Though last night's concert was admirable in this respect, it could not escape notice that the changed surroundings measurably modified this one-sided kind of enjoyment. That splendid body of strings, so rich, so sonorous, so capable of striking like a thunderbolt at the inspiring command of Mr. Nikisch, could scarcely appear to better advantage anywhere, but not so the wind choirs. Their occasional slight crudities were heard more plainly than in past seasons.

This change, however, was not all due to the room. Some of the tender blossoms in the critical garden of Boston have been bruised by the blows of sound which Mr. Nikisch has permitted his men to hurl out in strongly dramatic climaxes and have shrunk in dismay at his disposition to care a little more for the spirit than the matter of the music which he has performed. If they think Mr. Nikisch, as he disclosed himself last night, drastic, we wonder what they thought of Mr. Seidl's readings last Monday night! Yet Mr. Nikisch is far from conventional. One of his cardinal principles is Mr. Seidl's constant rule of action: Do not under any circumstances become tedious. The judgment and the taste of the majority of the music-lovers of to-day approve the principle. They have felt the influence of latter-day romantic and dramatic music and become convinced that music has at least as much to do with the emotions as with sense-perception—perhaps more. All that is done under the sway of the newer principle need not, of course, to be approved. There were many things in the performance last night of the "Heroic" Symphony which might fairly be questioned on the score that neither the intentions of the composer as they are to be read in the printed pages nor the laws of beauty as they are universally accepted were subserved by them, though the work was never for a moment permitted to become tedious. The proof of this which was most obvious lay in the fact that in each instance the highest element of beauty, which is repose, was sacrificed. Yet for all that the evening was a season of great musical enjoyment, in which the loveliness of Weber's "Oberon" overture was as bewitching as the brilliancy and grandeur of the "Faust" overture of Weber's successor at Dresden were overpowering.

Mrs. Walter C. Wyman, the vocalist of the evening, made a much deeper impression than she did when, in February, 1889, she sang at one of the concerts of the Brooklyn Philharmonic Society. Her taste seems to be in the direction of French music. Last night she sang an air from Gounod's "Sapho" ("O ma Lyre immortelle") and three exceedingly dainty specimens of the song-form as the French have cultivated it (Regrets" by Delibes, "Bonne Nuit" by Massenet and "A une Fiancee" by Ferrari). In the songs she was especially successful. Her voice is a warm and sympathetic mezzo-soprano, her style full of ardor, and she has rare skill in maintaining herself on any fervid plane to which the sentiment of the music carries her. She was most generously applauded and deserved it all. The hall was crowded.

Clipping from *Press*
New York city
Date *11-12*

The Boston Symphony Concert.

"Standing room only" is an unusual sign to find displayed at a symphony concert, and yet this was the case at Chickering Hall last evening when the Boston Orchestra, under the leadership of Mr. Nikisch, gave the first of the four concerts that will form its New York season. The audience was fine in quality, too, as well as large, and enjoyed the entertainment much.

The programme was severely dignified. Weber's "Oberon" overture, Wagner's "Faust" overture and Beethoven's "Eroica" symphony being the orchestral numbers. The band is in finer form, if that were possible, than it was last spring, and played with the precision, power and delicacy that have become associated with its work. The wood wind and brass choirs seem to be better than in former seasons, while the string band remains without a rival in the masculine breadth and beautiful singing quality of its tone. The orchestra, however, appears to be rather too large for the hall. Some of the climaxes last evening were overwhelming in the volume and sonority of the tone. Yet the playing was superb throughout, and elicited hearty applause.

The singer was Mrs. Walter C. Wyman, who made a charming impression by her group of three French songs (by Delibes, Massenet and Ferrari), but whose style and voice are scarcely adapted to the broad, dramatic measures of Gounod's aria "Sapho." She sang with an excellent voice and method, and quite took the audience by storm by the thoroughly artistic simplicity and feeling with which she gave the songs, one of which, Massenet's "Bonne Nuit," she repeated.

The next concert of the Boston Symphony Orchestra will take place on December 9.

The...

THURSDAY, NOVEMBER 13, 1890.

PHILADELPHIA.

First Concert of the Season by the Boston Symphony Orchestra—Opera.

The high esteem in which the lovers of music in Philadelphia now hold the Boston Symphony Orchestra was again cordially manifested last night by the brilliant and crowded audience which heard the first concert of the season by this admirable organization at the Academy of Music. Before 8 o'clock every seat in the house was sold, so that many of those who wished to secure seats had to be content with standing room.

PROGRAMME.

Beethoven.....Symphony No. 3, in E-flat, "Eroica"
Allegro con brio.
Adagio assai (Marcia funebre).
Scherzo (Allegro vivace).
Finale (Allegro molto, Poco Andante ed espressione; Presto).
Ambroise Thomas.....Aria, Mad Scene, "Hamlet"
Wagner......"A Faust Overture"
Massenet.....Aria, "Herodiade"
Weber.....Overture, "Oberon"

The Eroica Symphony, by Beethoven—the opening number—was a revelation to the audience. In this work Beethoven departed from the usual custom of beginning with an introduction; two chords given out fortissimo serving in its place. Then enters the first theme, short but noble in character. In the second movement—a funeral march—Beethoven foreshadowed the downfall of the great Napoleon, to whom the symphony was dedicated. The third movement is an excessively bright tone picture of a "lovable, cheerful man, who, in health and happiness, passes through Nature's plains, smiling at her flowery fields, and making the forest heights resound with his merry hunting horn." The last movement is, perhaps, the least interesting to the average hearer, but abounds in beauties, nevertheless.

Mlle. Clementine De Vere only strengthened the good impression she made here last season. She was in splendid voice, and gave a delightful rendering to the aria from the mad scene in Ambroise Thomas' "Hamlet." When she had finished, the audience gently but persistently insisted upon a repetition of the number. After several recalls she repeated a part of it, evidently against the wishes of the leader, M. Nikisch. Later in the programme she sang "Herodiade," by Massenet, charmingly. Mlle De Vere will always be welcome in Philadelphia.

Wagner's "Faust Overture" was rendered with careful attention to light and shade, and made a pleasant contrast to the other numbers on the programme. The overture to "Oberon," composed of themes from Weber's charming opera of the same name, made a fitting close to an excellent programme. Few composers have written such charming, fairy-like music as the opening movement—adagio sostenuto. The magic horn begins and the fairies answer by their presence, represented first by the strings and later on by wood. After a fortissimo chord from the full orchestra the allegro con fuoco section is ushered in, beginning with a subject taken from the quartette, "Over the Dark Blue Waters." Soon after the clarionet gives out a second subject—the theme of Huon's song—"From Boyhood Trained." Later on "Ocean, thou Mighty Monster," is prominently heard. The great audience lingered to applaud the finale.

...ging from...
Bulletin Philadelphia P...
Date *11-10*
...tion.

MUSICAL.

The Programme for the Boston Symphony Concerts.

The programme for the first of the Boston Symphony concerts, which will take place under the direction of Mr. Arthur Nikisch at the Academy of Music on Wednesday evening, November 12, is now announced. The symphony set down for performance is that by Beethoven, in E flat, No. 3, commonly called the "Eroica," from its original dedication to Napoleon Bonaparte. There are two overtures—Weber's familiar prelude to *Oberon*, recognized as a test piece of orchestral playing, and *Faust* overture by Wagner; and two vocal numbers, each of them of the first importance, namely, the mad scene from the *Hamlet* of Ambroise Thomas, and the great aria for soprano from Massenet's "Herodiade." This will generally be recognized as a programme of great variety, value and interest. Mlle. Clementine de Vere, a thoroughly competent singer, will be the soloist.

Bulletin Philadelphia Pa.
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The Boston Symphony Orchestra.

The first of the serial concerts that may be said to constitute, with the representations of opera at the Metropolitan, the musical season, as viewed from the standpoint of the thoughtful music lovers was given at Chickering Hall by the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, yesterday evening. For the past four years Mr. Higginson's admirable band has furnished four concerts during the winter in this city, and with each year the hold gained upon the public by the organization and its conductor has gathered strength. Their present status was indicated last night by the presence of an audience that crowded the hall, and by the somewhat uncommon appearance—in connection with lyric enterprises, at least—of a signboard announcing that standing room only was in reserve for the late comers.

In quality and numerical force, the orchestra differs not from the band of former years. The main element of its strength lies, properly and gratefully, in its strings, the absolute perfection of which leaves no chance for fault-finding. The mysterious delight of Berlioz over the utterances of a score of violins, singing with the suaveness and expression of a chorus of beautiful voices, would be called forth anew, if the French musician lived, by the work of Mr. Nikisch's quartet, which, on this side of the Atlantic, is absolutely beyond compare. Hardly less remarkable is the band's wood-wind, the oboes especially denoting in their semi-pastoral timbre the true character of the instrument; the horns, however, are not up to the high standard of the remainder of the organization. But what is most delightful in the performance of the Boston players is the exquisite homogeneity and loveliness of the tone they pour forth as a body of instrumentalists; the precision with which the musicians go through their task; the happy distribution of values, to borrow an expression from a sister art; and the finish lavished upon the tone-pictures set before the listener, and bestowed upon them with loving care and consummate technical knowledge. There is abundant masculinity in the playing of the men from Boston, but, after all, delicacy, proportion, and polish are the chief characteristics of their achievements.

Mr. Nikisch's programme last night included, as to orchestral numbers, the overture to Weber's "Oberon," Wagner's "Eine Faust Overture," and the "Eroica" symphony; the soloist of the concert was Mr. Walter C. Wyman, who sang an air from Gounod's "Sappho," and songs by Delibes, Massenet, and Ferrari. The instrumental compositions are all familiar to the frequenter of the concert room, and their rendering was distinguished by the excellences that were extolled in former years. In Weber's fairy strains the highest point of orchestral playing was unquestionably attained, and the purely melodic and poetical episodes of Wagner, uneven tone-poem, were also treated with unexceptional felicity. The "Eroica" was handled by Mr. Nikisch in a fashion more academic than emotional, and for this there is reason, we should say, to be thankful. The admirers of ecstatic commentators, that would sacrifice to the violent expression of imaginary sentiments, measured eloquence, well-balanced light and shade, and carefully planned and faultlessly depicted gradations of accent, may have missed in Mr. Nikisch's reading of the symphony a deeply dramatic element, the existence of which is at least problematical; to the auditor accessible to the charm of music *per se*, nothing more completely pleasure-giving could have been wished. The applause that followed the band's numbers was frequent and enthusiastic.

Mrs. Wyman, the soloist of the occasion, was particularly successful in her French songs. This lady, who hails from Chicago, possesses a mezzo-soprano voice, the medium tones of which are the best; she phrases with taste and skill, and her diction is the most expressive and artistic that has been enjoyed for a long while. In the air from "Sappho"—a rather thankless composition, by the way—Mrs. Wyman was not very happy; in Massenet's "Bonne Nuit" her accent and enunciation literally carried away the audience.

NEW YORK HERALD,

WEDNESDAY, NOVEMBER 12,

BOSTON SYMPHONY ORCHESTRA.

The first of this season's series of Boston Symphony concerts was given in Chickering Hall last evening.

That our music lovers appreciate the musical treats offered by this organization was evinced by the fact that there were no seats left at the box office at nine o'clock yesterday morning, and a huge red and black sign of "Standing Room Only" was flaunted in the eyes of the late comers.

It is always a pleasure to hear the Boston Symphony Orchestra, and the reception given Mr. Nikitsch last evening expressed in a most hearty manner the esteem and respect felt for him and his able musicians. The programme was marked by the same rigorous conservatism that has pervaded every programme presented here by the orchestra. There were but three orchestral numbers:—Weber's overture to "Oberon," Wagner's "Eine Faust Ouverture" and Beethoven's "Eroica symphony. In them all were noticed the same nervous, impassioned work of the conductor and the alert following of the men.

It makes but little difference as to the score. The work is always the same—carefully studied and executed with a precision and perfection of skill that comes only from constant rehearsing and infinite pains.

A soloist, unknown to us but a favorite in Boston, a Mrs. Walter C. Wyman, added to the enjoyment of the concert by singing in a delightful manner an aria from Gounod's "Sappho" and a group of French songs.

THE WORLD: WEDNESDAY,

NOVEMBER 12, 1890.

BOSTON MUSICIANS HEARD.

Mr. Nikisch and the Symphony Orchestra at Chickering Hall.

The concerts of the Boston Symphony Orchestra have been regarded among the important musical events of the past few seasons. The reception given to this fine organization last night at Chickering Hall showed that their good work is appreciated to the fullest extent here. Those who arrived at Chickering Hall towards the hour for the concert to commence and had not secured places in advance found it impossible to get a seat. When Mr. Nikisch made the first rap on his desk he called to order as fine a band of players as is ever grouped on any concert stage. As usual, he is particularly fortunate regarding the strength of his strings. The winds are strong in number but in quality much inferior to strings, to which division of the orchestra indeed belongs much of the credit for the clever work done in some of the numbers last night.

Mr. Nikisch succeeds, in spite of something very like "fussing," in always keeping his players up to a manly spirit of vigor. His presentation of the overture to "Oberon" was very acceptable, for this reason and for the absolute precision with which it was rendered. Some objection might be made to his violent contrasts of effect even here, for Mr. Nikisch knows no half tints. His colors are all vivid. But on the whole, the opening of the programme was satisfactory. Many good things might be said, too, regarding the "Faust" overture. A great fault in his rendering, however, is that he misses entirely Wagner's poetic spirit. The conductor of the Boston Orchestra has many good points, one of them being that he succeeds in keeping his finickyness of demeanor out of his music. He is always precise, generally forceful, sometimes fanciful, rarely poetic, never great. No man can be that unless he succeeds thoroughly in feeling the composer's ideas. Mr. Nikisch is too entirely self-centred for any such self-sacrifice. He essayed last night the greatest of symphonies, the "Ervica," with varied results. The poetry of the first movement was lost, but the manner of the "March Funebre" was of an impressive dignity.

A delightful feature of the concert was the vocal numbers rendered by Mrs. Walter C. Wyman, and her participation contributed not a little to the success of the evening. The lady is from Chicago, but she sang an aria from Gounod's "Sapho" and three songs by Delibes, Massenet and Ferrari with such perfect French that she might be taken for a Parisienne. Mrs. Wyman's voice is a mezzo soprano, warm and rich in color, the lower register being remarkably full and sonorous. The opening recitative of the "Sapho" aria was finely delivered and her singing of the aria was finished and artistic. Rarely have French songs been so well interpretated as those last night by Mrs. Wyman. Her enunciation is clear and beautiful, her phrasing artistic and her style pure and finished. Of the three songs, "Bonne Nuit," by Massenet, proved the favorite, and at the conclusion the artiste was recalled several times, and finally repeated this exquisite gem. Mrs. Wyman's future appearances in New York will be looked forward to with pleasure. The piano accompaniments to the songs were delightfully played by Mr. Mikisch.

Philadelphia Inquirer

THURSDAY, NOVEMBER 13, 1890.

MR. NIKISCH AT THE ACADEMY.

First Concert of the Boston Symphony Orchestra Last Evening.

The first concert of the Boston Symphony Orchestra this season was given at the Academy of Music last evening before an audience that crowded every part of the house and which was enthusiastic to the highest degree. Mr. Nikisch comes this year with more strings than the orchestra has ever yet contained and with a number of new ideas in interpreting familiar scores. The programme was short last evening, with nothing new in it, but all of them are standard and never grow tiresome. The orchestral numbers were: Beethoven's "Eroica" Symphony, Wagner's "Faust" overture and the "Oberon" overture by Weber. Mr. Nikisch conducted entirely without a score and showed more than ever his individuality. Captious critics have found fault with this conductor for the liberties he takes with the original "Eroica" score. This seems superfluous since he has a far different organization to work with than was contemplated by the composer. The orchestra played it with delicacy, but threw into it a fire only possible with the wealth of strings such as it possesses, since it is essentially a string orchestra, that vareity of instrument predominating in the ratio of 57 to 18 of all other kinds. Its possibilities for delicacy were admirably shown in the opening measures of the scherzo, when the delicate pianissimo phrasing on fifty-six strings was as light and graceful as if from a single one. Its possibilities for power were demonstrated in the Walpurgis night passages in the "Faust" overture.

While Mr. Nikisch delights in surprising his audiences, it is always delightfully so. It may be fairly said that the orchestra was never so strong as at present, never were its interpretations more intelligent, nor its work more delightful. There was a refinement of delicacy, a wealth of color and richness of musical beauty in its production of the Oberon overture that marked it clearly among the events of a year. The soloist of the evening was Miss Clementine de Vere, who has been heard here before this season. She sang the aria from the mad scene in "Hamlet," and the "Herodiade" aria of Massenet. Her voice has a beautiful texture and her control of it is excellent. Her singing was delightful and the audience was enthusiastic.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

WEDNESDAY, NOVEMBER 12, 1890.

THE BOSTON SYMPHONY ORCHESTRA.

What gives promise to be the most profitable, if not delightful, series of concerts ever given by the Boston Symphony Orchestra in New-York was begun in Chickering Hall last night. According to local ideas, there is somewhat of a disparity between the size of the orchestra and the dimensions of the hall; but while this is said it must be added that the bad effects of this disparity, as they were forced upon the attention on similar occasions in the past, were reduced to a minimum because of the homogeneity and nobility of the tone given out by the orchestra, and the nice balance between the various choirs. Occasionally, particularly in the soft passages, and even in the loud where the string tone predominated, the eloquence of the music, its stimulating power, was wonderfully heightened by the circumstance that the room was so small that one was obliged to feel something of the elemental force of the tones, but this advantage was partly offset by the circumstance that technical slips (of which there were more than a few) forced themselves more unpleasantly upon the ear than when the concerts were given in the larger Steinway Hall, with its perfect acoustics. New-Yorkers have heard so much good orchestral playing during the last two decades, that is, orchestral playing which was virile and which gave just expression to the composer's musical thoughts, that they have come to look forward to the Boston Orchestra's concerts chiefly to enjoy the technical finish of its performances. Though last night's concert was admirable in this respect, it could not escape notice that the changed surroundings measurably modified this one-sided kind of enjoyment. That splendid body of strings, so rich, so sonorous, so capable of striking like a thunderbolt at the inspiring command of Mr. Nikisch, could scarcely appear to better advantage anywhere, but not so the wind choirs. Their occasional slight crudities were heard more plainly than in past seasons.

This change, however, was not all due to the room. Some of the tender blossoms in the critical garden of Boston have been bruised by the blows of sound which Mr. Nikisch has permitted his men to hurl out in strongly dramatic climaxes and have shrunk in dismay at his disposition to care a little more for the spirit than the matter of the music which he has performed. If they think Mr. Nikisch, as he disclosed himself last night, drastic, we wonder what they thought of Mr. Seidl's readings last Monday night! Yet Mr. Nikisch is far from conventional. One of his cardinal principles is Mr. Seidl's constant rule of action: Do not under any circumstances become tedious. The judgment and the taste of the majority of the music-lovers of to-day approve the principle. They have felt the influence of latter-day romantic and dramatic music and become convinced that music has at least as much to do with the emotions as with sense-perception—perhaps more. All that is done under the sway of the newer principle need not, of course, to be approved. There were many things in the performance last night of the "Heroic" Symphony which might fairly be questioned on the score that neither the intentions of the composer as they are to be read in the printed pages nor the laws of beauty as they are universally accepted were subserved by them, though the work was never for a moment permitted to become tedious. The proof of this which was most obvious lay in the fact that in each instance the highest element of beauty, which is repose, was sacrificed. Yet for all that the evening was a season of great musical enjoyment, in which the loveliness of Weber's "Oberon" overture was as bewitching as the brilliancy and grandeur of the "Faust" overture of Weber's successor at Dresden were overpowering.

Mrs. Walter C. Wyman, the vocalist of the evening, made a much deeper impression than she did when, in February, 1889, she sang at one of the concerts of the Brooklyn Philharmonic Society. Her taste seems to be in the direction of French music. Last night she sang an air from Gounod's "Sapho" ("O ma Lyre immortelle") and three exceedingly dainty specimens of the song-form as the French have cultivated it (Regrets" by Delibes, "Bonne Nuit" by Massenet and "A une Fiancee" by Ferrari). In the songs she was especially successful. Her voice is a warm and sympathetic mezzo-soprano, her style full of ardor, and she has rare skill in maintaining herself on any fervid plane to which the sentiment of the music carries her. She was most generously applauded and deserved it all. The hall was crowded.

Clipping from *Press*

New York city

Date *11-12*

The Boston Symphony Concert.

"Standing room only" is an unusual sign to find displayed at a symphony concert, and yet this was the case at Chickering Hall last evening when the Boston Orchestra, under the leadership of Mr. Nikisch, gave the first of the four concerts that will form its New York season. The audience was fine in quality, too, as well as large, and enjoyed the entertainment much.

The programme was severely dignified, Weber's "Oberon" overture, Wagner's "Faust" overture and Beethoven's "Ervica" symphony being the orchestral numbers. The band is in finer form, if that were possible, than it was last spring, and played with the precision, power and delicacy that have become associated with its work. The wood wind and brass choirs seem to be better than in former seasons, while the string band remains without a rival in the masculine breadth and beautiful singing quality of its tone. The orchestra, however, appears to be rather too large for the hall. Some of the climaxes last evening were overwhelming in the volume and sonority of the tone. Yet the playing was superb throughout, and elicited hearty applause.

The singer was Mrs. Walter C. Wyman, who made a charming impression by her group of three French song (by Delibes, Massenet and Ferrari), but whose style and voice are scarcely adapted to the broad, dramatic measures of Gounod's aria "Sapho." She sang with an excellent voice and method, and quite took the audience by storm by the thoroughly artistic simplicity and feeling with which she gave the songs, one of which, Massenet's "Bonne Nuit," she repeated.

The next concert of the Boston Symphony Orchestra will take place on December 9.

The Press

THURSDAY, NOVEMBER 13, 1890.

PHILADELPHIA.

First Concert of the Season by the Boston Symphony Orchestra—Opera.

The high esteem in which the lovers of music in Philadelphia now hold the Boston Symphony Orchestra was again cordially manifested last night by the brilliant and crowded audience which heard the first concert of the season by this admirable organization at the Academy of Music. Before 8 o'clock every seat in the house was sold, so that many of those who wished to secure seats had to be content with standing room.

PROGRAMME.

Beethoven.....Symphony No. 3, in E-flat, "Eroica"
Allegro con brio.
Adagio assai (Marcia funebre).
Scherzo (Allegro vivace).
Finale (Allegro molto; Poco Andante con espressione; Presto).
Ambroise Thomas.....Aria, Mad Scene, "Hamlet"
Wagner......"A Faust Overture"
Massenet.....Aria, "Herodiade"
Weber.....Overture, "Oberon"

The Eroica Symphony, by Beethoven—the opening number—was a revelation to the audience. In this work Beethoven departed from the usual custom of beginning with an introduction; two chords given out fortissimo serving in its place. Then enters the first theme, short but noble in character. In the second movement—a funeral march—Beethoven foreshadowed the downfall of the great Napoleon, to whom the symphony was dedicated. The third movement is an excessively bright tone picture of a "lovable, cheerful man, who, in health and happiness, passes through Nature's plains, smiling at her flowery fields, and making the forest heights resound with his merry hunting horn." The last movement is, perhaps, the least interesting to the average hearer, but abounds in beauties, nevertheless.

Mlle. Clementine De Vere only strengthened the good impression she made here last season. She was in splendid voice, and gave a delightful rendering to the aria from the mad scene in Ambroise Thomas' "Hamlet." When she had finished, the audience gently but persistently insisted upon a repetition of the number. After several recalls she repeated a part of it, evidently against the wishes of the leader, M. Nikisch. Later in the programme she sang "Herodiade," by Massenet, charmingly. Mlle De Vere will always be welcome in Philadelphia.

Wagner's "Faust Overture" was rendered with careful attention to light and shade, and made a pleasant contrast to the other numbers on the programme. The overture to "Oberon," composed of themes from Weber's charming opera of the same name, made a fitting close to an excellent programme. Few composers have written such charming, fairy-like music as the opening movement—adagio sostenuto. The magic horn begins and the fairies answer by their presence, represented first by the strings and later on by wood. After a fortissimo chord from the full orchestra the allegro con fuoco section is ushered in, beginning with a subject taken from the quartette, "Over the Dark Blue Waters." Soon after the clarionet gives out a second subject—the theme of Huon's song—"From Boyhood Trained." Later on "Ocean, thou Mighty Monster," is prominently heard. The great audience lingered to applaud the finale.

Bulletin Philadelphia P

Date *11-10*

tion.

MUSICAL.

The Programme for the Boston Symphony Concerts.

The programme for the first of the Boston Symphony concerts, which will take place under the direction of Mr. Arthur Nikisch at the Academy of Music on Wednesday evening, November 12, is now announced. The symphony set down for performance is that by Beethoven, in E flat, No. 3, commonly called the "Eroica," from its original dedication to Napoleon Bonaparte. There are two overtures—Weber's familiar prelude to *Oberon*, recognized as a test piece of orchestral playing, and *Faust* overture by Wagner; and two vocal numbers, each of them of the first importance, namely, the mad scene from the *Hamlet* of Ambroise Thomas, and the great aria for soprano from Massenet's "Herodiade." This will generally be recognized as a programme of great variety, value and interest. Mlle. Clementine de Vere, a thoroughly competent singer, will be the soloist.

Bulletin Philadelphia Pa.

Date *11/10*

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Academy of Music. Boston Symphony Orchestra.

The Boston Symphony Orchestra opened its Philadelphia season last night, with a concert that attracted to the Academy of Music an audience that was fine musically as well as in size. The programme (which contained annotations of interest concerning the orchestral numbers upon its first page) contained no novelty, but there have been few later compositions of their kind that excel those in the trio that Conductor Nikisch placed on the list. These were Beethoven's Third ("Eroica") Symphony, in E flat; Wagner's "Faust" Overture and Von Weber's "Oberon" Overture. As there could hardly be a group, fine as it is, more familiar to symphony concert goers here, there is need for nothing in the way of discussion beyond a few words as to the conductor's treatment of them. The symphony was placed first, and for this change from former concerts by this organization the audience doubtless felt grateful. With the protracted opening movement and the funeral march of the second coming at the close of a concert, when the interest of the listener is somewhat jaded and his circulation growing sluggish, a tendency to drowsiness that is increased by the very repose fulness of the music is inevitable to all but the most wide-awake enthusiast. As it was, the freshness and spontaneity of the music were fully enjoyed. Mr. Nikisch's reading presented no features that call for particular notice. He conducted wholly without notes, and evidently knew the score almost by heart, as could be seen from the watchful way in which he directed individual instruments as well as their combinations. As a general thing, his tempos are slower than the audience has been accustomed to, but there was a fire and swing, not to say an abandon, in portions of the evening's performance that were a refreshing improvement upon the way in which the same organization was conducted heretofore. It will suffice to say of the orchestra that it was always responsive to its conductor, playing with refined feeling and artistic finish. The one defect appeared to be a falling short of the colossal effects such an orchestra should produce, and for which the conductor strove when they were called for in the symphony and the "Faust" overture, and this was probably owing to an arrangement that locked the first violins and a portion of the lower strings at the front of the stage (virtually in the body of the house), while the double basses, brasses, bassoons, etc., were at the rear of the usual enclosure. This gave the upper strings in loud passages a stridency that only the brass wind overcame, and between the two the color of the other instruments was blurred.

The soloist was Mlle. Clementine De Vere. She sang the mad scene from Ambroise Thomas's "Hamlet" brilliantly, like the artist that she is, and roused the enthusiasm of the audience by it. After being several times recalled, she amiably signified her willingness to respond with an encore. After so exacting an aria it was not altogether generous to her to exact it, and the conductor was loth to grant an encore, but as such a musical, well-trained voice and ability to vocalize do not go often together these days, there was strong temptation on the part of the audience to look for it. She repeated the latter half of the florid aria with fully as much effectiveness as at first, and was heard afterwards in an aria from Massenet's Herodiade, which she gave with nice dramatic finish. The orchestra, Mr. Nikisch and Mlle. De Vere all had reason to be gratified with their reception.

Clipping from Boston Herald

Date 11-11

BOSTON SYMPHONY ORCHESTRA.

Delightful Music [illegible]

Hyperion Last Evening.

Last evening the Boston Symphony orchestra, under the direction of Arthur Nikisch, gave the first of its series of concerts, and the programme was one of the most attractive they have ever given here.

The music was almost altogether of a gay and picturesque nature, the prelude of "Lohengrin" and the adagio introduction of the symphony being the only sombre numbers on the programme. Even the second number of the symphony which was an adagio and therefore somewhat dreaded by persons not over musically inclined, was so highly colored with the quick obligato and running accompaniment of thirty second notes that enliven the slow melody, as to give almost the effect of an allegro. The symphony was the Fourth of Beethoven's, and one that has not been heard here before in some time. It was exquisitely rendered, from the beautiful and mysterious introduction that suddenly leads into that wonderfully sportive chase of syncopation which constitutes the allegro of the first movement, and the divinely marvelous melody of the adagio, to the saucy and anything but stately minuet and the flirting, rippling vivacity of the brilliant finale.

The second selection rendered by the orchestra was the Andantino and Scherzo from the fourth symphony of Tschaikowsky. It also was of a most bright and pleasing description, and the second movement especially—the Scherzo—was one of the most delightful bits of music ever heard here. The stringed instruments were played pizzicato throughout, and the quaint responsive arrangement of the theme which begins on the strings is answered by the wood and is tossed from them to the brass, was a wonderfully unique piece of composition and was heartily encored by the audience.

The concert closed with a most realistic rendition of Wagner's "Ride of the Walkuries." The mad shrieks of the maidens, the burst of storm clouds and the whole grandeur and awfulness of the wild scene are portrayed as only Wagner knew how to do.

The soloist was Mrs. Walter C. Wyman of Chicago. She possesses a voice of remarkable sweetness of tone-quality, though not very powerful and the orchestra was almost too loud in its accompaniment at times. The extremities of her register, especially the lower notes, were marvelous in their clearness and beauty. She was accompanied on the piano in the second half of the programme by Herr Nikisch himself with exquisite taste, and her rendering of Massenet's "Bonne Nuit" was simply entrancing. Her last song, 'A Une Fiancee," by Ferrari, was roundly encored and in response she repeated "Bonne Nuit." The audience was a large one, but was seated principally in the lower balcony which was nearly filled ten minutes after the doors opened at seven o'clock. The lower portions of the house were but sparsely [illegible]

Clipping from News, New Haven Conn.

Date 11-11

THE SYMPHONY CONCERT.

True lovers of music had an opportunity for thorough enjoyment last evening. Mr. Nikisch fully displayed his genius as a conductor, and certainly no fault could be found with the execution of the Boston Symphony Orchestra in this, their first concert of the season in New Haven. Beethoven's admirers were treated to a rendition of his symphony in B flat such as is rarely exceeded in excellence. The Andantino and Scherzo from Tschaikowsky's symphony in F minor, typical as they were of the ranger Russian element, were listened to in an absolute silence that was a high compliment in itself. The Wagner selections were so great a contrast to the rest of the program as to be almost startling, particularly the "Pride of the Walkuries," which is the most Wagnerian of Wagner music. Mrs. Walter C. Wyman, the soloist of the evening, rendered her selections with exquisite taste. A rich contralto voice of high culture is a rarity now-a-days, and Mrs. Wyman certainly possesses both. She received the heartiest applause of the evening, and an encore was exacted after the last piano song. Massenet's sweet little "Bonne Nuit" was repeated, although many had wished for some little English song, all her selections being from the French. The audience was large and thoroughly appreciative and came away apparently well pleased with the evening's enjoyment. The next concert will be looked forward to with much pleasure.

Clipping from [illegible] Reporter Worcester Mass

Date 11-10

The Boston Symphony orchestra, Arthur Nikisch [illegible] will give a concert in New Haven to-night. On Tuesday night a concert will be given in New York. On Wednesday morning the company will leave for Philadelphia, where a concert will be given that evening. On Thursday evening a concert will be given in Washington. The company will arrive back in Boston, Friday evening. Mrs. Walter C. Wyman, Mme. Clementine de Vere and Herr Theodore Richmann will be the soloists during the trip.

Clipping from [illegible]

Date 11-10

The Boston Symphony Orchestra.

The first of the serial concerts that may be said to constitute, with the representations of opera at the Metropolitan, the musical season, as viewed from the standpoint of the thoughtful music lovers was given at Chickering Hall by the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, yesterday evening. For the past four years Mr. Higginson's admirable band has furnished four concerts during the winter in this city, and with each year the hold gained upon the public by the organization and its conductor has gathered strength. Their present status was indicated last night by the presence of an audience that crowded the hall, and by the somewhat uncommon appearance—in connection with lyric enterprises, at least—of a signboard announcing that standing room only was in reserve for the late comers.

In quality and numerical force, the orchestra differs not from the band of former years. The main element of its strength lies, properly and gratefully, in its strings, the absolute perfection of which leaves no chance for faultfinding. The mysterious delight of Berlioz over the utterances of a score of violins, singing with the suaveness and expression of a chorus of beautiful voices, would be called forth anew, if the French musician lived, by the work of Mr. Nikisch's quartet, which, on this side of the Atlantic, is absolutely beyond compare. Hardly less remarkable is the band's wood-wind, the oboes especially denoting in their semi-pastoral timbre the true character of the instrument; the horns, however, are not up to the high standard of the remainder of the organization. But what is most delightful in the performance of the Boston players is the exquisite homogeneity and loveliness of the tone they pour forth as a body of instrumentalists; the precision with which the musicians go through their task; the happy distribution of values, to borrow an expression from a sister art; and the finish lavished upon the tone-pictures set before the listener, and bestowed upon them with loving care and consummate technical knowledge. There is abundant masculinity in the playing of the men from Boston, but, after all, delicacy, proportion, and polish are the chief characteristics of their achievements.

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Mrs. Wyman, the soloist of the occasion, was particularly successful in her French songs. This lady, who hails from Chicago, possesses a mezzo-soprano voice, the medium tones of which are the best; she phrases with taste and skill, and her diction is the most expressive and artistic that has been enjoyed for a long while. In the air from "Sappho"—a rather thankless composition, by the way—Mrs. Wyman was not very happy; in Massenet's "Bonne Nuit" her accent and enunciation literally carried away the audience.

Clipping from Journal Providence, R. I.

Date 11/9

Boston Symphony Orchestra.

[illegible] the second concert by the Boston Symphony Orchestra, to be given in Infantry Hall on Wednesday evening next, a special feature will be the first appearance of Mrs. Nikisch, formerly a soprano of the Leipzic Opera, and for several years a favorite singer on the concert stage of that city. The programme also includes a violin solo by Mr. Franz Kneisel, the concertmeister of the orchestra. A few subscription tickets are yet on sale at Steinert's music store, where tickets for the next concert may be obtained to-morrow. Miss Emma C. Thursby has been engaged for the later concert.

Clipping from [illegible]

Date 11-10

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Entertainments.

HYPERION THEATER.

Following is the programme to be rendered this evening by the Boston Symphony orchestra:

Beethoven.....Symphony No. 4 B-flat
Adagio: Allegro vivace.
Adagio.
Minuet
Allegro, ma non troppo.
Saint Saens Aria, "My Heart to thy Sweet Voice," from "Samson and Dalila."
Tschaikowsky, Andantino and Scherzo from Symphony No. 4.
Songs with Piano.
Delibes.....(a) Regrets
Massenet.....(b) Bonne Nuit
Ferrari.....(c) A une Fiancee
Wagner.....(a) Prelude, "Lohengrin"
(b) "Ride of the Walkuries"

Clipping from [illegible]

Date 11-10

THE HYPERION.

The following program will be given at the Hyperion theater to-night at the opening concert of the series by the Boston Symphony orchestra under the direction of Arthur Nikisch:—

Symphony in B flat, No 4.....Beethoven
Aria—"Samson and Dalila".....Saint-Saens
Mrs. Wyman.
Two movements from the Symphony No. 4,
Tschaikowsky
Songs with piano.
(a) Regrets.....Delibes
(b) Bonne Nuit.....Massenet
(c) Anne Francee.....Ferrari
Mrs. Wyman.
(a) Prelude—"Lohengrin".....Wagner
(b) Ride of the Valkyries.....Wagner

Seats may be secured during the day at M. Steinert & Sons' music store.

Clipping from [illegible]

Date 11-10

The programme for the first of the Boston Symphony Concerts, which will take place under the direction of Mr. Arthur Nikisch at the Academy of Music on Wednesday evening, November 12, is now announced. The symphony set down for performance is that by Beethoven, in E flat, No. 8, commonly called the "Eroica," from its original dedication to Napoleon Bonaparte. There are two overtures, Weber's familiar prelude to "Oberon," recognized as a test piece of orchestral playing, and a "Faust" overture by Wagner; and two vocal numbers, each of them of the first importance, namely, the Mad Scene from the "Hamlet" of Ambroise Thomas, and the great aria for soprano from Massenet's "Herodiade." This will generally be recognized as a programme of especial dignity, value and interest. Mlle. Clementine de Vere, a thoroughly competent singer,

Clipping from [illegible]

Date 11-11

THE BOSTON ORCHESTRA.

Arthur Nikisch and the Boston Symphony Orchestra provided a very large audience with an evening of almost unalloyed pleasure at Chickering Hall last evening. It was the first concert of this famous body of musicians in this city this season, and there was abundant evidence in the size and character of the audience that it was looked upon as a notable occurrence. Indeed, every concert by the Boston orchestra is notable, for the performance of master music by such a splendidly trained band of instrumentalists under the guidance of such potent emotional force and intellectuality as are combined in Mr. Nikisch must always rise to the importance of an event.

There may be differences of opinion as to Mr. Nikisch's reading, especially among those who make a fetish of tradition. But tradition is a very uncertain guide in musical interpretation, and doubtless he is the wisest conductor who follows Wagner's advice and finds his reading of a work in the work itself, and not in metronome marks, contemporary comment, or reminiscence. This is certainly what Mr. Nikisch does, and he wields a tremendous influence over an audience by the irresistible eloquence and striking significance of his readings. Yet one feels during the performance and remains convinced in the calmer moments which follow it that, though the conductor may have treated some tempi with freedom and accentuated certain passages originally, he has been guilty of no injustice to the composer whose music he was presenting. For it is beyond question that there is a great difference between radically changing the character of a movement by an alteration of tempo or the balance of parts on the one hand and bringing out more forcibly some of its beauties by an alteration of the pace which does not transform or obscure its spirit.

This seems a just view of Mr. Nikisch's reading of the "Eroica" symphony, which was the final number on last evening's programme. He certainly did introduce ritardandi and accelerandi that were unfamiliar, and in a number of passages he lifted some of the intermediate voice parts into unusual prominence. The result was a justification of the means. There was no violation of the spirit of the symphony; it was still unmistakably the soul of Beethoven that spoke to us, but with a more than ordinarily luminous revelation of its unquestioned romanticism. Beethoven belonged as much to the romantic as to the classic school. It is due to this fact that he wrote not for a day, but for all time; that, as Mr. Edward Dannreuther has admirably said, "He passes beyond the horizon of a mere singer and poet, and touches upon the domain of the seer and the prophet." Mr. Nikisch's individuality of treatment was most conspicuous in the final movement of the symphony. It was the broadest and most heroic interpretation of the movement that we have ever heard, and it was achieved at some sacrifice of the traditional tempo, but the alteration was in the direction of weight, impressiveness, and majesty, and surely this is in accord with the thought of Beethoven in his composition of the symphony.

The other orchestral numbers were Weber's "Oberon" overture and Wagner's "Eine Faust" overture. The former was played in essentially the same style as it was under Mr. Gericke. The latter was performed magnificently. Every phrase of the composition had been studied by the conductor with a view to a complete exposition of its musical value, and the grand climax was developed with overwhelming power. It was a most dramatic performance. The soloist of the evening was Mrs. Walter C. Wyman, contralto, who has not been heard before in this city. She sang an aria from Gounod's "Sappho," and three songs with piano accompaniment by Mr. Nikisch—Delibes's "Regrets," Massenet's "Bonne Nuit," and Ferrari's "A Une Fiancée." Her voice is smooth and full in quality, her phrasing good, and her method generally worthy of praise. Her singing of the French songs was especially commendable and won her well-merited applause. It is hardly necessary to say that Mr. Nikisch proved to be a prince of accompanists.

The North American

PHILADELPHIA, PA.

THURSDAY, NOVEMBER 13, 1890.

THE BOSTON SYMPHONY ORCHESTRA AT THE ACADEMY OF MUSIC.

There was a large audience at the Academy of Music last evening to hear the first of the six concerts which the Boston Symphony Orchestra is to give here between now and next April, under the direction of Mr. Arthur Nikisch. The programme comprised three orchestral and two vocal numbers, and the symphony with which, reversing the practice of Mr. Gericke and following that of Mr. Thomas, the concert began was Beethoven's symphony in E flat, No. 3, better known as the "Eroica." This great composition covers so wide a range of thought, of feeling, of expression and of method that its interpretation affords a good test both of the quality of an orchestra and of the character and capacity and tendencies of its conductor. Mr. Nikisch's rendering of the work was just about what his rendering of other symphonies must have led the experienced concert-goer to expect. Less sentimental than his presentation of the C minor symphony last season, it was still marked by the same distinctive traits. It was full of romantic charm and poetic fervor. It was inspired by exquisite taste and graced by the utmost delicacy of detail. But it seemed to the writer to lack somewhat of that breadth and dignity inseparable from a wholly satisfying interpretation of Beethoven's music. While one is listening to it it seems that nothing could be better, but afterwards one is vaguely conscious of something wanting, of possible and desirable effects which have not been realized. This was particularly the case with the "March for the Death of a Hero." It was very beautiful, very touching, suffused with tenderness and pathos; but it didn't convey, at least not to my mind, the idea that it was a hero who was being carried to his rest. Its sentiment seemed rather to befit the obsequies of an Ophelia. Of course all this is essentially a matter of temperament. There is no absolute standard of right and wrong in such things, and there is no doubt as much to be said in favor of Mr. Nikisch's readings as of any other, but certainly his sympathies seem to be with the romantic rather than the classic school. The other two orchestral selections were Wagner's overture to "Faust" and Weber's "Oberon" overture. Both were superbly played, the slow movement of the latter being especially delightful. Mlle. Clementine de Vere was the vocalist. Her selections were the "mad scena" from Thomas' "Hamlet" and the well-known soprano aria from Massenet's "Herodiade," in both of which she greatly distinguished herself. Her voice is a pure soprano, sweet and flexible and of exceptionally good quality in the upper register, while her method is that of the well-trained artist. The hearty encore of the "Hamlet" aria was well deserved and might fairly have been anticipated.

LEDGER & TRANSCRIPT

Philadelphia, Thursday, Nov. 13, 1890.

Academy of Music—Boston Symphony Orchestra.

The Boston Symphony Orchestra opened its Philadelphia season last night, with a concert that attracted to the Academy of Music an audience that was fine musically as well as in size. The programme (which contained annotations of interest concerning the orchestral numbers upon its first page) contained no novelty, but there have been few later compositions of their kind that excel these in the trio that Conductor Nikisch placed on the list. These were Beethoven's Third ("Eroica") Symphony, in E flat; Wagner's "Faust" Overture and Von Weber's "Oberon" Overture. As there could hardly be a group, fine as it is, more familiar to symphony concert goers here, there is need for nothing in the way of discussion beyond a few words as to the conductor's treatment of them. The symphony was placed first, and for this change from former concerts by this organization the audience doubtless felt grateful. With the protracted opening movement and the funeral march of the second coming at the close of a concert, when the interest of the listener is somewhat sated and his circulation growing sluggish, a tendency to drowsiness that is increased by the very repose fulness of the music is inevitable to all but the most wide-awake enthusiast. As it was, the freshness and spontaneity of the music were fully enjoyed. Mr. Nikisch's reading presented no features that call for particular notice. He conducted wholly without notes, and evidently knew the score almost by heart, as could be seen from the watchful way in which he directed individual instruments as well as their combinations. As a general thing, his tempos are slower than the audience has been accustomed to, but there was a fire and swing, not to say an abandon, in portions of the evening's performance that were a refreshing improvement upon the way in which the same organization was conducted heretofore. It will suffice to say of the orchestra that it was always responsive to its conductor, playing with refined feeling and artistic finish. The one defect appeared to be a failing short of the colossal effects such an orchestra should produce, and for which the conductor strove when they were called for in the symphony and the "Faust" overture, and this was probably owing to an arrangement that locked the first violins and a portion of the lower strings at the front of the stage (virtually in the body of the house), while the double basses, brasses, bassoons, etc., were at the rear of the usual enclosure. This gave the upper strings in loud passages a stridency that only the brass wind overcame, and between the two the color of the other instruments was blurred.

The soloist was Mlle. Clementine De Vere. She sang the mad scene from Ambroise Thomas's "Hamlet" brilliantly, like the artist that she is, and roused the enthusiasm of the audience by it. After being several times recalled, she amiably signified her willingness to respond with an encore. After so exacting an aria it was not altogether generous to her to exact it, and the conductor was loth to grant an encore, but as such a musical, well-trained voice and ability to vocalize do not go often together these days, there was strong temptation on the part of the audience to look for it. She repeated the latter half of the florid aria with fully as much effectiveness as at first, and was heard afterwards in an aria from Massenet's Herodiade, which she gave with nice dramatic finish. The orchestra, Mr. Nikisch and Mlle. De Vere all had reason to be gratified with their reception.

Clipping from Palladium New Haven Conn.

Date 11-11

BOSTON SYMPHONY ORCHESTRA.

Delightful Music [illegible]

Hyperion Last Evening.

Last evening the Boston Symphony orchestra, under the direction of Arthur Nikisch, gave the first of its series of concerts, and the programme was one of the most attractive they have ever given here.

The music was almost altogether of a gay and picturesque nature, the prelude of "Lohengrin" and the adagio introduction of the symphony being the only sombre numbers on the programme. Even the second number of the symphony which was an adagio and therefore somewhat dreaded by persons not over musically inclined, was so highly colored with the quick obligato and running accompaniment of thirty second notes that enliven the slow melody, as to give almost the effect of an allegro. The symphony was the Fourth of Beethoven's, and one that has not been heard here before in some time. It was exquisitely rendered, from the beautiful and mysterious introduction that suddenly leads into that wonderfully sportive chase of syncopation which constitutes the allegro of the first movement, and the divinely marvelous melody of the adagio, to the saucy and anything but stately minuet and the flirting, rippling vivacity of the brilliant finale.

The second selection rendered by the orchestra was the Andantino and Scherzo from the fourth symphony of Tschaikowsky. It also was of a most bright and pleasing description, and the second movement especially—the Scherzo—was one of the most delightful bits of music ever heard here. The stringed instruments were played pizzicato throughout, and the quaint responsive arrangement of the theme which begins on the strings is answered by the wood and is tossed from them to the brass, was a wonderfully unique piece of composition and was heartily encored by the audience.

The concert closed with a most realistic rendition of Wagner's "Ride of the Walkuries." The mad shrieks of the maidens, the burst of storm clouds and the whole grandeur and awfulness of the wild scene are portrayed as only Wagner knew how to do.

The soloist was Mrs. Walter C. Wyman of Chicago. She possesses a voice of remarkable sweetness of tone-quality, though not very powerful and the orchestra was almost too loud in its accompaniment at times. The extremities of her register, especially the lower notes, were marvelous in their clearness and beauty. She was accompanied on the piano in the second half of the programme by Herr Nikisch himself with exquisite taste, and her rendering of Massenet's "Bonne Nuit" was simply entrancing. Her last song, 'A Une Fiancee," by Ferrari, was roundly encored and in response she repeated "Bonne Nuit." The audience was a large one, but was seated principally in the lower balcony which was nearly filled ten minutes after the doors opened at seven o'clock. The lower portions of the house were but sparsely occupied.

Clipping from News, New Haven Conn.

Date 11-11

THE SYMPHONY CONCERT.

True lovers of music had an opportunity for thorough enjoyment last evening. Mr. Nikisch fully displayed his genius as a conductor, and certainly no fault could be found with the execution of the Boston Symphony Orchestra in this, their first concert of the season in New Haven. Beethoven's admirers were treated to a rendition of his symphony in B flat such as is rarely exceeded in excellence. The Andantino and Scherzo from Tschaikowsky's symphony in F minor, typical as they were of the ranger Russian element, were listened to in an absolute silence that was a high compliment in itself. The Wagner selections were so great a contrast to the rest of the program as to be almost startling, particularly the "Pride of the Walkuries," which is the most Wagnerian of Wagner music. Mrs. Walter C. Wyman, the soloist of the evening, rendered her selections with exquisite taste. A rich contralto voice of high culture is a rarity now-a-days, and Mrs. Wyman certainly possesses both. She received the heartiest applause of the evening, and an encore was exacted after the last piano song. Massenet's sweet little "Bonne Nuit" was repeated, although many had wished for some little English song, all her selections being from the French. The audience was large and thoroughly appreciative and came away apparently well pleased with the evening's enjoyment. The next concert will be looked forward to with much pleasure.

No Appropriation

Date 11-10

The programme for the first of the Boston Symphony Concerts, which will take place under the direction of Mr. Arthur Nikisch at the Academy of Music on Wednesday evening, November 12, is now announced. The symphony set down for performance is that by Beethoven, in E flat, No. 3, commonly called the "Eroica," from its original dedication to Napoleon Bonaparte. There are two overtures, Weber's familiar prelude to "Oberon," recognized as a test piece of orchestral playing, and a "Faust" overture by Wagner; and two vocal numbers, each of them of the first importance, namely, the Mad Scene from the "Hamlet" of Ambroise Thomas, and the great aria for soprano from Masstnet's "Herodiade." This will generally be recognized as a programme of great variety, value and interest. Mlle. Clementine de Vere, a thoroughly competent singer, will be the soloist.

Clipping from Reporter Woodstock

Date 11-10

The Boston Symphony orchestra, Arthur Nikisch conductor, will give a concert in New Haven to-night. On Tuesday night a concert will be given in New York. On Wednesday morning the company will leave for Philadelphia, where a concert will be given that evening. On Thursday evening a concert will be given in Washington. The company will arrive back in Boston, Friday evening. Mrs. Walter C. Wyman, Mme. Clementine de Vere and Herr Theodore Richmann will be the soloists during the trip.

Palladium

Date 11-10

at the time corporation counsel, and he is held responsible in a great measure for the closing up of some of the streets in that locality.

Entertainments.

HYPERION THEATER.

Following is the programme to be rendered this evening by the Boston Symphony orchestra:

Beethoven.....Symphony No. 4 B-flat
Adagio: Allegro vivace.
Adagio.
Minuet
Allegro, ma non troppo.
Saint Saens Aria, "My Heart to thy Sweet Voice," from "Samson and Dalila."
Tschaikowsky, Andantino and Scherzo from Symphony No. 4.
Songs with Piano.
Delibes.....(a) Regrets
Massenet.....(b) Bonne Nuit
Ferrari.....(c) A une Fiancee
Wagner.....{(a) Prelude, "Lohengrin"
{(b) "Ride of the Walkueries"

11-12

The Boston Symphony Orchestra.

The first of the serial concerts that may be said to constitute, with the representations of opera at the Metropolitan, the musical season, as viewed from the standpoint of the thoughtful music lovers was given at Chickering Hall by the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, yesterday evening. For the past four years Mr. Higginson's admirable band has furnished four concerts during the winter in this city, and with each year the hold gained upon the public by the organization and its conductor has gathered strength. Their present status was indicated last night by the presence of an audience that crowded the hall, and by the somewhat uncommon appearance—in connection with lyric enterprises, at least—of a signboard announcing that standing room only was in reserve for the late comers.

In quality and numerical force, the orchestra differs not from the band of former years. The main element of its strength lies, properly and gratefully, in its strings, the absolute perfection of which leaves no chance for faultfinding. The mysterious delight of Berlioz over the utterances of a score of violins, singing with the suaveness and expression of a chorus of beautiful voices, would be called forth anew, if the French musician lived, by the work of Mr. Nikisch's quartet, which, on this side of the Atlantic, is absolutely beyond compare. Hardly less remarkable is the band's wood-wind, the oboes especially denoting in their semi-pastoral timbre the true character of the instrument; the horns, however, are not up to the high standard of the remainder of the organization. But what is most delightful in the performance of the Boston players is the exquisite homogeneity and loveliness of the tone they pour forth as a body of instrumentalists; the precision with which the musicians go through their task; the happy distribution of values, to borrow an expression from a sister art; and the finish lavished upon the tone-pictures set before the listener, and bestowed upon them with loving care and consummate technical knowledge. There is abundant masculinity in the playing of the men from Boston, but, after all, delicacy, proportion, and polish are the chief characteristics of their achievements.

Mr. Nikisch's programme last night included, as to orchestral numbers, the overture to Weber's "Oberon," Wagner's "Eine Faust Overture," and the "Groica" symphony; the soloist of the concert was Mr. Walter C. Wyman, who sang an air from Gounod's "Sappho," and songs by Delibes, Massenet, and Ferrari. The instrumental compositions are all familiar to the frequenter of the concert room, and their rendering was distinguished by the excellences that were extolled in former years. In Weber's fairy strains the highest point of orchestral playing was unquestionably attained, and the purely melodic and poetical episodes of Wagner, uneven tone-poem, were also treated with unexceptional felicity. The "Eroica" was handled by Mr. Nikisch in a fashion more academic than emotional, and for this there is reason, we should say, to be thankful. The admirers of ecstatic commentators, that would sacrifice to the violent expression of imaginary sentiments, measured eloquence, well-balanced light and shade, and carefully planned and faultlessly depicted gradations of accent, may have missed in Mr. Nikisch's reading of the symphony a deeply dramatic element, the existence of which is at least problematical; to the auditor accessible to the charm of music *per se*, nothing more completely pleasure-giving could have been wished. The applause that followed the band's numbers was frequent and enthusiastic.

Mrs. Wyman, the soloist of the occasion, was particularly successful in her French songs. This lady, who hails from Chicago, possesses a mezzo-soprano voice, the medium tones of which are the best; she phrases with taste and skill, and her diction is the most expressive and artistic that has been enjoyed for a long while. In the air from "Sappho"—a rather thankless composition, by the way—Mrs. Wyman was not very happy; in Massenet's "Bonne Nuit" her accent and enunciation literally carried away the audience.

Jo... I...

Date 11/9

Boston Symphony Orchestra.

...of the second concert by the Boston Symphony Orchestra, to be given in Infantry Hall on Wednesday evening next, a special feature will be the first appearance of Mrs. Nikisch, formerly a soprano of the Leipzic Opera, and for several years a favorite singer on the concert stage of that city. The programme also includes a violin solo by Mr. Franz Kneisel, the concertmeister of the orchestra. A few subscription tickets are yet on sale at Steinert's music store, where tickets for the next concert may be obtained to-morrow. Miss Emma C. Thursby has been engaged for a later concert.

Clipping from News New Haven Conn.

Date 11-10

THE HYPERION.

The following program will be given at the Hyperion theater to-night at the opening concert of the series by the Boston Symphony orchestra under the direction of Arthur Nikisch:—

Symphony in B flat, No 4.....Beethoven
Aria—"Samson and Dalila".....Saint-Saens
Mrs. Wyman.
Two movements from the Symphony No. 4, Tschaikowsky
Songs with piano.
(a) Regrets.....Delibes
(b) Bonne Nuit.....Massenet
(c) Anne Francee.....Farrari
Mrs. Wyman.
(a) Prelude—"Lohengrin".....Wagner
(b) Ride of the Valkyries.....Wagner

Seats may be secured during the day at M. Steinert & Sons' music store.

Clipping from [illegible]

Date 11-12

THE BOSTON ORCHESTRA.

Arthur Nikisch and the Boston Symphony Orchestra provided a very large audience with an evening of almost unalloyed pleasure at Chickering Hall last evening. It was the first concert of this famous body of musicians in this city this season, and there was abundant evidence in the size and character of the audience that it was looked upon as a notable occurrence. Indeed, every concert by the Boston orchestra is notable, for the performance of master music by such a splendidly trained band of instrumentalists under the guidance of such potent emotional force and intellectuality as are combined in Mr. Nikisch must always rise to the importance of an event.

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The other orchestral numbers were Weber's "Oberon" overture and Wagner's "Eine Faust" overture. The former was played in essentially the same style as it was under Mr. Gericke. The latter was performed magnificently. Every phrase of the composition had been studied by the conductor with a view to a complete exposition of its musical value, and the grand climax was developed with overwhelming power. It was a most dramatic performance. The soloist of the evening was Mrs. Walter C. Wyman, contralto, who has not been heard before in this city. She sang an aria from Gounod's "Sappho," and three songs with piano accompaniment by Mr. Nikisch—Delibes's "Regrets," Massenet's "Bonne Nuit," and Ferrari's "A Une Fiancée." Her voice is smooth and full in quality, her phrasing good, and her method generally worthy of praise. Her singing of the French songs was especially commendable and won her well-merited applause. It is hardly necessary to say that Mr. Nikisch proved to be a prince of accompanists.

The North American

PHILADELPHIA, PA.

THURSDAY, NOVEMBER 13, 1890.

THE BOSTON SYMPHONY ORCHESTRA AT THE ACADEMY OF MUSIC.

There was a large audience at the Academy of Music last evening to hear the first of the six concerts which the Boston Symphony Orchestra is to give here between now and next April, under the direction of Mr. Arthur Nikisch. The programme comprised three orchestral and two vocal numbers, and the symphony with which, reversing the practice of Mr. Gericke and following that of Mr. Thomas, the concert began was Beethoven's symphony in E flat, No. 3, better known as the "Eroica." This great composition covers so wide a range of thought, of feeling, of expression and of method that its interpretation affords a good test both of the quality of an orchestra and of the character and capacity and tendencies of its conductor. Mr. Nikisch's rendering of the work was just about what his rendering of other symphonies must have led the experienced concert-goer to expect. Less sentimental than his presentation of the C minor symphony last season, it was still marked by the same distinctive traits. It was full of romantic charm and poetic fervor. It was inspired by exquisite taste and graced by the utmost delicacy of detail. But it seemed to the writer to lack somewhat of that breadth and dignity inseparable from a wholly satisfying interpretation of Beethoven's music. While one is listening to it it seems that nothing could be better, but afterwards one is vaguely conscious of something wanting, of possible and desirable effects which have not been realized. This was particularly the case with the "March for the Death of a Hero." It was very beautiful, very touching, suffused with tenderness and pathos; but it didn't convey, at least not to my mind, the idea that it was a hero who was being carried to his rest. Its sentiment seemed rather to befit the obsequies of an Ophelia. Of course all this is essentially a matter of temperament. There is no absolute standard of right and wrong in such things, and there is no doubt as much to be said in favor of Mr. Nikisch's readings as of any other, but certainly his sympathies seem to be with the romantic rather than the classic school. The other two orchestral selections were Wagner's overture to "Faust" and Weber's "Oberon" overture. Both were superbly played, the slow movement of the latter being especially delightful. Mlle. Clementine de Vere was the vocalist. Her selections were the "mad scena" from Thomas' "Hamlet" and the well-known soprano aria from Massenet's "Herodiade," in both of which she greatly distinguished herself. Her voice is a pure soprano, sweet and flexible and of exceptionally good quality in the upper register, while her method is that of the well-trained artist. The hearty encore of the "Hamlet" aria was well deserved and might fairly have been anticipated.

[41]

Clipping from Tribune
New York city N.Y.
Date 11-12

THE BOSTON SYMPHONY ORCHESTRA.

What gives promise to be the most profitable, if not delightful, series of concerts ever given by the Boston Symphony Orchestra in New-York was begun in Chickering Hall last night. According to local notions, there is somewhat of a disparity between the size of the orchestra and the dimensions of the hall; but while this is said it must be added that the bad effects of this disparity, as they were forced upon the attention on similar occasions in the past, were reduced to a minimum because of the homogeneity and mobility of the tone given out by the orchestra, and the nice balance between the various choirs. Occasionally, particularly in the soft passages, and even in the loud where the string tone predominated, the eloquence of the music, its stimulating power, was wonderfully heightened by the circumstance that the room was so small that one was obliged to feel something of the elemental force of the tones, but this advantage was partly offset by the circumstance that technical slips (of which there were more than a few) forced themselves more unpleasantly upon the ear than when the concerts were given in the larger Steinway Hall, with its perfect acoustics. New-Yorkers have heard so much good orchestral playing during the last two decades, that is, orchestral-playing which was virile and which gave just expression to the composer's musical thoughts, that they have come to look forward to the Boston Orchestra's concerts chiefly to enjoy the technical finish of its performances. Though last night's concert was admirable in this respect, it could not escape notice that the changed surroundings measurably modified this one-sided kind of enjoyment. That splendid body of strings, so rich, so sonorous, so capable of striking like a thunderbolt at the inspiring command of Mr. Nikisch, could scarcely appear to better advantage anywhere, but not so the wind choirs. Their occasional slight crudities were heard more plainly than in past seasons.

This change, however, was not all due to the room. Some of the tender blossoms in the critical garden of Boston have been bruised by the blows of sound which Mr. Nikisch has permitted his men to hurl out in strongly dramatic climaxes and have shrunk in dismay at his disposition to care a little more for the spirit than the matter of the music which he has performed. If they think Mr. Nikisch, as he disclosed himself last night, drastic, we wonder what they thought of Mr. Seidl's readings last Monday night! Yet Mr. Nikisch is far from conventional. One of his cardinal principles is Mr. Seidl's constant rule of action: Do not under any circumstances become tedious. The judgment and the taste of the majority of the music-lovers of to-day approve the principle. They have felt the influence of latter-day romantic and dramatic music and become convinced that music has at least as much to do with the emotions as with sense-perception—perhaps more. All that is done under the sway of the newer principle need not, of course, to be approved. There were many things in the performance last night of the "Heroic" Symphony which might fairly be questioned on the score that neither the intentions of the composer as they are to be read in the printed pages nor the laws of beauty as they are universally accepted were subserved by them, though the work was never for a moment permitted to become tedious. The proof of this which was most obvious lay in the fact that in each instance the highest element of beauty, which is repose, was sacrificed. Yet for all that the evening was a season of great musical enjoyment, in which the loveliness of Weber's "Oberon" overture was as bewitching as the brilliancy and grandeur of the "Faust" overture of Weber's successor at Dresden were overpowering.

Mrs. Walter C. Wyman, the vocalist of the evening, made a much deeper impression than she did when, in February, 1889, she sang at one of the concerts of the Brooklyn Philharmonic Society. Her taste seems to be in the direction of French music. Last night she sang an air from Gounod's "Sapho" ("O ma Lyre immortelle") and three exceedingly dainty specimens of the song-form as the French have cultivated it ("Regrets" by Delibes, "Bonne Nuit" by Massenet and "A une Fiancee" by Ferrari). In the songs she was especially successful. Her voice is a warm and sympathetic mezzo-soprano, her style full of ardor, and she has rare skill in maintaining herself on any level up to which the sentiment of the music carries her. She was most generously applauded, and deserved it all. The hall was crowded.

THE RECORD.

Philadelphia, November 13, 1890.

Boston Symphony Orchestra Concert.

Last evening at the Academy of Music the Boston Symphony Orchestra gave its first concert of the season. The great band was in excellent form, and the Eroica symphony has never been better performed here. Mlle. De Vere sang two important numbers delightfully, and the occasion gave rare pleasure to a crowded house.

Ledger Philadelphia Pa 11-13-90

ENTERTAINMENTS.

Academy of Music—Boston Symphony Orchestra.

The Boston Symphony Orchestra opened its Philadelphia season last night, with a concert that attracted to the Academy of Music an audience that was fine musically as well as in size. The programme (which contained annotations of interest concerning the orchestral numbers upon its first page) contained no novelty, but there have been few later compositions of their kind that excel those in the trio that Conductor Nikisch placed on the list. These were Beethoven's Third ("Eroica") Symphony, in E flat; Wagner's "Faust" Overture and Von Weber's "Oberon" Overture. As there could hardly be a group, fine as it is, more familiar to symphony concert goers here, there is need for nothing in the way of discussion beyond a few words as to the conductor's treatment of them. The symphony was placed first, and for this change from former concerts by this organization the audience doubtless felt grateful. With the protracted opening movement and the funeral march of the second coming at the close of a concert, when the interest of the listener is somewhat sated and his circulation growing sluggish, a tendency to drowsiness that is increased by the very reposefulness of the music is inevitable to all but the most wide-awake enthusiast. As it was, the freshness and spontaneity of the music were fully enjoyed. Mr. Nikisch's reading presented no features that call for particular notice. He conducted wholly without notes, and evidently knew the score almost by heart, as could be seen from the watchful way in which he directed individual instruments as well as their combinations. As a general thing, his tempos are slower than the audience has been accustomed to, but there was a fire and swing, not to say an abandon, in portions of the evening's performance that were a refreshing improvement upon the way in which the same organization was conducted heretofore. It will suffice to say of the orchestra that it was always responsive to its conductor, playing with refined feeling and artistic finish. The one defect appeared to be a failing short of the colossal effects such an orchestra should produce, and for which the conductor strove when they were called for in the symphony and the "Faust" overture, and this was probably owing to an arrangement that locked the first violins and a portion of the lower strings at the front of the stage (virtually in the body of the house), while the double basses, brasses, bassoons, etc., were at the rear of the usual enclosure. This gave the upper strings in loud passages a stridency that only the brass wind overcame, and between the two the color of the other instruments was blurred.

The soloist was Mlle. Clementine De Vere. She sang the mad scene from Ambroise Thomas's "Hamlet" brilliantly, like the artist that she is, and roused the enthusiasm of the audience by it. After being several times recalled, she amiably signified her willingness to respond with an encore. After so exacting an aria it was not altogether generous to her to exact it, and the conductor was loth to grant an encore, but as such a musical, well-trained voice and ability to vocalize do not go often together these days, there was strong temptation on the part of the audience to look for it. She repeated the latter half of the florid aria with fully as much effectiveness as at first, and was heard afterwards in an aria from Massenet's Herodiade, which she gave with nice dramatic finish. The orchestra, Mr. Nikisch and Mlle. De Vere all had reason to be gratified with their reception.

Bulletin
VEMBER 13, 1890.

MUSICAL.

The Boston Symphony Orchestra.

A very large and sympathetic assemblage filled the Academy of Music last evening to assist at the first concert of the season of the Boston Symphony Orchestra. Mr. Nikisch has assembled a fine body of artists, apparently exceeding the number of any former season, and they are trained to do their work most efficiently. The strings are particularly strong and excellent, and only occasionally was there an opportunity of criticising the brass instruments.

Beethoven's third symphony, known as the Heroic, was the important number. The audience is familiar with this grand composition, and enjoyed it and admired it without help from the rather pompous, pedantic analysis and interpretation of its meaning given on the printed programme. Each movement was perfectly played. But the stately and solemn funeral march of the second made the deepest impression. In strong contrast to this was the succeeding scherzo, with its joyous, rippling, laughing rural tone-pictures, only interrupted by the horns of the hunters. In the final movement there are several motives, united naturally and gracefully, and wrought up with the consummate skill of the great master.

The second piece for orchestra was Wagner's *Faust* overture, rich in instrumental effects of great variety, and foreshadowing better than his other early works the grand ideas of his later years. Weber's overture to *Oberon* is one of the enchanting compositions in which this orchestra excels. The music is bathed in the atmosphere of fairy-land, surpassing in brightness, fancy and variety even the efforts of Mendelssohn in the same line. This and all the orchestral pieces were intensely enjoyed and enthusiastically applauded.

The vocalist of the evening was Mlle. Clementine de Vere, who has been heard here before, but hardly ever to so great advantage. She sang the mad scene of Ophelia in Ambroise Thomas's *Hamlet*. As a concert piece, this was not happily chosen, for it is wholly dramatic and needs acting and theatric surroundings. But Mlle. DeVere's singing, especially in the recitative passages, and her clear articulation of the French words were much admired. Her very high tones were pure and easily taken, but in the middle register her intonation was not always accurate; her trill is not well defined and in a chromatic scale her tones want distinctness. But she pleased the audience immensely, and was called out so often that she had to repeat the latter half of the aria. The air from Massenet's *Herodiade* was a still happier effort, for the difficulties are less great and the composition is less dramatic. Mlle. de Vere won many new admirers by her performance, and is now an established favorite here.

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cast. Telegraph Nov 13 90

THE BOSTON SYMPHONY ORCHESTRA'S FIRST CONCERT.

Musical people hereabouts had a look at each other again at the Academy last night. It was the occasion of the initial concert of the Boston Symphony Orchestra's Philadelphia season, and Mr. Nikisch and his competent aggregation were given that cordial and responsive reception with which their coming is always signalled. It was the same thoughtful audience, distingue, and stamped with the never to be mistaken mark of culture and intelligence. This is but cause and effect. The average theatre goer finds nothing to his taste in the works of the master composers, or nothing to appreciate in the orchestral interpretation. The seeker after simple amusement cannot find it in the presence of these things any more than he can in reading, or in hearing read, a profound essay or a great poem. And what is music but poetry? What, for instance, is Beethoven's 3d Symphony but a mighty poem? The poet sets his ideas and conceptions to every day word language; the music master to tones and tempos. Each thought is clothed in sound; each beautiful conceit wrapped about with tonic splendor, a great rhythmical poem of melodies and harmonies. The programme last night was one of old favorites, and calls for little special critical attention. It combined Beethoven, Wagner, and Weber—Beethoven's *Eroica* Symphony No. 3, in E flat; Wagner's *Faust Overture*, and Weber's overture to *Oberon*. Mr. Nikisch gives a most tasteful reading of the symphony. Most skilful and pleasing was his treatment of the second movement. Full of funereal sadness and earnest emotion as he so prominently made it, the rare beauty of the conception was seen and comprehended. There was some surprise felt that with such a large orchestra the loud effects should be so comparatively feeble, and perhaps it was due to this very shortcoming that the emotional passages during the evening were so especially delightful. The closing number, the familiar *Oberon* overture with its speaking fairy scenes, appealed strongly to artistic appreciation. The orchestra, which was alert and heartily responsive to the conductor, was aided by Mlle. Clementine de Vere, the gifted and popular soloist. She sang two arias—the mad scene from *Hamlet*, by Ambroise Thomas, and Massenet's *Herodiade*. The mad, wild notes of the *Hamlet* scene gave special opportunity to her style of voice, and though a most exacting work, she proved her ability to cope with every trying and difficult vocal movement. The loud and long response of the audience must have been in some way a recompense for the arduous effort. Indeed, so repeated and vigorous was the appreciative applause that she was obliged to take the encore and sang the last half of the aria over again.

Ledger Philadelphia Pa
Date 11-14-90

...ish Girl."

The sale of season tickets for the six Symphony concerts to be given between now and the end of next April at the Academy of Music by the Boston Orchestra, Arthur Nikisch, conductor, opened yesterday. Among the soloists already announced for these concerts are Vladimir de Pachman, pianist, and Clementine de Vere, the popular soprano singer. The first of the six concerts will take place on Wednesday evening, November 12.

The Times

PHILADELPHIA, NOVEMBER 13, 1890.

First Appearance For This Season of the Boston Orchestra.

The first concert of the Boston Symphony Orchestra at the Academy of Music last evening opened fitly with Beethoven's third symphony. Mr. Nikisch had brought an unusually large number of musicians, the exactness of whose execution leaves nothing to be demanded in the direction of absolute refinement. For so great a body of strings, the thinness of tone was disappointing and the effect of the symphony was somewhat pale and dull. It was rather feminine than heroic, the many minute shadings weakening the larger contrasts. Mr. Nikisch is an exceedingly thoughtful and original conductor and he has some extraordinary readings—sometimes beautiful, sometimes perplexing—that not seldom render obscure a composition that never before seemed hard to understand. In the "Oberon" overture, which closed the concert, his characteristic excellence was thoroughly displayed. A more sensitive, poetical rendering of this lovely work could not be imagined and the execution of the orchestra here was faultless.

The soloist of the evening was Miss DeVere, who sang the mad scene from "Hamlet" in a voice as pure and lovely as when she was first heard here and with exquisite taste and skill. It was a performance that justly aroused real enthusiasm and the audience insisted on a repetition. When the singer returned in response to the call and the conductor ungallantly sent her back again, there was an expression of disapproval that compelled him to yield and the song was repeated with even greater beauty than before. Miss DeVere sang also the "Herodiade" aria, after the orchestra had played Wagner's wandering "Faust" overture.

TWO MUSICAL EVENTS.

The First Boston Symphony Concert—Performance of "L'Africaine."

The first Boston Symphony Concert took place at the Academy of Music last night. A very large audience welcomed Mr. Nikisch and his splendid orchestra. The orchestral numbers consisted of Beethoven's "Eroica" Symphony, Wagner's "Faust" Overture and Weber's "Oberon" Overture.

The band, which has been further strengthened by the addition of some violas, was in capital form and gave an exceptionally fine rendering of the symphony. There may be differences of opinion about Mr. Nikisch's reading of a Beethoven composition, but there certainly can be but a unanimous verdict about the perfect execution of the orchestra. The two overtures, so widely different in character, were superbly played.

The soloist of the occasion was Mlle. de Vere, who sung the mad scene from Thomas' "Hamlet." Notwithstanding that the scene was vociferously redemanded and the last portion repeated much against the wishes of Mr. Nikisch it was by no means well sung. Indeed, bearing in mind the magnificent rendition of this capital scene by Mesdames Nilsson and Gerster Mlle. de Vere's performance seemed like the effort of a clever amateur.

The substitution of a cadence for the maniacal laugh is not to be commended. Later in the evening Mlle. de Vere was heard in the Romanza from Massenet's "Herodiadi," in which she appeared to better advantage.

...ston Symphony Orchestra Last Evening.

The first concert of the Boston Symphony Orchestra this season was given at the Academy of Music last evening before an audience that crowded every part of the house and which was enthusiastic to the highest degree. Mr. Nikisch comes this year with more strings than the orchestra has ever yet contained and with a number of new ideas in interpreting familiar scores. The programme was short last evening, with nothing new in it, but all of them are standard and never grow tiresome. The orchestral numbers were: Beethoven's "Eroica" Symphony, Wagner's "Faust" overture and the "Oberon" overture by Weber. Mr. Nikisch conducted entirely without a score and showed more than ever his individuality. Captious critics have found fault with this conductor for the liberties he takes with the original "Eroica" score. This seems superfluous since he has a far different organization to work with than was contemplated by the composer. The orchestra played it with delicacy, but threw into it a fire only possible with the wealth of strings such as it possesses, since it is essentially a string orchestra, that variety of instrument predominating in the ratio of 57 to 18 of all other kinds. Its possibilities for delicacy were admirably shown in the opening measures of the scherzo, when the delicate pianissimo phrasing on fifty-six strings was as light and graceful as if from a single one. Its possibilities for power were demonstrated in the Walpurgis night passages in the "Faust" overture.

While Mr. Nikisch delights in surprising his audiences, it is always delightfully so. It may be fairly said that the orchestra was never so strong as at present, never were its interpretations more intelligent, nor its work more delightful. There was a refinement of delicacy, a wealth of color and richness of musical beauty in its production of the Oberon overture that marked it clearly among the events of a year. The soloist of the evening was Miss Clementine de Vere, who has been heard here before this season. She sang the aria from the mad scene in "Hamlet," and the "Herodiade" aria of Massenet. Her voice has a beautiful texture and her control of it is excellent. Her singing was delightful and the audience was enthusiastic.

Boston Daily Globe.

FRIDAY, NOV. 14.

WASHINGTON'S EAR PLEASED.

Boston Symphony Orchestra Scores a Marked Success.

WASHINGTON, Nov. 13.—The Boston Symphony orchestra gave the first concert of the season tonight at Lincoln Music Hall.

The hall was crowded with a distinguished and very fashionable audience, who were lavish in their applause, but following the usual custom, Mr. Nikisch declined any encores.

The programme was as follows:

Symphony No. 4 in B flat.....Beethoven
Aria, Hans Heiling.....Marschner
Andantino and Scherzo, from symphony No. 4, in F minor.....Tschaikowsky
Moto Perpetuo, concert allegro.....Paganini
Wotan's Farewell and Fire Charm, Die Walkure.....Wagner

The second movement of the Tscharkowsky symphony, which is comparatively unknown in Washington, met with the fullest applause, although every number was enthusiastically received.

The orchestra was as perfect as ever, and under the direction of Mr. Nikisch gave a concert which was in every way worthy of the high standard of the famous orchestra.

Mr. Theodor Reichmann was the soloist, and made a distinctly favorable impression.

SUNDAY HERALD.

BOSTON, NOVEMBER 16, 1890.

THE MUSIC HALL POPULAR.

The fifth of the Music Hall popular concerts will be given this evening, when the talent engaged will include Mrs. Nella Brown-Pond, the popular reader; Knoll and Marie McNeil, the cornet duetists; Mme. Louise Natalie, the operatic soprano; Constantine Sternberg, pianist; Miss Edith Christie, violinist, and the Orpheus instrumental quartet. Mme. Natalie is to sing the "Una Voce" and the "Caro Nome," Mr. Sternberg will play the Hungarian rhapsodie No. 14 and a "humoresque" of his own composition, Miss Christie will contribute Sarasate's "Gypsy dance," and the numbers by Mrs. Pond and the other artists will be equally interesting.

Mr. Anton Hekking, 'cello player, will be the soloist at the Symphony concert of next Saturday evening, and the programme will include Beethoven's symphony No. 1 in C major, Haydn's concerto for violoncello, Smetana's symphonic poem "Vltava" and Beethoven's Turkish march from "Ruins of Athens."

Clipping from Republican
Springfield Mass
Date 11-16-90

The Boston symphony orchestra has begun a series of concerts in New York and Anton Seidl has led an orchestra in Boston this week. This is an agreeable interchange of high musical talent. Nikisch is criticised in New York for sacrificing "the highest element of beauty, repose," to the purpose not to be tedious. Seidl seems to have done the same thing in Boston. Both thought it necessary to be "popular" at all hazards.

[41]

Clipping from *Tribune* *New York city* 11-9

Date 11-12

THE BOSTON SYMPHONY ORCHESTRA.

What gives promise to be the most profitable, if not delightful, series of concerts ever given by the Boston Symphony Orchestra in New-York was begun in Chickering Hall last night. According to local ideas, there is somewhat of a disparity between the size of the orchestra and the dimensions of the hall; but while this is said it must be added that the bad effects of this disparity, as they were forced upon the attention on similar occasions in the past, were reduced to a minimum because of the homogeneity and nobility of the tone given out by the orchestra, and the nice balance between the various choirs. Occasionally, particularly in the soft passages, and even in the loud where the string tone predominated, the eloquence of the music, its stimulating power, was wonderfully heightened by the circumstance that the room was so small that one was obliged to feel something of the elemental force of the tones, but this advantage was partly offset by the circumstance that technical slips (of which there were more than a few) forced themselves more unpleasantly upon the ear than when the concerts were given in the larger Steinway Hall, with its perfect acoustics. New-Yorkers have heard so much good orchestral playing during the last two decades, that is, orchestral playing which was virile and which gave just expression to the composer's musical thoughts, that they have come to look forward to the Boston Orchestra's concerts chiefly to enjoy the technical finish of its performances. Though last night's concert was admirable in this respect, it could not escape notice that the changed surroundings measurably modified this one-sided kind of enjoyment. That splendid body of strings, so rich, so sonorous, so capable of striking like a thunderbolt at the inspiring command of Mr. Nikisch, could scarcely appear to better advantage anywhere, but not so the wind choirs. Their occasional slight crudities were heard more plainly than in past seasons.

This change, however, was not all due to the room. Some of the tender blossoms in the critical garden of Boston have been bruised by the blows of sound which Mr. Nikisch has permitted his men to hurl out in strongly dramatic climaxes and have shrunk in dismay at his disposition to care a little more for the spirit than the matter of the music which he has performed. If they think Mr. Nikisch, as he disclosed himself last night, drastic, we wonder what they thought of Mr. Seidl's readings last Monday night! Yet Mr. Nikisch is far from conventional. One of his cardinal principles is Mr. Seidl's constant rule of action: Do not under any circumstances become tedious. The judgment and the taste of the majority of the music-lovers of to-day approve the principle. They have felt the influence of latter-day romantic and dramatic music and become convinced that music has at least as much to do with the emotions as with sense-perception—perhaps more. All that is done under the sway of the newer principle need not, of course, to be approved. There were many things in the performance last night of the "Heroic" Symphony which might fairly be questioned on the score that neither the intentions of the composer as they are to be read in the printed pages nor the laws of beauty as they are universally accepted were subserved by them, though the work was never for a moment permitted to become tedious. The proof of this which was most obvious lay in the fact that in each instance the highest element of beauty, which is repose, was sacrificed. Yet for all that the evening was a season of great musical enjoyment, in which the loveliness of Weber's "Oberon" overture was as bewitching as the brilliancy and grandeur of the "Faust" overture of Weber's successor at Dresden were overpowering.

Mrs. Walter C. Wyman, the vocalist of the evening, made a much deeper impression than she did when, in February, 1889, she sang at one of the concerts of the Brooklyn Philharmonic Society. Her taste seems to be in the direction of French music. Last night she sang an air from Gounod's "Sapho" ("O ma Lyre immortelle") and three exceedingly dainty specimens of the song-form as the French have cultivated it (Regrets" by Delibes, "Bonne Nuit" by Massenet and "A une Fiancee" by Ferrari). In the songs she was specially successful. Her voice is a warm and sympathetic mezzo-soprano, her style full of ardor, and she has rare skill in maintaining herself on any fervid plane to which the sentiment of the music carries her. She was most generously applauded and deserved it all. The hall was crowded.

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Ledger Phila Nov 13 90

ENTERTAINMENTS.

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The soloist was Mlle. Clementine De Vere. She sang the mad scene from Ambroise Thomas's "Hamlet" brilliantly, like the artist that she is, and roused the enthusiasm of the audience by it. After being several times recalled, she amiably signified her willingness to respond with an encore. After so exacting an aria it was not altogether generous to her to exact it, and the conductor was loth to grant an encore, but as such a musical, well-trained voice and ability to vocalize do not go often together these days, there was strong temptation on the part of the audience to look for it. She repeated the latter half of the florid aria with fully as much effectiveness as at first, and was heard afterwards in an aria from Massenet's Herodiade, which she gave with nice dramatic finish. The orchestra, Mr. Nikisch and Mlle. De Vere all had reason to be gratified with their reception.

Bulletin

VEMBER 13, 1890.

MUSICAL.

The Boston Symphony Orchestra.

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The vocalist of the evening was Mlle. Clementine de Vere, who has been heard here before, but hardly ever to so great advantage. She sang the mad scene of Ophelia in Ambroise Thomas's *Hamlet*. As a concert piece, this was not happily chosen, for it is wholly dramatic and needs acting and theatric surroundings. But Mlle. DeVere's singing, especially in the recitative passages, and her clear articulation of the French words were much admired. Her very high tones were pure and easily taken, but in the middle register her intonation was not always accurate; her trill is not well defined and in a chromatic scale her tones want distinctness. But she pleased the audience immensely, and was called out so often that she had to repeat the latter half of the aria. The air from Massenet's *Herodiade* was a still happier effort, for the difficulties are less great and the composition is less dramatic. Mlle. de Vere won many new admirers by her performance, and is now an established favorite here.

cast. Telegraph Nov 13 90

THE BOSTON SYMPHONY ORCHESTRA'S FIRST CONCERT.

Musical people hereabouts had a look at each other again at the Academy last night. It was the occasion of the initial concert of the Boston Symphony Orchestra's Philadelphia season, and Mr. Nikisch and his competent aggregation were given that cordial and responsive reception with which their coming is always signalled. It was the same thoughtful audience, distingue, and stamped with the never to be mistaken mark of culture and intelligence. This is but cause and effect. The average theatre goer finds nothing to his taste in the works of the master composers, or nothing to appreciate in the orchestral interpretation. The seeker after simple amusement cannot find it in the presence of these things any more than he can in reading, or in hearing read, a profound essay or a great poem. And what is music but poetry? What, for instance, is Beethoven's 3d Symphony but a mighty poem? The poet sets his ideas and conceptions to every day word language; the music master to tones and tempos. Each thought is clothed in sound; each beautiful conceit wrapped about with tonic splendor, a great rhythmical poem of melodies and harmonies. The programme last night was one of old favorites, and calls for little special critical attention. It combined Beethoven, Wagner, and Weber—Beethoven's *Eroica* Symphony No. 3, in E flat; Wagner's *Faust Overture*, and Weber's overture to *Oberon*. Mr. Nikisch gives a most tasteful reading of the symphony. Most skilful and pleasing was his treatment of the second movement. Full of funereal sadness and earnest emotion as he so prominently made it, the rare beauty of the conception was seen and comprehended. There was some surprise felt that with such a large orchestra the loud effects should be so comparatively feeble, and perhaps it was due to this very shortcoming that the emotional passages during the evening were so especially delightful. The closing number, the familiar *Oberon* overture with its speaking fairy scenes, appealed strongly to artistic appreciation. The orchestra, which was alert and heartily responsive to the conductor, was aided by Mlle. Clementine de Vere, the gifted and popular soloist. She sang two arias—the mad scene from *Hamlet*, by Ambroise Thomas, and Massenet's *Herodiade*. The mad, wild notes of the *Hamlet* scene gave special opportunity to her style of voice, and though a most exacting work, she proved her ability to cope with every trying and difficult vocal movement. The loud and long response of the audience must have been in some way a recompense for the arduous effort. Indeed, so repeated and vigorous was the appreciative applause that she was obliged to take the encore and sang the last half of the aria over again.

MR. NIKISCH AT THE ACADEMY.

First Concert of the Boston Symphony Orchestra Last Evening.

The first concert of the Boston Symphony Orchestra this season was given at the Academy of Music last evening before an audience that crowded every part of the house and which was enthusiastic to the highest degree. Mr. Nikisch comes this year with more strings than the orchestra has ever yet contained and with a number of new ideas in interpreting familiar scores. The programme was short last evening, with nothing new in it, but all of them are standard and never grow tiresome. The orchestral numbers were: Beethoven's "Eroica" Symphony, Wagner's "Faust" overture and the "Oberon" overture by Weber. Mr. Nikisch conducted entirely without a score and showed more than ever his individuality. Captious critics have found fault with this conductor for the liberties he takes with the original "Eroica" score. This seems superfluous since he has a far different organization to work with than was contemplated by the composer. The orchestra played it with delicacy, but threw into it a fire only possible with the wealth of strings such as it possesses, since it is essentially a string orchestra, that vareity of instrument predominating in the ratio of 57 to 18 of all other kinds. Its possibilities for delicacy were admirably shown in the opening measures of the scherzo, when the delicate pianissimo phrasing on fifty-six strings was as light and graceful as if from a single one. Its possibilities for power were demonstrated in the Walpurgis night passages in the "Faust" overture.

While Mr. Nikisch delights in surprising his audiences, it is always delightfully so. It may be fairly said that the orchestra was never so strong as at present, never were its interpretations more intelligent, nor its work more delightful. There was a refinement of delicacy, a wealth of color and richness of musical beauty in its production of the Oberon overture that marked it clearly among the events of a year. The soloist of the evening was Miss Clementine de Vere, who has been heard here before this season. She sang the aria from the mad scene in "Hamlet," and the "Herodiade" aria of Massenet. Her voice has a beautiful texture and her control of it is excellent. Her singing was delightful and the audience was enthusiastic.

Boston Daily Globe.

FRIDAY, NOV. 14.

WASHINGTON'S EAR PLEASED.

Boston Symphony Orchestra Scores a Marked Success.

WASHINGTON, Nov. 13.—The Boston Symphony orchestra gave the first concert of the season tonight at Lincoln Music Hall,

The hall was crowded with a distinguished and very fashionable audience, who were lavish in their applause, but following the usual custom, Mr. Nikisch declined any encores.

The programme was as follows:

Symphony No. 4 in B flat.....Beethoven
Aria, Hans Heiling.....Marschner
Andantino and Scherzo, from symphony No. 4, in F minor.....Tschaikowsky
Moto Perpetuo, concert allegro.....Paganini
Wotan's Farewell and Fire Charm, Die Walkure.....Wagner

The second movement of the Tscharkowsky symphony, which is comparatively unknown in Washington, met with the fullest applause, although every number was enthusiastically received,

The orchestra was as perfect as ever, and under the direction of Mr. Nikisch gave a concert which was in every way worthy of the high standard of the famous orchestra.

Mr. Theodor Reichmann was the soloist, and made a distinctly favorable impression.

SUNDAY HERALD.

BOSTON, NOVEMBER 16, 1890.

THE MUSIC HALL POPULAR.

The fifth of the Music Hall popular concerts will be given this evening, when the talent engaged will include Mrs. Nella Brown-Pond, the popular reader; Knoll and Marie McNeil, the cornet duetists; Mme. Louise Natalie, the operatic soprano; Constantine Sternberg, pianist; Miss Edith Christie, violinist, and the Orpheus instrumental quartet. Mme. Natalie is to sing the "Una Voce" and the "Caro Nome," Mr. Sternberg will play the Hungarian rhapsodie No. 14 and a "humoresque" of his own composition, Miss Christie will contribute Sarasate's "Gypsy dance," and the numbers by Mrs. Pond and the other artists will be equally interesting.

Mr. Anton Hekking, 'cello player, will be the soloist at the Symphony concert of next Saturday evening, and the programme will include Beethoven's symphony No. 1 in C major, Haydn's concerto for violoncello, Smetana's symphonic poem "Vltava" and Beethoven's Turkish march from "Ruins of Athens."

Clipping from *Ledger Phila Pa*

Date Nov 16 90

The Boston symphony orchestra has begun a series of concerts in New York and Anton Seidl has led an orchestra in Boston this week. This is an agreeable interchange of high musical talent. Nikisch is criticised in New York for sacrificing "the highest element of beauty, repose," to the purpose not to be tedious. Seidl seems to have done the same thing in Boston. Both thought it necessary to be "popular" at all hazards.

The Times

PHILADELPHIA, NOVEMBER 13, 1890.

First Appearance For This Season of the Boston Orchestra.

The first concert of the Boston Symphony Orchestra at the Academy of Music last evening opened fitly with Beethoven's third symphony. Mr. Nikisch had brought an unusually large number of musicians, the exactness of whose execution leaves nothing to be demanded in the direction of absolute refinement. For so great a body of strings, the thinness of tone was disappointing and the effect of the symphony was somewhat pale and dull. It was rather feminine than heroic, the many minute shadings weakening the larger contrasts. Mr. Nikisch is an exceedingly thoughtful and original conductor and he has some extraordinary readings—sometimes beautiful, sometimes perplexing—that not seldom render obscure a composition that never before seemed hard to understand. In the "Oberon" overture, which closed the concert, his characteristic excellence was thoroughly displayed. A more sensitive, poetical rendering of this lovely work could not be imagined and the execution of the orchestra here was faultless.

The soloist of the evening was Miss DeVere, who sang the mad scene from "Hamlet" in a voice as pure and lovely as when she was first heard here and with exquisite taste and skill. It was a performance that justly aroused real enthusiasm and the audience insisted on a repetition. When the singer returned in response to the call and the conductor ungallantly sent her back again, there was an expression of disapproval that compelled him to yield and the song was repeated with even greater beauty than before. Miss DeVere sang also the "Herodiade" aria, after the orchestra had played Wagner's wandering "Faust" overture.

TWO MUSICAL EVENTS.

The First Boston Symphony Concert—Performance of "L'Africaine.

Ledger Phila Nov 13 90

The first Boston Symphony Concert took place at the Academy of Music last night. A very large audience welcomed Mr. Nikisch and his splendid orchestra. The orchestral numbers consisted of Beethoven's "Eroica" Symphony, Wagner's "Faust" Overture and Weber's "Oberon" Overture.

The band, which has been further strengthened by the addition of some violas, was in capital form and gave an exceptionally fine rendering of the symphony. There may be differences of opinion about Mr. Nikisch's reading of a Beethoven composition, but there certainly can be but a unanimous verdict about the perfect execution of the orchestra. The two overtures, so widely different in character, were superbly played.

The soloist of the occasion was Mlle. de Vere, who sung the mad scene from Thomas' "Hamlet." Notwithstanding that the scene was vociferously redemanded and the last portion repeated much against the wishes of Mr. Nikisch it was by no means well sung. Indeed, bearing in mind the magnificent rendition of this capital scene by Mesdames Nilsson and Gerster Mlle. de Vere's performance seemed like the effort of a clever amateur.

The substitution of a cadence for the maniacal laugh is not to be commended. Later in the evening Mlle. de Vere was heard in the Romanza from Massenet's "Herodiadi," in which she appeared to better advantage.

Ledger Philadelphia Pa

Date Nov 16 90

...mer Girl."

The sale of season tickets for the six Symphony concerts to be given between now and the end of next April at the Academy of Music by the Boston Orchestra, Arthur Nikisch, conductor, opened yesterday. Among the soloists already announced for these concerts are Vladimir de Pachman, pianist, and Clementine de Vere, the popular soprano singer. The first of the six concerts will take place on Wednesday evening, November 12.

[42]

The Beacon.

BOSTON, SATURDAY, NOV. 15, 1890.

THE SYMPHONY CONCERTS.

The programme of last Saturday was one of Mr. Nikisch's best selections. At first it might seem scarcely discreet to put Gade and Mendelssohn in the same evening, because the former was in so many respects but a follower—almost an imitator—of the latter. But Gade was represented by themost powerful and individual of all his shorter works,—the "Ossian" overture, in which he feels and makes others feel the atmosphere of the bare, gloomy, wind-swept heaths and lowering mountains, the drifting fogs and clouds, the dreary winds, and the ghostly apparitions, martial, imposing and magnificent, in spite of their intangible essence with "the stars dim twinkling through their forms." Besides, all the rest of the programme intervened between this overture and the "Scotch" symphony, which in its own poetical way recalls the character of the Highland landscape, temper and trend of music. Midway between these lay that wild, erratic, extravagant irresistible "Scherzo Cappriccioso" of Dvorak, whirling down upon one with a thought strangely like the chief theme of Weber's "Invitation to the Waltz," and then rushing off with clangor and fury into unimagined regions of excitement. The performance of these three compositions was perfect so far as the obedience and precision of the orchestra were concerned, but Mr. Nikisch marred some passages by his exaltation of details and by his obstinacy in excluding anything like a *pianissimo* from his readings. There was vocal music, most delightful and honorable, by Mrs. Walter C. Wyman, the contralto, who sang an air from Gounod's "Sappho" and a group of three songs by Delibes, Massenet and Ferrari, the French text being used for all. It is a question, as we said at the time of Mrs. Wyman's last previous appearance, whether the beauty and freedom of her tone may not be endangered by such adherence to the narrowing French language; but there can be no question as to the refinement, just reserve, and exquisite proportions of her readings. Her voice and manner have little which is touching in them, but her art is so exact and her sensibility so fine that her suggestion is richer than the demonstration of many a warmer singer.

There will be no concert this week, but on Saturday evening next the orchestra will play from Beethoven the first symphony and the Turkish march, as well as Smetana's symphonic poem, "Vitava." Mr. Hekking will play a 'cello concerto by Haydn which will be new to Boston.

The Sunday night populars at the Music Hall are doing well. The instrumental selections are generally by a first-class band and there are solo numbers and songs, the vocalists thus far having been such favorites as Marion Manola, Pauline Hall and Campanini.

Boston Daily Traveller

SATURDAY, NOVEMBER 15, 1890.

The first appearance in this country of Mrs. Arthur Nikisch, soprano, will be with the Boston Symphony Orchestra at Providence, next Wednesday.

Clipping from
Inquirer, Philadelphia, Pa
Date 11-13

Bless Our Native Land.

MR. NIKISCH AT THE ACADEMY.

First Concert of the Boston Symphony Orchestra Last Evening.

The first concert of the Boston Symphony Orchestra this season was given at the Academy of Music last evening before an audience that crowded every part of the house and which was enthusiastic to the highest degree. Mr. Nikisch comes this year with more strings than the orchestra has ever yet contained and with a number of new ideas in interpreting familiar scores. The programme was short last evening, with nothing new in it, but all of them are standard and never grow tiresome. The orchestral numbers were: Beethoven's "Eroica" Symphony, Wagner's "Faust" overture and the "Oberon" overture by Weber. Mr. Nikisch conducted entirely without a score and showed more than ever his individuality. Captious critics have found fault with this conductor for the liberties he takes with the original "Eroica" score. This seems superfluous since he has a far different organization to work with than was contemplated by the composer. The orchestra played it with delicacy, but threw into it a fire only possible with the wealth of strings such as it possesses, since it is essentially a string orchestra, that vareity of instrument predominating in the ratio of 57 to 18 of all other kinds. Its possibilities for delicacy were admirably shown in the opening measures of the scherzo, when the delicate pianissimo phrasing on fifty-six strings was as light and graceful as if from a single one. Its possibilities for power were demonstrated in the Walpurgis night passages in the "Faust" overture.

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MONDAY, NOVEMBER 10, 1890.

Fifth Symphony—Mrs. W. C. Wyman, Soloist.

The Philharmonic Concert—Campanini Returns.

Concerts in the Near Future—Paragraphs—Nuggets.

The fifth Symphony programme was:

Gade.	Overture, "Ossian."
Gounod.	Aria, from "Sappho."
Dvorák.	Scherzo Capriccioso, op. 66.
	Songs with piano,
Delibes.	"Regrets."
Massenet.	"Bonne Nuit."
Ferrari.	"A une Fiancee."
Mendelssohn.	Symphony No. 3, in A minor (Scotch).

The readings of both the overture and the symphony were interesting on account of the liberties the conductor took—musical liberties they were, by which the composer gained. The Scherzo Capriccioso is a brilliant piece of scoring, illustrating the command of orchestral technique Dvorák has, and the lavish coloring he delights in. It was played with great spirit and created much enthusiasm.

The soloist was Mrs. W. C. Wyman, one of the few French-taught artists who sing well, with a tone audible in a large hall. Mrs. Wyman's voice is smooth and agreeable, and her vocal delivery is, in most respects, commendable. The rather hackneyed scene from Gounod's first opera is well written for the voice, and Mrs. Wyman gave it with intelligence. The songs, sung to the lovely accompaniment of Mr. Nikisch, were delicious in themselves, but too light in character for the occasion. There will be no concert this week. Next week the symphony will be Beethoven's first. A descriptive piece by Smetana, entitled "Vetara," and Beethoven's Turkish March, will also be heard. Anton Hekking will play Haydn's 'cello cocerto.

Campanini sang at Music Hall last night, with all the old-time finish of style, perfection of voice production, and with more strength of tone and beautiful quality than he has shown for years. It is said that he has recently submitted to an operation, and that his throat has been rid of an abnormal growth. Something has conspired to restore tone to the singer whom we all delighted in for years, and who always, even in affliction, remained an artist. Campanini sang the romance from "Aida," and an aria from "Carmen:" for encores, "Dorine Pura," and "La donna Mobile." His exquisite use of the middle voice, his ability to modify the tone from *forte* to *piano* without changing its position or the *timbre*, is possessed by few of the world's singers. The flush of youth has left his voice, but this is only apparent when he pushes it. Such singing as Campanini's is worth more to the vocal student than scores of lessons; should he be announced to sing here again we most strenuously urge all students of the voice, and all admirers of pure singing to avail themselves of a great opportunity.

The orchestra is off this week for the first trip of the season. The itinerary is: New Haven, Nov. 10—Symphony No. 4, Beethoven; aria, "My heart to thy sweet voice," from "Samson and Dalila," Saint Saëns (Mrs. W. C. Wyman); andantino and scherzo from Symphony No. 4, in F minor, Tschaikowsky; songs with P. F. prelude, "Lohengrin;" "Ride of the Walküres," Wagner. New York, Nov. 11—Overture, "Oberon," Weber; aria, "O ma lyre immortelle, from "Sapho," Gounod (Mrs. W. C. Wyman); "A Faust Overture," Wagner; songs with P. F.; "Regrets," Delibes; "Bonne Nuit," Massenet; "A une Fiancee," Ferrari; Symphony (Heroic), Beethoven. Philadelphia, Nov. 12—Symphony (Heroic), Beethoven; aria, mad scene from "Hamlet," A. Thomas (Miss De Vere); "A Faust Overture," Wagner; Aria from "Heroiade," Massenet (Miss De Vere); overture, "Oberon," Weber. Washington, Nov. 13—Symphony No. 4, Beethoven; Aria from "Hans Heiling," Marschner (Mr. Theodor Reichmann); Andantine and Scherzo from Symphony No. 4, in F minor, Tschaikowsky; Moto Perpetuo, Paganini (played by all the violins); Wotan's Farewell and Fire Charm, Wagner (Wotan, Mr. Reichmann). There will be Baltimore concerts later in the season; difficulty in securing a hall caused their postponement.

Record, Philadelphia Pa
Date 11-13

[illegible] always pleasing.

Boston Symphony Orchestra Concert.

Last evening at the Academy of Music the Boston Symphony Orchestra gave its first concert of the season. The great band was in excellent form, and the Eroica symphony has never been better performed here. Mlle. De Vere sang two important numbers delightfully, and the occasion gave rare pleasure to a crowded house.

N HOME JOURNAL.

SATURDAY, NOVEMBER 15, 1890.

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At the Symphony Concert Mrs. Walter C. Wyman sang an aria from Gounod's "Sappho"; "Regrets" by Delibes; "Good night" by Massenet; and "To a betrothed" by Ferrari. The well known aria is pathetic to the last degree; the songs are melodious, skilfully written for the singer, while the accompaniments beautiful in themselves do not disturb but rather set in relief the voice. Now Mrs. Wyman is not a *great* singer in the common meaning of the word. Her voice is not powerful, and when she sings there is a suspicion that she chooses songs which lie for the most part outside of the range of her natural voice; so that the voice being constantly forced upward, it is a question whether in a few years she will not lose in part the control of her lower tones. But she is beyond doubt and without all peradventure a most admirable artist, and her singing is to be most heartily praised; for in it natural taste and cunning art join in friendly rivalry. Her voice is sympathetic; her phrasing, in other words her balancing of musical sentences, her musical punctuation is free from exaggeration. There is none of that cheap and spasmodic delivery which passes to-day for true expression. She has none of the vulgar tricks which too often win applause even at Symphony concerts. When she wishes to sing *forte* she does not find it necessary to scream; nor does she fall from the pitch the moment she essays a *piano*. When she sang here in the spring the nasal quality of some of her tones displeased; her attack of upper tones was not free from the charge of "scooping"; and she was cold. The Mrs. Wyman who sang Saturday seemed to be a different woman; perhaps the change was in herself, perhaps the difference was due to the selections. However this may be, last Saturday she delighted both musicians and amateurs. The pleasure derived from hearing her would be intensified in a smaller hall, but even in Music Hall she was heard without apparent effort on her part. The applause which was given was nearty, long-continued and spontaneous.

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At Music Hall last Sunday evening Campanini sang. Whether it was due to the cutting away of a tumor which had grown in his throat, or whether it was owing to a long rest, the fact remains that Campanini was in excellent voice. And who to-day in this country can compare with him? Leaving out of the question the magic charm of his voice, which is at once luscious and manly, what singer now before the public is more a master of the noble art of song? He is the epitome of the wisdom of the Italians. And at the same concert the Ladies' Schubert Quartet sang besides other numbers simple arrangements of "The Blue Bells of Scotland" and "Massa's in the Cold Ground." In purity of intonation, appreciation of delicate effects, in artistic subordination of one to another, the singing of this quartet was most excellent. The second alto, who sang the solo part of the famous negro-minstrel melody, has a voice which haunts. As employed by her in that solo, it seemed unearthly, free of all human association, disembodied; a voice which in a moonless night might come to the ears of one who wandering from his path treads upon some long-forgotten grave.

* * * * *

The applause which was given Campanini and the Schubert Quartet was hearty, long-continued and spontaneous. Now many in the audience and in the same place had given noisy exhibitions of delight when not long ago Miss Pauline Hall screamed and Miss Manola allowed herself to be seen and heard.

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So it would seem that at both Symphony and Popular concerts the majority of the audience is pleased equally with good singing and bad singing, and its applause, like the rain, falls upon the just and the unjust. Nor does it matter in the slightest degree whether the audience be at the Boston Theater Sunday night or at Music Hall Saturday evening; in each case we observe the same phenomena; false intonation, screaming, slovenly phrasing, these do not offend; on the other hand pure intonation and the display of vocal skill are applauded and by the very people who cheer the unworthy and the guilty. This is true of concerts and operas. Truly a strange state of affairs.

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The orchestral numbers of the Symphony program of last Saturday were Gade's Overture "Ossian"; "Dvorak's Scherzo Capriccioso;" and Mendelssohn's "Scotch Symphony." Although exceptions could be taken with justice to the rulings of Mr. Nikisch upon the Symphony, the playing of the orchestra was excellent from beginning to end. The selections were familiar to the audience, and they require no extended comment. It was an extremely interesting concert, and it was of rational length.

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Clipping from
Times, Philadelphia Pa.
Date 11-13

First Appearance For This Season of the Boston Orchestra.

The first concert of the Boston Symphony Orchestra at the Academy of Music last evening opened fitly with Beethoven's third symphony. Mr. Nikisch had brought an unusually large number of musicians, the exactness of whose execution leaves nothing to be demanded in the direction of absolute refinement. For so great a body of strings, the thinness of tone was disappointing and the effect of the symphony was somewhat pale and dull. It was rather feminine than heroic, the many minute shadings weakening the larger contrasts. Mr. Nikisch is an exceedingly thoughtful and original conductor and he has some extraordinary readings—sometimes beautiful, sometimes perplexing—that not seldom render obscure a composition that never before seemed hard to understand. In the "Oberon" overture, which closed the concert, his characteristic excellence was thoroughly displayed. A more sensitive, poetical rendering of this lovely work could not be imagined and the execution of the orchestra here was faultless.

The soloist of the evening was Miss DeVere, who sang the mad scene from "Hamlet" in a voice as pure and lovely as when she was first heard here and with exquisite taste and skill. It was a performance that justly aroused real enthusiasm and the audience insisted on a repetition. When the singer returned in response to the call and the conductor ungallantly sent her back again, there was an expression of disapproval that compelled him to yield and the song was repeated with even greater beauty than before. Miss DeVere sang also the "Herodiade" aria after the orchestra had played Wagner's w[illegible] ering "Faust" overture.

TWENTY-EIGHT PAGES

SUNDAY, NOV. 16, 1890.

MUSIC HALL POPULARS.

Nella Brown-Pond, Louise Natali, Edith Christie, Sternberg and Other Talent Tonight.

Judging from the list of talent engaged, the fifth Sunday popular this evening in Music Hall should prove as successful as its predecessors. Miss Nella Brown-Pond, a reader who enjoys deserved popularity here, will make her final appearance. Louise Natali, well remembered for honors won in American opera as well as concert, is to be heard, with Miss Edith Christie, the violinist. The return of Mr. Constantin Sternberg, the distinguished pianist, is sure to be welcomed, and the cornet solos of A. H. Knoll and Marie McNeil, with the performances of the Orpheus instrumental quartet, are likely to add materially to the interest of the occasion. This is the programme:

Quartet in F (two movements).....Mozart
Orpheus Instrumental Quartet.
Aria, Una voce poco fa.....Rossini
Miss Louise Natali.
Piano solo, Hungarian Rhapsody, No. 14.....Liszt
Constantin Sternberg.
Reading.
Nella Brown-Pond.
Violin solo, Zigeunerweisen.....Sarasate
Miss Edith Christie.
Duo for two cornets, Fantastico Italiano.....Gatti
A. H. Knoll and Marie McNeil.
Quartet, Suite in G.....Saint George
Orpheus Instrumental Quartet.
Song, Caro Nome (Rigoletto).....Verdi
Miss Louise Natali.
Piano solo, Humoristique.....Sternberg
Constantin Sternberg.
Reading.
Nella Brown-Pond.
Duo for two cornets, Knollenian Polka.....Knoll
A. H. Knoll and Marie McNeil.
Overture, Rubezahl.....Flotow
Orpheus Instrumental Quartet.

SYMPHONY TRIUMPHS.

Return of Mr. Nikisch and His Orchestra—Saturday's Attractive Programme.

The Boston Symphony Orchestra returned on Friday from its first trip of the season outside of New England. The success achieved by the organization was wonderful. The strongest proof of this is in the figures. In each city, New Haven, New York, Washington and Philadelphia, the sale was in advance of last year, notably in Philadelphia, where the season sale was nearly $3000 in advance of last year, and the receipts for the first concert $600 in advance of the first concert last season. Every seat in the house was sold. Over 500 purchasers of "rush tickets" stood outside the entrance to the top gallery nearly an hour, a pleasant reminder of the usual scene at Music Hall on Friday afternoon.

In New York, at Chickering Hall, the sign "standing room only" was displayed before the doors opened, and the brilliant audience, the enthusiastic applause, with the flattering press comments, afforded ample evidence of the unqualified success of the concert. In Washington, a city never professedly musical, the season sale was over $2000 in advance of last year, and Lincoln Hall was packed to the doors. Both Mr. Nikisch and Mr. Theodore Reichmann, the soloist, were the recipients of floral offerings. Throughout the trip the orchestral selections arousing the most enthusiasm were the two movements from the Tschaikowsky symphony, the Eroica symphony of Beethoven, the Oberon overture and the Perpetuo Moto of Paganini for violins.

The programme for the return of the orchestra, next Saturday, includes Beethoven's first symphony, the Turkish march from "The Ruins of Athens," by the same composer, and Smetana's symphonic poem, "Vitava." Mr. Anton Hekking, the celloist, is to perform, for its first hearing in this city, a concerto by Haydn.

The Boston symphony orchestra had a most brilliant tour.

Clipping from
No. [illegible] Pa.
Date 11-13

There was a large audience at the Academy of Music last evening to hear the first of the six concerts which the Boston Symphony Orchestra is to give here between now and next April, under the direction of Mr. Arthur Nikisch. The programme comprised three orchestral and two vocal numbers, and the symphony with which, reversing the practice of Mr. Gericke and following that of Mr. Thomas, the concert began was Beethoven's symphony in E flat, No. 3, better known as the "Eroica." This great composition covers so wide a range of thought, of feeling, of expression and of method that its interpretation affords a good test both of the quality of an orchestra and of the character and capacity and tendencies of its conductor. Mr. Nikisch's rendering of the work was just about what his rendering of other symphonies must have led the experienced concert-goer to expect. Less sentimental than his presentation of the C minor symphony last season, it was still marked by the same distinctive traits. It was full of romantic charm and poetic fervor. It was inspired by exquisite taste and graced by the utmost delicacy of detail. But it seemed to the writer to lack somewhat of that breadth and dignity inseparable from a wholly satisfying interpretation of Beethoven's music. While one is listening to it it seems that nothing could be better, but afterwards one is vaguely conscious of something wanting, of possible and desirable effects which have not been realized. This was particularly the case with the "March for the Death of a Hero." It was very beautiful, very touching, suffused with tenderness and pathos: but it didn't convey, at least not to my mind, the idea that it was a hero who was being carried to his rest. Its sentiment seemed rather to befit the obsequies of an Ophelia. Of course all this is essentially a matter of temperament. There is no absolute standard of right and wrong in such things, and there is no doubt as much to be said in favor of Mr. Nikisch's readings as of any other, but certainly his sympathies seem to be with the romantic rather than the classic school. The other two orchestral selections were Wagner's overture to "Faust" and Weber's "Oberon" overture. Both were superbly played, the slow movement of the latter being especially delightful. Mlle. Clementine de Vere was the vocalist. Her selections were the "mad scena" from Thomas' "Hamlet" and the well-known soprano aria from Massenet's "Herodiade," in both of which she greatly distinguished herself. Her voice is a pure soprano, sweet and flexible and of exceptionally good quality in the upper register, while her method is that of the well-trained artist. The hearty encore of the "Hamlet" aria was well deserved and might fairly have been anticipated.

[42]

The Beacon.

BOSTON, SATURDAY, NOV. 15, 1890.

THE SYMPHONY CONCERTS.

The programme of last Saturday was one of Mr. Nikisch's best selections. At first it might seem scarcely discreet to put Gade and Mendelssohn in the same evening, because the former was in so many respects but a follower —almost an imitator—of the latter. But Gade was represented by themost powerful and individual of all his shorter works,—the "Ossian" overture, in which he feels and makes others feel the atmosphere of the bare, gloomy, wind-swept heaths and lowering mountains, the drifting fogs and clouds, the dreary winds, and the ghostly apparitions, martial, imposing and magnificent, in spite of their intangible essence with "the stars dim twinkling through their forms." Besides, all the rest of the programme intervened between this overture and the "Scotch" symphony, which in its own poetical way recalls the character of the Highland landscape, temper and trend of music. Midway between these lay that wild, erratic, extravagant irresistible "Scherzo Cappriccioso" of Dvorak, whirling down upon one with a thought strangely like the chief theme of Weber's "Invitation to the Waltz," and then rushing off with clangor and fury into unimagined regions of excitement. The performance of these three compositions was perfect so far as the obedience and precision of the orchestra were concerned, but Mr. Nikisch marred some passages by his exaltation of details and by his obstinacy in excluding anything like a *pianissimo* from his readings. There was vocal music, most delightful and honorable, by Mrs. Walter C. Wyman, the contralto, who sang an air from Gounod's "Sappho" and a group of three songs by Delibes, Massenet and Ferrari, the French text being used for all. It is a question, as we said at the time of Mrs. Wyman's last previous appearance, whether the beauty and freedom of her tone may not be endangered by such adherence to the narrowing French language; but there can be no question as to the refinement, just reserve, and exquisite proportions of her readings. Her voice and manner have little which is touching in them, but her art is so exact and her sensibility so fine that her suggestion is richer than the demonstration of many a warmer singer.

There will be no concert this week, but on Saturday evening next the orchestra will play from Beethoven the first symphony and the Turkish march, as well as Smetana's symphonic poem, "Vitava." Mr. Hekking will play a 'cello concerto by Haydn which will be new to Boston.

The Sunday night populars at the Music Hall are doing well. The instrumental selections are generally by a first-class band and there are solo numbers and songs, the vocalists thus far having been such favorites as Marion Manola, Pauline Hall and Campanini.

Boston Daily Traveller

SATURDAY, NOVEMBER 15, 1890.

The first appearance in this country of Mrs. Arthur Nikisch, soprano, will be with the Boston Symphony Orchestra at Providence, next Wednesday.

Clipping from
Inquirer, Philadelphia, Pa.

Date 11-13

"Bless Our Native Land."

MR. NIKISCH AT THE ACADEMY.

First Concert of the Boston Symphony Orchestra Last Evening.

The first concert of the Boston Symphony Orchestra this season was given at the Academy of Music last evening before an audience that crowded every part of the house and which was enthusiastic to the highest degree. Mr. Nikisch comes this year with more strings than the orchestra has ever yet contained and with a number of new ideas in interpreting familiar scores. The programme was short last evening, with nothing new in it, but all of them are standard and never grow tiresome. The orchestral numbers were: Beethoven's "Eroica" Symphony, Wagner's "Faust" overture and the "Oberon" overture by Weber. Mr. Nikisch conducted entirely without a score and showed more than ever his individuality. Captious critics have found fault with this conductor for the liberties he takes with the original "Eroica" score. This seems superfluous since he has a far different organization to work with than was contemplated by the composer. The orchestra played it with delicacy, but threw into it a fire only possible with the wealth of strings such as it possesses, since it is essentially a string orchestra, that vareity of instrument predominating in the ratio of 57 to 18 of all other kinds. Its possibilities for delicacy were admirably shown in the opening measures of the scherzo, when the delicate pianissimo phrasing on fifty-six strings was as light and graceful as if from a single one. Its possibilities for power were demonstrated in the Walpurgis night passages in the "Faust" overture.

While Mr. Nikisch delights in surprising his audiences, it is always delightfully so. It may be fairly said that the orchestra was never so strong as at present, never were its interpretations more intelligent, nor its work more delightful. There was a refinement of delicacy, a wealth of color and richness of musical beauty in its production of the Oberon overture that marked it clearly among the events of a year. The soloist of the evening was Miss Clementine de Vere, who has been heard here before this season. She sang the aria from the mad scene in "Hamlet," and the "Herodiade" aria of Massenet. Her voice has a beautiful tex ture and her control of it is excellent. He singing was delightful and the audienc enthusiastic.

Boston Daily Traveller

MONDAY, NOVEMBER 10, 1890.

Fifth Symphony—Mrs. W. C. Wyman, Soloist.

The Philharmonic Concert—Campanini Returns.

Concerts in the Near Future—Paragraphs—Nuggets.

The fifth Symphony programme was:

Gade.	Overture, "Ossian."
Gounod.	Aria, from "Sappho."
Dvorák.	Scherzo Capriccioso, op. 66.
	Songs with piano,
Delibes.	"Regrets."
Massenet.	"Bonne Nuit."
Ferrari.	"A une Fiancee."
Mendelssohn.	Symphony No. 3, in A minor (Scotch).

The readings of both the overture and the symphony were interesting on account of the liberties the conductor took —musical liberties they were, by which the composer gained. The Scherzo Capriccioso is a brilliant piece of scoring, illustrating the command of orchestral technique Dvorák has, and the lavish coloring he delights in. It was played with great spirit and created much enthusiasm.

The soloist was Mrs. W. C. Wyman, one of the few French-taught artists who sing well, with a tone audible in a large hall. Mrs. Wyman's voice is smooth and agreeable, and her vocal delivery is, in most respects, commendable. The rather hackneyed scene from Gounod's first opera is well written for the voice, and Mrs. Wyman gave it with intelligence. The songs, sung to the lovely accompaniment of Mr. Nikisch, were delicious in themselves, but too light in character for the occasion. There will be no concert this week. Next week the symphony will be Beethoven's first. A descriptive piece by Smetana, entitled "Vetara," and Beethoven's Turkish March, will also be heard. Anton Hekking will play Haydn's 'cello cocerto.

Campanini sang at Music Hall last night, with all the old-time finish of style, perfection of voice production, and with more strength of tone and beautiful quality than he has shown for years. It is said that he has recently submitted to an operation, and that his throat has been rid of an abnormal growth. Something has conspired to restore tone to the singer whom we all delighted in for years, and who always, even in affliction, remained an artist. Campanini sang the romance from "Aida," and an aria from "Carmen:" for encores, "Dorine Pura," and "La donna Mobile." His exquisite use of the middle voice, his ability to modify the tone from *forte* to *piano* without changing its position or the *timbre*, is possessed by few of the world's singers. The flush of youth has left his voice, but this is only apparent when he pushes it. Such singing as Campanini's is worth more to the vocal student than scores of lessons; should he be announced to sing here again we most strenuously urge all students of the voice, and all admirers of pure singing to avail themselves of a great opportunity.

The orchestra is off this week for the first trip of the season. The itinerary is: New Haven, Nov. 10—Symphony No. 4, Beethoven; aria, "My heart to thy sweet voice," from "Samson and Dalila," Saint Saëns (Mrs. W. C. Wyman); andantino and scherzo from Symphony No. 4, in F minor, Tschaikowsky; songs with P. F.; prelude, "Lohengrin"; "Ride of the Walküres," Wagner. New York, Nov. 11—Overture, "Oberon," Weber; aria, "O ma lyre immortelle, from "Sappho," Gounod (Mrs. W. C. Wyman); "A Faust Overture," Wagner; songs with P. F.; "Regrets," Delibes; "Bonne Nuit," Massenet; "A une Fiancee," Ferrari; Symphony (Heroic), Beethoven. Philadelphia, Nov. 12—Symphony (Heroic), Beethoven; aria, mad scene from "Hamlet," A. Thomas (Miss De Vere); "A Faust Overture," Wagner; Aria from "Heroiade," Massenet (Miss De Vere); overture, "Oberon," Weber. Washington, Nov. 13—Symphony No. 4, Beethoven; Aria from "Hans Heiling," Marschner (Mr. Theodor Reichmann); Andantine and Scherzo from Symphony No. 4, in F minor, Tschaikowsky; Moto Perpetuo, Paganini (played by all the violins); Wotan's Farewell and Fire Charm, Wagner (Wotan, Mr. Reichmann). There will be Baltimore concerts later in the season; difficulty in securing a hall caused their postponement.

Record, Philadelphia, Pa.

Date 11-13

is always pleasing.

Boston Symphony Orchestra Concert.

Last evening at the Academy of Music the Boston Symphony Orchestra gave its first concert of the season. The great band was in excellent form, and the Eroica symphony has never been better performed here. Mlle. De Vere sang two important numbers delightfully, and the occasion gave rare pleasure to a crowded house.

N HOME JOURNAL.

SATURDAY, NOVEMBER 15, 1890

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At the Symphony Concert Mrs. Walter C. Wyman sang an aria from Gounod's "Sappho"; "Regrets" by Delibes; "Good night" by Massenet; and "To a betrothed" by Ferrari. The well known aria is pathetic to the last degree; the songs are melodious, skilfully written for the singer, while the accompaniments beautiful in themselves do not disturb but rather set in relief the voice. Now Mrs. Wyman is not a *great* singer in the common meaning of the word. Her voice is not powerful, and when she sings there is a suspicion that she chooses songs which lie for the most part outside of the range of her natural voice; so that the voice being constantly forced upward, it is a question whether in a few years she will not lose in part the control of her lower tones. But she is beyond doubt and without all peradventure a most admirable artist, and her singing is to be most heartily praised; for in it natural taste and cunning art join in friendly rivalry. Her voice is sympathetic; her phrasing, in other words her balancing of musical sentences, her musical punctuation is free from exaggeration. There is none of that cheap and spasmodic delivery which passes to-day for true expression. She has none of the vulgar tricks which too often win applause even at Symphony concerts. When she wishes to sing *forte* she does not find it necessary to scream; nor does she fall from the pitch the moment she essays a *piano*. When she sang here in the spring the nasal quality of some of her tones displeased; her attack of upper tones was not free from the charge of "scooping"; and she was cold. The Mrs. Wyman who sang Saturday seemed to be a different woman; perhaps the change was in herself, perhaps the difference was due to the selections. However this may be, last Saturday she delighted both musicians and amateurs. The pleasure derived from hearing her would be intensified in a smaller hall, but even in Music Hall she was heard without apparent effort on her part. The applause which was given was hearty, long-continued and spontaneous.

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At Music Hall last Sunday evening Campanini sang. Whether it was due to the cutting away of a tumor which had grown in his throat, or whether it was owing to a long rest, the fact remains that Campanini was in excellent voice. And who to-day in this country can compare with him? Leaving out of the question the magic charm of his voice, which is at once luscious and manly, what singer now before the public is more a master of the noble art of song? He is the epitome of the wisdom of the Italians. And at the same concert the Ladies' Schubert Quartet sang besides other numbers simple arrangements of "The Blue Bells of Scotland" and "Massa's in the Cold Ground." In purity of intonation, appreciation of delicate effects, in artistic subordination of one to another, the singing of this quartet was most excellent. The second alto, who sang the solo part of the famous negro-minstrel melody, has a voice which haunts. As employed by her in that solo, it seemed unearthly, free of all human association, disembodied; a voice which in a moonless night might come to the ears of one who wandering from his path treads upon some long-forgotten grave.

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The applause which was given Campanini and the Schubert Quartet was hearty, long-continued and spontaneous. Now many in the audience and in the same place had given noisy exhibitions of delight when not long ago Miss Pauline Hall screamed and Miss Manola allowed herself to be seen and heard.

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So it would seem that at both Symphony and Popular concerts the majority of the audience is pleased equally with good singing and bad singing, and its applause, like the rain, falls upon the just and the unjust. Nor does it matter in the slightest degree whether the audience be at the Boston Theater Sunday night or at Music Hall Saturday evening; in each case we observe the same phenomena; false intonation, screaming, slovenly phrasing, these do not offend; on the other hand pure intonation and the display of vocal skill are applauded and by the very people who cheer the unworthy and the guilty. This is true of concerts and operas. Truly a strange state of affairs.

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The orchestral numbers of the Symphony program of last Saturday were Gade's Overture "Ossian"; "Dvorak's Scherzo Capriccioso;" and Mendelssohn's "Scotch Symphony." Although exceptions could be taken with justice to the rulings of Mr. Nikisch upon the Symphony, the playing of the orchestra was excellent from beginning to end. The selections were familiar to the audience, and they require no extended comment. It was an extremely interesting concert, and it was of rational length.

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Clipping from
Times, Philadelphia, Pa.

Date 11-13

First Appearance For This Season of the Boston Orchestra.

The first concert of the Boston Symphony Orchestra at the Academy of Music last evening opened fitly with Beethoven's third symphony. Mr. Nikisch had brought an unusually large number of musicians, the exactness of whose execution leaves nothing to be demanded in the direction of absolute refinement. For so great a body of strings, the thinness of tone was disappointing and the effect of the symphony was somewhat pale and dull. It was rather feminine than heroic, the many minute shadings weakening the larger contrasts. Mr. Nikisch is an exceedingly thoughtful and original conductor and he has some extraordinary readings—sometimes beautiful, sometimes perplexing—that not seldom render obscure a composition that never before seemed hard to understand. In the "Oberon" overture, which closed the concert, his characteristic excellence was thoroughly displayed. A more sensitive, poetical rendering of this lovely work could not be imagined and the execution of the orchestra here was faultless.

The soloist of the evening was Miss DeVere, who sang the mad scene from "Hamlet" in a voice as pure and lovely as when she was first heard here and with exquisite taste and skill. It was a performance that justly aroused real enthusiasm and the audience insisted on a repetition. When the singer returned in response to the call and the conductor ungallantly sent her back again, there was an expression of disapproval that compelled him to yield and the song was repeated with even greater beauty than before. Miss DeVere sang also the "Herodiade" aria after the orchestra had played Wagner's wa[v]ering "Faust" overture.

Boston Sunday Globe

TWENTY-EIGHT PAGES.

SUNDAY, NOV. 16, 1890.

MUSIC HALL POPULARS.

Nella Brown-Pond, Louise Natali, Edith Christie, Sternberg and Other Talent Tonight.

Judging from the list of talent engaged, the fifth Sunday popular this evening in Music Hall should prove as successful as its predecessors. Miss Nella Brown-Pond, a reader who enjoys deserved popularity here, will make her final appearance. Louise Natali, well remembered for honors won in American opera as well as concert, is to be heard, with Miss Edith Christie, the violinist. The return of Mr. Constantin Sternberg, the distinguished pianist, is sure to be welcomed, and the cornet solos of A. H. Knoll and Marie McNeil, with the performances of the Orpheus instrumental quartet, are likely to add materially to the interest of the occasion. This is the programme;

Quartet in F (two movements).....Mozart
Orpheus Instrumental Quartet.
Aria, Una voce poco fa.....Rossini
Miss Louise Natali.
Piano solo, Hungarian Rhapsody, No. 14.....Liszt
Constantin Sternberg.
Reading.
Nella Brown-Pond.
Violin solo, Zigeunerweisen.....Sarasate
Miss Edith Christie.
Duo for two cornets, Fantastico Italiano.....Gatti
A. H. Knoll and Marie McNeil.
Quartet, Suite in G.....Saint George
Orpheus Instrumental Quartet.
Song, Caro Nome (Rigoletto).....Verdi
Miss Louise Natali.
Piano solo, Humoristique.....Sternberg
Constantin Sternberg.
Reading.
Nella Brown-Pond.
Duo for two cornets, Knollenian Polka.....Knoll
A. H. Knoll and Marie McNeil.
Overture, Rubezahl.....Flotow
Orpheus Instrumental Quartet.

SYMPHONY TRIUMPHS.

Return of Mr. Nikisch and His Orchestra —Saturday's Attractive Programme.

The Boston Symphony Orchestra returned on Friday from its first trip of the season outside of New England. The success achieved by the organization was wonderful. The strongest proof of this is in the figures. In each city, New Haven, New York, Washington and Philadelphia, the sale was in advance of last year, notably in Philadelphia, where the season sale was nearly $3000 in advance of last year, and the receipts for the first concert $600 in advance of the first concert last season. Every seat in the house was sold. Over 500 purchasers of "rush tickets" stood outside the entrance to the top gallery nearly an hour, a pleasant reminder of the usual scene at Music Hall on Friday afternoon.

In New York, at Chickering Hall, the sign "standing room only" was displayed before the doors opened, and the brilliant audience, the enthusiastic applause, with the flattering press comments, afforded ample evidence of the unqualified success of the concert. In Washington, a city never professedly musical, the season sale was over $2000 in advance of last year, and Lincoln Hall was packed to the doors. Both Mr. Nikisch and Mr. Theodore Reichmann, the soloist, were the recipients of floral offerings. Throughout the trip the orchestral selections arousing the most enthusiasm were the two movements from the Tschaikowsky symphony, the Eroica symphony of Beethoven, the Oberon overture and the Perpetuo Moto of Paganini for violins.

The programme for the return of the orchestra, next Saturday, includes Beethoven's first symphony, the Turkish march from "The Ruins of Athens," by the same composer, and Smetana's symphonic poem, "Vitava." Mr. Anton Hekking, the celloist, is to perform, for its first hearing in this city, a concerto by Haydn.

The Boston symphony orchestra had a most brilliant tour.

Clipping from

Date

There was a large audience at the Academy of Music last evening to hear the first of the six concerts which the Boston Symphony Orchestra is to give here between now and next April, under the direction of Mr. Arthur Nikisch. The programme comprised three orchestral and two vocal numbers, and the symphony with which, reversing the practice of Mr. Gericke and following that of Mr. Thomas, the concert began was Beethoven's symphony in E flat, No. 3, better known as the "Eroica." This great composition covers so wide a range of thought, of feeling, of expression and of method that its interpretation affords a good test both of the quality of an orchestra and of the character and capacity and tendencies of its conductor. Mr. Nikisch's rendering of the work was just about what his rendering of other symphonies must have led the experienced concert-goer to expect. Less sentimental than his presentation of the C minor symphony last season, it was still marked by the same distinctive traits. It was full of romantic charm and poetic fervor. It was inspired by exquisite taste and graced by the utmost delicacy of detail. But it seemed to the writer to lack somewhat of that breadth and dignity inseparable from a wholly satisfying interpretation of Beethoven's music. While one is listening to it it seems that nothing could be better, but afterwards one is vaguely conscious of something wanting, of possible and desirable effects which have not been realized. This was particularly the case with the "March for the Death of a Hero." It was very beautiful, very touching, suffused with tenderness and pathos: but it didn't convey, at least not to my mind, the idea that it was a hero who was being carried to his rest. Its sentiment seemed rather to befit the obsequies of an Ophelia. Of course all this is essentially a matter of temperament. There is no absolute standard of right and wrong in such things, and there is no doubt as much to be said in favor of Mr. Nikisch's readings as of any other, but certainly his sympathies seem to be with the romantic rather than the classic school. The other two orchestral selections were Wagner's overture to "Faust" and Weber's "Oberon" overture. Both were superbly played, the slow movement of the latter being especially delightful. Mlle. Clementine de Vere was the vocalist. Her selections were the "mad scena" from Thomas' "Hamlet" and the well-known soprano aria from Massenet's "Herodiade," in both of which she greatly distinguished herself. Her voice is a pure soprano, sweet and flexible and of exceptionally good quality in the upper register, while her method is that of the well-trained artist. The hearty encore of the "Hamlet" aria was well deserved and might fairly have been anticipated.

[43]

Philadelphia ...
Date 11-13

HARVARD EASILY DEFEATS AMHERST.

SPRINGFIELD, Mass., Nov. 12.—Harvard defeated Amherst at foot ball on Hampden Park this afternoon, 64 to 0.

ENTERTAINMENTS.

Academy of Music—Boston Symphony Orchestra.

The Boston Symphony Orchestra opened its Philadelphia season last night, with a concert that attracted to the Academy of Music an audience that was fine musically as well as in size. The programme (which contained annotations of interest concerning the orchestral numbers upon its first use) contained no novelty, but there have been few later compositions of their kind that excel those in the trio that Conductor Nikisch placed on the list. These were Beethoven's Third ("Eroica") Symphony, in E flat; Wagner's "Faust" Overture and that of Weber's "Oberon" Overture. As there could hardly be a group, fine as it is, more familiar to symphony concert goers here, there is need for nothing in the way of discussion beyond a few words as to the conductor's treatment of them. The symphony was placed first, and for this change from former concerts by this organization the audience doubtless felt grateful. With the protracted opening movement and the funeral march of the second coming at the close of a concert, when the interest of the listener is somewhat sated and the circulation growing sluggish, a tendency to drowsiness that is increased by the very reposefulness of the music is inevitable to all but the most wide-awake enthusiast. As it was, the freshness and spontaneity of the music were fully enjoyed. Mr. Nikisch's reading presented no features that call for particular notice. He conducted wholly without notes, and evidently knew the score almost by heart, as could be seen from the watchful way in which he directed individual instruments as well as their combinations. As a general thing, his tempos are slower than the audience has been accustomed to, but there was a fire and swing, not to say an abandon, in portions of the evening's performance that were a refreshing improvement upon the way in which the same organization was conducted heretofore. It will suffice to say of the orchestra that it was always responsive to its conductor, playing with refined feeling and artistic finish. The one defect appeared to be a falling short of the colossal effects such an orchestra should produce, and for which the conductor strove when they were called for in the symphony and the "Faust" overture, and this was probably owing to an arrangement that locked the first violins and a portion of the lower strings at the front of the stage (virtually in the body of the house), while the double basses, brasses, bassoons, etc., were at the rear of the usual enclosure. This gave the upper strings in loud passages a stridency that only the brass wind overcame, and between the two the color of the other instruments was blurred.

The soloist was Mlle. Clementine De Vere. She sang the mad scene from Ambroise Thomas's "Hamlet" brilliantly, like the artist that she is, and roused the enthusiasm of the audience by it. After being several times recalled, she amiably signified her willingness to respond with an encore. After so exacting an aria it was not altogether generous to her to exact it, and the conductor was loth to grant an encore, but as such a musical, well-trained voice and ability to vocalize do not go often together these days, there was strong temptation on the part of the audience to look for it. She repeated the latter half of the florid aria with fully as much effectiveness as at first, and was heard afterwards in an aria from Massenet's Herodiade, which she gave with nice dramatic finish. The orchestra, Mr. Nikisch and Mlle. De Vere all had reason to be gratified with their reception.

Clipping from ... Advertiser
New York City
Date 11-12

BOSTON SYMPHONY ORCHESTRA.

Perhaps the chief charm of the playing of the Boston Symphony orchestra is in its marvellous responsiveness to its conductor, Mr. Arthur Nikisch. This was never better demonstrated than last night in Chickering hall on the occasion of the first of the series of orchestral concerts to be given in this city by the famous organization from Boston. Mr. Nikisch's intense and musical personality dominates his band to an overpowering degree, a result which is not always agreeable to those to whom subjectivity in music is something to be deprecated. But then the outcome of it is so splendid as to effectually silence all cavillers.

Frequently has Mr. Nikisch been reproached for his lack of good taste in the arrangement of his programs. No objection, however, could possibly be sustained against last night's scheme.

It was simple, very effective in contrasts, and just lengthy enough to allow one the pleasures that arise from a memory that has not been dulled by a surfeit of good things. Opening with that most charming of fairy overtures, the "Oberon" of Weber, and ending with the noble "Eroica" symphony of the prince of symphonists, Ludwig Van Beethoven, the lovers of Wagner enjoyed all the more keenly that composer's dramatic and powerful "Faust" overture, framed, as it was, by the other master's works.

The Weber overture has always been a *piece d'occasion* with this orchestra, being an especial favorite with its former conductor, Mr. Gericke. Mr. Nikisch's reading of its romantic measures is more elastic than his predecessor's. His range of dynamics is wider, more varied, hence a greater degree of color in his interpretation. The homogeneity of tone in *staccato* chords was admirable. The whole overture was given with utmost finesse, and yet was not a whit lacking in tenderness, color and freedom.

The noble "Eine Faust Overture" was played in the most dramatic and telling fashion. An early work of Wagner, it nevertheless contains in embryo ideas that he developed in his later manner more fully, particularly as regards the orchestration, which is not Wagner's best. Mr. Nikisch, by his interpretation, brought out every salient point, rendered pregnant with meaning every phrase—in a word, gave a fiery, impassioned performance of one of the most impressive modern overtures, the orchestral canvas of which reveals its composer's lofty struggles, shadowy ideals and virile humanism. The "Eroica" symphony received a most happy reading, the second and third movements being taken in faster *tempo* than we are accustomed to. The result in the case of the *scherzo* was very effective.

Mr. Nikisch knows the value of tonal perspective, and the clarity of all inner figuration in the scores played by him is remarkable. One is at a loss which to admire the most, the purity of the string choir or the rich fulness of the woodwind of this orchestra. The variations in the symphony were given with great variety of coloring and dynamic contrast. Mr. Nikisch certainly sees Beethoven through Nikisch glasses.

The vocalist of the evening was Mrs. Walter C. Wyman, who first sang the familiar aria from Gounod's "Sappho" in good style and with cultivated voice. Later she rendered, in the most charming fashion, a group of French songs by Delibes, Massenet and Ferrari. Mrs Wyman's methods are distinctively Gallic, even to a slight artificiality of expression. She is, nevertheless, a most agreeable artist. She was accompanied in the songs by Mr. Nikisch in the most artistic manner. Not the least graceful thing of the evening was the musicianly manner in which he blended a theme from the D minor overture of Wagner's, in the prelude to Delibes's dainty chanson. Mr. Nikisch proved himself a finished pianist

Clipping from ... Post
New York City
Date 11-12

It has been heretofore announced in these columns that under the direction of Mr. Arthur Nikisch the symphony concerts organized in Boston by the liberality of Mr. Higginson have become so remunerative that at the recent auction sale of seats for the season more than $15,000 over and above all probable expenses was cleared, so that Mr. Higginson will now be able to recoup himself for his generous outlay in former years. In New York too the orchestra has constantly gained in favor, as was strikingly shown by the crowded condition of Chickering Hall last evening when the first concert of the season was given. Indeed, the last comers were unable to purchase seats and had to be contented with standing-room.

The change to Chickering Hall, necessitated by the closing of Steinway Hall, is to be regretted, as Chickering Hall is not well suited for orchestral concerts. The majority of the audience are brought so near to one side or the other of the orchestra that the volumes of tone produced by the different groups of instruments do not have time to blend thoroughly by the time they reach the auditorium. Mr. Nikisch, however, had evidently been informed of this peculiarity, and he succeeded in keeping the brass from unduly asserting itself, as it is apt to do in this place. There is another peculiarity of Chickering Hall which did much to mar the most beautiful thing on the programme. While the exquisitely dreamy opening bars of the "Oberon" overture were being played very softly, the noise of carriages rattling down the street came in so loudly that the whole effect was marred. This thing happens often in this place, and the remedy for it is a few blocks of asphalt pavement.

The most commendable feature of Mr. Nikisch's conducting, his dramatic animation, was shown to best advantage in the Oberon overture. Wagner's "Faust" overture, that magnificently gloomy work of which Bülow wrote many years ago that it is a treatise on instrumentation in itself, was played in a manner which both proved the truth of this assertion, and demonstrated the excellent composition and balance of the Boston orchestra. Mr. Nikisch's reading of the "Eroica" symphony was much less modernized than some of his previous performances had led one to expect. He did, however, throw many side lights on Beethoven's work, and bring out some poetic details that other conductors had ignored, especially in the first movement. Like Wagner, Mr. Nikisch always pursues the *melos*, in whatever part of the orchestral score it may be apparently concealed, and makes it stand out in its proper perspective. Mr. Nikisch also appeared to great advantage as an accompanist at the piano of songs by Delibes, Massenet, and Ferrari, which Mrs. Wyman sang with good tone and excellent method. She also sang an aria from Gounod's "Sapho," which made one wonder again how the inspired composer of "Faust" could be so uninspired in his other works.

Press Philadelphia
Date 11-13

First Concert of the Season by the Boston Symphony Orchestra—Opera.

The high esteem in which the lovers of music in Philadelphia now hold the Boston Symphony Orchestra was again cordially manifested last night by the brilliant and crowded audience which heard the first concert of the season by this admirable organization at the Academy of Music. Before 8 o'clock every seat in the house was sold, so that many of those who wished to secure seats had to be content with standing room.

PROGRAMME.

Beethoven.....Symphony No. 3, in E-flat, "Eroica"
Allegro con brio.
Adagio assai (Marcia funebre).
Scherzo (Allegro vivace).
Finale (Allegro molto; Poco Andante con espressione; Presto).
Ambroise Thomas.....Aria, Mad Scene, "Hamlet"
Wagner.....Overture, "A Faust Overture"
Massenet.....Aria, "Herodiade"
Weber.....Overture, "Oberon"

The Eroica Symphony, by Beethoven—the opening number—was a revelation to the audience. In this work Beethoven departed from the usual custom of beginning with an introduction; two chords given out fortissimo serving in its place. Then enters the first theme, short but noble in character. In the second movement—a funeral march—Beethoven foreshadowed the downfall of the great Napoleon, to whom the symphony was dedicated. The third movement is an excessively bright tone picture of a "lovable, cheerful man, who, in health and happiness, passes through Nature's plains, smiling at her flowery fields, and making the forest heights resound with his merry hunting horn." The last movement is, perhaps, the least interesting to the average hearer, but abounds in beauties, nevertheless.

Mlle. Clementine De Vere only strengthened the good impression she made here last season. She was in splendid voice, and gave a delightful rendering to the aria from the mad scene in Ambroise Thomas' "Hamlet." When she had finished, the audience gently but persistently insisted upon a repetition of the number. After several recalls she repeated a part of it, evidently against the wishes of the leader, M. Nikisch. Later in the programme she sang "Herodiade," by Massenet, charmingly. Mlle De Vere will always be welcome in Philadelphia.

Wagner's "Faust Overture" was rendered with careful attention to light and shade, and made a pleasant contrast to the other numbers on the programme. The overture to "Oberon," composed of themes from Weber's charming opera of the same name, made a fitting close to an excellent programme. Few composers have written such charming, fairy-like music as the opening movement—adagio sostenuto. The magic horn begins and the fairies answer by their presence, represented first by the strings and later on by wood. After a fortissimo chord from the full orchestra the allegro con fuoco section is ushered in, beginning with a subject taken from the quartette, "Over the Dark Blue Waters." Soon after the clarionet gives out a second subject—the theme of Huon's song—"From Boyhood Trained." Later on "Ocean, thou Mighty Monster," is prominently heard. The great audience lingered to applaud the finale.

Brooklyn, N. Y.
Date 11-12

BOSTON SYMPHONY ORCHESTRA.

The first of four concerts of the Boston Symphony orchestra was given last night to an audience of large proportion and appreciation. If possible the band is better than ever it was and played with surprising nerve, unity, power and expression; the strings, especially, are of more than vocal sweetness, and their shading is perfect. There are seventy-six men in the orchestra, and under the incisive leadership of Arthur Nikisch, who seems to control them by nervous force, they play as a single instrument, and a marvelously fine one. Mr. Nikisch in his readings respects the author and adheres to his meaning, though he introduces some originalities of time and accent that would remove his work from the monotony of routine or imitation, even if his style of performance were less positive and spirited than it is. His programme last evening included the "Oberon" overture, wherein the horns produced a beautiful tone and the play of muted violins was fairy like; the "Faust" overture by Wagner—a thing of rugged power and dramatic significance; and Beethoven's "Heroic" symphony, which was given with a breadth and majesty befitting the subject. Mrs. Walter C. Wyman, a singer of substantial voice, well worn in the lower register, a good school, but expression, gave four songs in French, a familiar air from Gounod's "Sappho," Delibes' pretty "Regrets," Massenet's pretty "Good Night" and Ferrari's blithesome "To a Fiancee," proving himself an able accompanist at the piano. The next concert will be given on the 9th of December. There is no talk of bringing the orchestra to Brooklyn this winter, but already we have Thomas, Seidl and Wilhelmj with it. It is possible among almost a million of people to gather an audience for Mr. Nikisch

Clipping from ... Post
Washington D.C.
11-13
Date

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Star Washington D.C.
Date 11-12

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BOSTON HERALD.

MONDAY, NOVEMBER 17, 1890.

MUSIC HALL POPULAR.

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Mrs. Pond is always a welcome artist in any entertainment, and her contributions last evening, "The Christmas Dinner Party," "Douglass" and the "Foolish Little Maiden," were greatly enjoyed. She quickly ingratiates herself with any audience, and never fails to win a hearty recognition of her rare gifts as a reader.

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The Orpheus quartet added a satisfactory element in the way of instrumental selections, and filled out the programme with good effect.

Gazette

BOSTON, SUNDAY MORNING, NOV. 16.

Signor Campanini's singing at last Sunday night's concert in Music Hall showed him in full command of his voice, which really seemed to have recovered its early purity, strength, and charm. He sang very beautifully and with all of his former grace of style and warmth of feeling, exciting all of the enthusiasm that attended him in his best days of the past.

At to-night's Sunday "Popular" in Music Hall Mrs. Nella Brown-Pond, Miss Louise Natalie, Constantin Sternberg, Miss Edith Christie, Knoll and Marie McNeil and the Orpheus Instrumental Quartet will appear.

Star Washington D.C.
Date 11-14

AMUSEMENTS.

An Audience filling every seat in Music Hall and embracing the best people in the city greeted Mr. Nikisch and the Boston Symphony Orchestra last night on the occasion of the first of the series of concerts to be given here this winter. The program was varied sufficiently to please all shades of musical taste, and that it was thoroughly enjoyed was manifest by the emphatic applause given to every number. The Beethoven symphony and the fire scene from "Die Walkure" were the numbers in which the interest centered, and both compositions, so widely different in motion and construction, were performed with a perfection that belongs only to this orchestra. In the Paganini selection the finest exhibition of unison movement in the large number of violins ever witnessed here was given. Mr. Theodore Reichmann sang an aria by Marschner and Wotan's Farewell, displaying a baritone of exceptional power and melody, which completely captivated his hearers.

[43]

Ledger Philadelphia Pa.
Date 11-13

HARVARD EASILY DEFEATS AMHERST.

SPRINGFIELD, Mass., Nov. 12.—Harvard defeated Amherst at foot ball on Hampden Park this afternoon, 64 to 0.

ENTERTAINMENTS.

Academy of Music—Boston Symphony Orchestra.

The Boston Symphony Orchestra opened its Philadelphia season last night, with a concert that attracted to the Academy of Music an audience that was fine musically as well as in size. The programme (which contained annotations of interest concerning the orchestral numbers upon its first page) contained no novelty, but there have been few later compositions of their kind that excel those in the trio that Conductor Nikisch placed on the list. These were Beethoven's Third ("Eroica") Symphony, in E flat; Wagner's "Faust" Overture and Von Weber's "Oberon" Overture. As there could hardly be a group, fine as it is, more familiar to symphony concert goers here, there is need for nothing in the way of discussion beyond a few words as to the conductor's treatment of them. The symphony was placed first, and for this change from former concerts by this organization the audience doubtless felt grateful. With the protracted opening movement and the funeral march of the second coming at the close of a concert, when the interest of the listener is somewhat sated and his circulation growing sluggish, a tendency to drowsiness that is increased by the very reposefulness of the music is inevitable to all but the most wide-awake enthusiast. As it was, the freshness and spontaniety of the music were fully enjoyed. Mr. Nikisch's reading presented no features that call for particular notice. He conducted wholly without notes, and evidently knew the score almost by heart, as could be seen from the watchful way in which he directed individual instruments as well as their combinations. As a general thing, his tempos are slower than the audience has been accustomed to, but there was a fire and swing, not to say an abandon, in portions of the evening's performance that were a refreshing improvement upon the way in which the same organization was conducted heretofore. It will suffice to say of the orchestra that it was always responsive to its conductor, playing with refined feeling and artistic finish. The one defect appeared to be a falling short of the colossal effects such an orchestra should produce, and for which the conductor strove when they were called for in the symphony and the "Faust" overture, and this was probably owing to an arrangement that locked the first violins and a portion of the lower strings at the front of the stage (virtually in the body of the house), while the double basses, brasses, bassoons, etc., were at the rear of the usual enclosure. This gave the upper strings in loud passages a stridency that only the brass wind overcame, and between the two the color of the other instruments was blurred.

The soloist was Mlle. Clementine De Vere. She sang the mad scene from Ambroise Thomas's "Hamlet" brilliantly, like the artist that she is, and roused the enthusiasm of the audience by it. After being several times recalled, she amiably signified her willingness to respond with an encore. After so exacting an aria it was not altogether generous to her to exact it, and the conductor was loth to grant an encore, but as such a musical, well-trained voice and ability to vocalize do not go often together these days, there was strong temptation on the part of the audience to look for it. She repeated the latter half of the florid aria with fully as much effectiveness as at first, and was heard afterwards in an aria from Massenet's Herodiade, which she gave with nice dramatic finish. The orchestra, Mr. Nikisch and Mlle. De Vere all had reason to be gratified with their reception.

Clipping from New York City
Date 11-12

BOSTON SYMPHONY ORCHESTRA.

Perhaps the chief charm of the playing of the Boston Symphony orchestra is in its marvellous responsiveness to its conductor, Mr. Arthur Nikisch. This was never better demonstrated than last night in Chickering hall on the occasion of the first of the series of orchestral concerts to be given in this city by the famous organization from Boston. Mr. Nikisch's intense and musical personality dominates his band to an overpowering degree, a result which is not always agreeable to those to whom subjectivity in music is something to be deprecated. But then the outcome of it is so splendid as to effectually silence all cavillers.

Frequently has Mr. Nikisch been reproached for his lack of good taste in the arrangement of his programs. No objection, however, could possibly be sustained against last night's scheme.

It was simple, very effective in contrasts, and just lengthy enough to allow one the pleasures that arise from a memory that has not been dulled by a surfeit of good things. Opening with that most charming of fairy overtures, the "Oberon" of Weber, and ending with the noble "Eroica" symphony of the prince of symphonists, Ludwig Van Beethoven, the lovers of Wagner enjoyed all the more keenly that composer's dramatic and powerful "Faust" overture, framed, as it was, by the other master's works.

The Weber overture has always been a *piece d'occasion* with this orchestra, being an especial favorite with its former conductor, Mr. Gerieke. Mr. Nikish's reading of its romantic measures is more elastic than his predecessor's. His range of dynamics is wider, more varied, hence a greater degree of color in his interpretation. The homogeneity of tone in *staccato* chords was admirable. The whole overture was given with utmost finesse, and yet was not a whit lacking in tenderness, color and freedom.

The noble "Eine Faust Overture" was played in the most dramatic and telling fashion. An early work of Wagner, it nevertheless contains in embryo ideas that he developed in his later manner more fully, particularly as regards the orchestration, which is not Wagner's best. Mr. Nikisch, by his interpretation, brought out every salient point, rendered pregnant with meaning every phrase—in a word, gave a fiery, impassioned performance of one of the most impressive modern overtures, the orchestral canvas of which reveals its composer's lofty struggles, shadowy ideals and virile humanism. The "Eroica" symphony received a most happy reading, the second and third movements being taken in faster *tempo* than we are accustomed to. The result in the case of the *scherzo* was very effective.

Mr. Nikisch knows the value of tonal perspective, and the clarity of all inner figuration in the scores played by him is remarkable. One is at a loss which to admire the most, the purity of the string choir or the rich fulness of the woodwind of this orchestra. The variations in the symphony were given with great variety of coloring and dynamic contrast. Mr. Nikisch certainly sees Beethoven through Nikisch glasses.

The vocalist of the evening was Mrs. Walter C. Wyman, who first sang the familiar aria from Gounod's "Sappho" in good style and with cultivated voice. Later she rendered, in the most charming fashion, a group of French songs by Delibes, Massenet and Ferrari. Mrs Wyman's methods are distinctively Gallic, even to a slight artificiality of expression. She is, nevertheless, a most agreeable artist. She was accompanied in the songs by Mr. Nikisch in the most artistic manner. Not the least graceful thing of the evening was the musicianly manner in which he blended a theme from the D minor overture of Wagner's, in the prelude to Delibes's dainty chanson. Mr. Nikisch proved himself a finished pianist

Clipping from Tribune New York City
Date 11-12

It has been heretofore announced in these columns that under the direction of Mr. Arthur Nikisch the symphony concerts organized in Boston by the liberality of Mr. Higginson have become so remunerative that at the recent auction sale of seats for the season more than $15,000 over and above all probable expenses was cleared, so that Mr. Higginson will now be able to recoup himself for his generous outlay in former years. In New York too the orchestra has constantly gained in favor, as was strikingly shown by the crowded condition of Chickering Hall last evening when the first concert of the season was given. Indeed, the last comers were unable to purchase seats and had to be contented with standing-room.

The change to Chickering Hall, necessitated by the closing of Steinway Hall, is to be regretted, as Chickering Hall is not well suited for orchestral concerts. The majority of the audience are brought so near to one side or the other of the orchestra that the volumes of tone produced by the different groups of instruments do not have time to blend thoroughly by the time they reach the auditorium. Mr. Nikisch, however, had evidently been informed of this peculiarity, and he succeeded in keeping the brass from unduly asserting itself, as it is apt to do in this place. There is another peculiarity of Chickering Hall which did much to mar the most beautiful thing on the programme. While the exquisitely dreamy opening bars of the "Oberon" overture were being played very softly, the noise of carriages rattling down the street came in so loudly that the whole effect was marred. This thing happens often in this place, and the remedy for it is a few blocks of asphalt pavement.

The most commendable feature of Mr. Nikisch's conducting, his dramatic animation, was shown to best advantage in the Oberon overture. Wagner's "Faust" overture, that magnificently gloomy work of which Bülow wrote many years ago that it is a treatise on instrumentation in itself, was played in a manner which both proved the truth of this assertion, and demonstrated the excellent composition and balance of the Boston orchestra. Mr. Nikisch's reading of the "Eroica" symphony was much less modernized than some of his previous performances had led one to expect. He did, however, throw many side lights on Beethoven's work, and bring out some poetic details that other conductors had ignored, especially in the first movement. Like Wagner, Mr. Nikisch always pursues the *melos*, in whatever part of the orchestral score it may be apparently concealed, and makes it stand out in its proper perspective. Mr. Nikisch also appeared to great advantage as an accompanist at the piano of songs by Delibes, Massenet, and Ferrari, which Mrs. Wyman sang with good tone and excellent method. She also sang an aria from Gounod's "Sapho," which made one wonder again how the inspired composer of "Faust" could be so uninspired in his other works.

Press Phil. Pa.
Date 11-13

First Concert of the Season by the Boston Symphony Orchestra—Opera.

The high esteem in which the lovers of music in Philadelphia now hold the Boston Symphony Orchestra was again cordially manifested last night by the brilliant and crowded audience which heard the first concert of the season by this admirable organization at the Academy of Music. Before 8 o'clock every seat in the house was sold, so that many of those who wished to secure seats had to be content with standing room.

PROGRAMME.

Beethoven.....Symphony No. 3, in E-flat, "Eroica"
Allegro con brio.
Adagio assai (Marcia funebre).
Scherzo (Allegro vivace).
Finale (Allegro molto; Poco Andante con espressione; Presto).
Ambroise Thomas.....Aria, Mad Scene, "Hamlet"
Wagner......"A Faust Overture"
Massenet.....Aria, "Herodiade"
Weber.....Overture, "Oberon"

The Eroica Symphony, by Beethoven—the opening number—was a revelation to the audience. In this work Beethoven departed from the usual custom of beginning with an introduction; two chords given out fortissimo serving in its place. Then enters the first theme, short but noble in character. In the second movement—a funeral march—Beethoven foreshadowed the downfall of the great Napoleon, to whom the symphony was dedicated. The third movement is an excessively bright tone picture of a "lovable, cheerful man, who, in health and happiness, passes through Nature's plains, smiling at her flowery fields, and making the forest heights resound with his merry hunting horn." The last movement is, perhaps, the least interesting to the average hearer, but abounds in beauties, nevertheless.

Mlle. Clementine De Vere only strengthened the good impression she made here last season. She was in splendid voice, and gave a delightful rendering to the aria from the mad scene in Ambroise Thomas' "Hamlet." When she had finished, the audience gently but persistently insisted upon a repetition of the number. After several recalls she repeated a part of it, evidently against the wishes of the leader, M. Nikisch. Later in the programme she sang "Herodiade," by Massenet, charmingly. Mlle De Vere will always be welcome in Philadelphia.

Wagner's "Faust Overture" was rendered with careful attention to light and shade, and made a pleasant contrast to the other numbers on the programme. The overture to "Oberon," composed of themes from Weber's charming opera of the same name, made a fitting close to an excellent programme. Few composers have written such charming, fairy-like music as the opening movement—adagio sostenuto. The magic horn begins and the fairies answer by their presence, represented first by the strings and later on by wood. After a fortissimo chord from the full orchestra the allegro con fuoco section is ushered in, beginning with a subject taken from the quartette, "Over the Dark Blue Waters." Soon after the clarionet gives out a second subject—the theme of Huon's song—"From Boyhood Trained." Later on "Ocean, thou Mighty Monster," is prominently heard. The great audience lingered to applaud the finale.

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- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Chickering Hall, - - New York,

Tuesday Evening, Nov. 11, at 8.

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Academy of Music, - Philadelphia.

Wednesday Evening, Nov. 12, at 8.

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Lincoln Music Hall, - Washington.

Thursday Evening, Nov. 13, at 8.

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

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ncert of the Boston Symphony Orchestra.

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programme of the concert of the
Symphony Orchestra at Lincoln
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sated for the lack of scenic effect.
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Wotan's farewell. His magnifi-
tone, forcefullyet musical, liquid
as a tenor in its higher register,
ply resonant in its lower notes,
the audience and gained him an
Both numbers were splendidly
, the latter with intense feeling
matic force. He was presented
huge diamond-shaped floral tribute,
a lyre of roses. Mr. Nikisch was
ient, also, of a floral remembrance.
pleasant to add that the house was
d and that the sale of season tickets
as large as last year.

The Evening Times.

. NOVEMBER 19.

THE SYMPHONY CONCERT.

A Splendid Entertainment in Providence This Evening.

The second concert in the series by the Boston Symphony Orchestra, under the direction of Arthur Nikisch, takes place in Infantry Hall, Providence, this evening. The selections include Beethoven's Symphony No. 4 in B flat and Mendelssohn's "Calm Sea and Prosperous Voyage," and the soloists are to be Mrs. Arthur Nikisch, the wife of the conductor, and Mr. Franz Kneisel, the concertmeister of the orchestra. Mrs. Nikisch makes her first public appearance in concert in America on this occasion, and the event will be of importance on that account. She made her debut in her native city of Cologne as Amalie Heussnex, and in 1882 married Mr. Nikisch, since which time she has not appeared on the operatic stage. Her voice is a mezzo-soprano, and she comes with an excellent reputation as an artist. She will be heard in an aria from Thomas' "Mignon" and in a group of songs to the piano accompaniment of Mr. Nikisch.

Boston Post

THURSDAY MORNING, NOV. 20, 1890

MRS. NIKISCH'S AMERICAN DEBUT.

PROVIDENCE, R. I., Nov. 19.—Mrs. Arthur Nikisch, wife of the conductor of the Boston Symphony Orchestra, made her American debut in this city this evening and scored an unqualified success. Her voice is a mezzo-soprano and very pure in lower tones. She was five times recalled.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

[44]

Chickering Hall, - - New York,

Tuesday Evening, Nov. 11, at 8.

BOSTON SYMPHONY ORCHESTRA

SEASON 1890-91

PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Assistant Manager.

Lincoln Music Hall, - Washington.

Thursday Evening, Nov. 13, at 8.

BOSTON SYMPHONY ORCHESTRA

SEASON 1890-91

PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Assistant Manager.

WM. F.

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The Concert of the Boston Symphony Orchestra.

As varied as the moods of an April day was the programme of the concert of the Boston Symphony Orchestra at Lincoln Hall last night. From Beethoven, in his most genial manner, to Wagner, in most pathetic, most enthralling charm, was a wide range, but none the less was it enjoyable. Indeed, the nobility of the opening and closing works contrasted strongly with what might be called the musical jugglery of the intermediate numbers.

For this concert, the first of the orchestra for the season, Mr. Nikisch presented Beethoven's fourth symphony, an andantino and scherzo from the fourth symphony by Tschaikowsky, Paganini's Moto Perpetus, and the fire scene from "Die Walkure," Theodore Reichmann singing Wotan's music in the latter number. The orchestra comes to us this season enlarged and as peerless as ever in all the details which combine to make perfect the interpretation of orchestral music. The Paganini number proved an excellent vehicle for the display of the virtuosity of the violin players, although it simply emphasized what has long been apparent, and the Russian music was interesting. The Beethoven symphony, with its beauty, grace, melody, and evanescent humor, has never been interpreted in more sympathetic manner, and the fire scene from "Die Walkure" was given with a contrasted emotion and spirit that almost compensated for the lack of scenic effect.

Mr. Reichmann sang an aria by Marschner and Wotan's farewell. His magnificent barytone, forcefullyet musical, liquid and soft as a tenor in its higher register, and deeply resonant in its lower notes, thrilled the audience and gained him an ovation. Both numbers were splendidly rendered, the latter with intense feeling and dramatic force. He was presented with a huge diamond-shaped floral tribute, bearing a lyre of roses. Mr. Nikisch was the recipient, also, of a floral remembrance.

It is pleasant to add that the house was crowded and that the sale of season tickets is twice as large as last year.

The Evening Times.

NOVEMBER 19.

THE SYMPHONY CONCERT.

A Splendid Entertainment in Providence This Evening.

The second concert in the series by the Boston Symphony Orchestra, under the direction of Arthur Nikisch, takes place in Infantry Hall, Providence, this evening. The selections include Beethoven's Symphony No. 4 in B flat and Mendelssohn's "Calm Sea and Prosperous Voyage," and the soloists are to be Mrs. Arthur Nikisch, the wife of the conductor, and Mr. Franz Kneisel, the concertmeister of the orchestra. Mrs. Nikisch makes her first public appearance in concert in America on this occasion, and the event will be of importance on that account. She made her debut in her native city of Cologne as Amalie Heussnex, and in 1882 married Mr. Nikisch, since which time she has not appeared on the operatic stage. Her voice is a mezzo-soprano, and she comes with an excellent reputation as an artist. She will be heard in an aria from Thomas' "Mignon" and in a group of songs to the piano accompaniment of Mr. Nikisch.

Boston Post

THURSDAY MORNING, NOV. 20, 1890

MRS. NIKISCH'S AMERICAN DEBUT.

PROVIDENCE, R. I., Nov. 19.—Mrs. Arthur Nikisch, wife of the conductor of the Boston Symphony Orchestra, made her American debut in this city this evening and scored an unqualified success. Her voice is a mezzo-soprano and very pure in lower tones. She was five times recalled.

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[45]

THE MUSICAL COURIER.
—A WEEKLY PAPER—
NEW YORK, WEDNESDAY, NOVEMBER 19, 1890.

The Boston Symphony Orchestra.

THE regular New York concert season was this time ushered in by that excellent Boston organization, the Symphony Orchestra, under Arthur Nikisch's direction. The inaugural concert of the series of four which are to be given this winter took place on Tuesday night of last week and proved an undoubted and deserved success, Chickering Hall being crowded to its utmost capacity with a fashionable, musical and most enthusiastic audience. Those who had, perhaps not unjustly, feared that the concert room would prove too small for the volume of tone emitted by an orchestra of eighty-five performers were, this time at least, agreeably disappointed. The orchestra sounds rich, noble and, of course, most sonorous, but at no time obstreperous. This fact can, however, easily be accounted for by a glance at the program, which contained no "brassy" number, and moreover Mr. Nikisch, who was aware of the acoustic dangers that were threatening him, kept the heavy artillery of his forces well in the background. The string orchestra sounded as brilliantly and, as the Germans would say, "schneidig," as they did of yore, thus justifying and strengthening the great reputation they hold here; and as for the wood wind we failed entirely to notice any of those grave defects which one of our most esteemed colleagues complains of, who also appears to be essentially in error in his conceptions of one of the vital characteristics of another work produced that evening, for he speaks of the "brilliancy" of Wagner's "Faust" overture, this very picture of gloom, doubt and despair, this very essence of pessimism in music.

The program, though containing absolutely nothing new, was well balanced, interesting and in good taste. It read as follows:

Overture to "Oberon" ..... Weber
Aria, "Sappho" ..... Gounod
"Eine Faust Ouverture" ..... Wagner
Songs ..... "Regrets" Delibes; "Bonne Nuit" Massenet; "A Une Fiancée" Ferrari
With piano accompaniment.
Symphony in E flat, No. 3 ("Eroica") ..... Beethoven

The best and most spontaneous reading which Mr. Nikisch gave was undoubtedly that of the "Faust" overture, which we never before heard interpreted with greater dramatic fervor and stronger emotional feeling. It alone would have stamped him as one of the greatest conductors of our times.

The "Oberon" overture was given with delightful shading, utmost rhythmic precision and an unusual amount of dash and *elan*.

As to the "Eroica," Nikisch's conception did not differ as widely from the accepted and traditional readings as some people had anticipated, or, shall we say, feared? There were changes, but they were not iconoclastic or even exaggerated. The tempo of the second theme of the first movement was taken a trifle broader than that of the opening theme, but this served to produce an excellent and well accented musical contrast. The funeral march was taken at a little greater speed than Thomas' tempo, who, however, always seemed dragging and too slow in this lengthy movement. The scherzo went smoothly and the variations of the last movement were interpreted with a somewhat novel but also thoroughly musical individualization of each particular variation.

Mrs. Walter C. Wyman's singing was highly enjoyable. Her mezzo soprano voice is most agreeable in the middle and lower register, and she phrased with musicianly instinct; moreover, her pronunciation of the French text is excellent. The group of piquant French songs was exquisitely accompanied at the piano by Mr. Nikisch in person, who, to judge from the finished manner in which he performed the difficult accompaniment to the Ferrari song, is a pianist of no small attainments.

Mrs. Wyman was enthusiastically recalled, and allayed the demand for an encore with a repetition of Massenet's pretty trifle, "Bonne Nuit."

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In addition to the fact that the Boston Symphony Orchestra is a remarkable organization of skilled men, its conductor, Mr. Arthur Nikisch, is a musical thinker, and one whose readings are worthy of respectful attention, no matter how they differ from our preconceived notions.

This is the first and most important item, and the second is like unto it, viz., the Boston Symphony Orchestra, with Nikisch, has been engaged for the May Festival of '91. The chorus is already hard at work, and Mr. Hobart Weld, than whom there is no more enthusiastic music lover and music worker in Buffalo, is daily besieged by letters from soloists from everywhere and nowhere, who fain would lend the sunshine of their presence—for a considerable consideration!

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Mrs. Nikisch made her appearance after the overture, giving as a first selection the aria "Know'st Thou that Fair Land," from Thomas's Mignon, with orchestral accompaniment, and had a very cordial reception. She is a lady of beautiful personal appearance, and looked charmingly in a pink brocaded dress with a large corsage bouquet. Her voice is a mezzo-soprano of great purity and sweetness. She uses it naturally and without any attempt at artificiality, winning the hearts of the audience at once. She is as winsome and pleasing in her stage presence as in her singing, and praise is justly her due for an unusually artistic and musicianly interpretation of the aria. Later she gave a group of German songs simply, easily, effectively, and received for them an ovation. Her appearance is an assured success, and she will be heartily welcomed in future appearances. She received the plaudits of the audience very modestly and gracefully. Mr. Kneisel gave two movements from Goldmark's concerto for the violin, its first performance in America, and the favorite leader of the orchestra received an ovation only second to that given Mrs. Nikisch. The enthusiasm seemed "catching." The fine hall, the delightful playing, all conspired to make the concert one of the finest the writer has heard this season from this organization. It is rare to hear at any time such an interpretation of Beethoven's Symphony.

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Her American Debut at Providence, R. I., a Remarkable Success.

[Special Dispatch to the Boston Herald.]

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Mrs. Nikisch made her first appearance on the operatic stage at the Stadt Theatre in Cologne, in 1881, remaining there two years. In 1883 she accepted an engagement at the Stadt Theatre in Leipsic for a year, and a later engagement at the Hof Theatre in Cassel, also of a year, terminated with her marriage.

Since her retirement from the operatic stage she has appeared with marked success at concerts in Stuttgart, Heidelberg, and other large cities abroad.

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She won the audience at the very outset by her charming stage presence, and her singing revealed her artistic training and a faultless method. Her voice is a rich mezzo-soprano of a delightful quality.

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She scored a second success, winning the heartiest applause at the close of each song.

Mrs. Nikisch wore a dress of pink tulle, with gauze overdress and ottoman silk trimmings of the same shade.

Mr. Franz Kneisel won much applause by a superb rendering of two movements of the concerto for violin, by Goldmark.

The orchestral work was up to its usual high standard, and especially in the prelude to "Lohengrin" and the fourth symphony of Beethoven.

These concerts are already a recognized feature of the musical season in Providence, and another year will very likely see a more extended series.

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[45]

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[46]

BOSTON SYMPHONY ORCHESTRA.

Second Concert in their Series at Infantry Hall.

The second concert in the series of the Boston Symphony Orchestra was given last evening at Infantry Hall before an audience even larger than that which was present at the first concert. The programme was as follows:

Mendelssohn.....Overture, "Calm Sea and Prosperous Voyage."
A. Thomas.....Aria from "Mignon."
Mrs. Nikisch.
Wagner.....Prelude, "Lohengrin."
Goldmark.....Second and Third Movements from Concerto for Violin
(First time in America.)
Mr. Kneisel.
Songs with Piano.
Rubinstein.....(a) "Es blinkt der Thau"
Wagner.....(b) "Unter'm Lindenbaum"
Schumann.....(c) "Ueber'm Garten durch die Luefte"
Mrs. Nikisch.
Beethoven.....Symphony No. 4, in B-flat

It did not seem, somehow, as if Mr. Nikisch had quite struck the right note in the formation of this programme. It was not that he offered his audience what they would not have; on the contrary, everything was drawn from what is best in the world of music. And when the performance was everywhere so fine, so stimulating, complaint seems doubly ungracious. Yet it did not seem that there was that rather indefinable fitness of part to part, that mutual complementing of one thing with another that makes the well-rounded whole of a "good programme." The lack surely was not of a concession to more moods than one; the music was spoken in the language of many schools, for the most part of their loftiest style and highest aim.

Furthermore the concert was notable in affording teh first public appearance in this country of Mrs. Arthur Nikisch, whose debut has been awaited with much pleasant expectation. Mrs. Nikisch, as has already been made known, was before her marriage a dramatic singer in Cologne and Leipzig, in which cities she has won an excellent name; and her coming to America was made the occasion of her reappearance upon the concert stage. From the unqualified success of her performance last evening it was made evident that she will be an important and highly prized addition to American concert singers. Mrs. Nikisch's voice is a mezzo, rather than a true soprano, with its best tones in the lower register, but of a delightfully pure and even quality throughout. Her singing of the aria from "Mignon" was of an exquisitely graceful and touching expressiveness, full of passion and power in the middle portion, touched with a true feeling and animated by an instinctively artistic impulse through its whole extent. Mrs. Nikisch's style is essentially lyric, so far as it was shown last evening, and not only was this the dominant note in the "Mignon" aria, but it was made even more charmingly evident in the three songs by three masters of the German "Lieder" form. Her singing of these was a delight in its freshness and spontaneity, its just and characteristic interpretation of the sentiment and its freedom from all affectation and exaggeration that so easily spoil the perfect and delicate outlines of such compositions. Especially fine in its breadth and fire was her rendering of the wonderful song of Schumann's; while not the least charming characteristic of the performance was the perfect balance that existed between the singer's work and her husband's refined and exquisitely shaded accompaniments. The three recalls that Mrs. Nikisch responded to after her aria, and the two after her group of songs showed the warmth and appreciation with which her singing was received by the audience.

Mr. Franz Kneisel was the second soloist in the evening's scheme; he played for perhaps the first time in this country two movements from Goldmark's violin concerto. It is not an interesting work, as a whole, though possessing many passages of beauty, besides being difficult and effective for the soloist's technical powers. It seems to lack inspiration and unity of purpose, as do so many of Goldmark's works, except the few upon which his reputation chiefly rests. The orchestral accompaniment is exceedingly rich and highly colored, and full of novel instrumental effects—effects so striking, indeed, as frequently to divert attention from the discourse of the solo violin. Mr. Kneisel played the work in a thoroughly artistic style, with an unerring mastery of its many difficulties, and with the solidity and breadth of style that interpret a work for itself alone, and not as a vehicle for a virtuoso's display. His playing was very warmly applauded, and he was several times recalled.

It will doubtless be conceded that Mendelssohn's overture, "Calm Sea and Prosperous Voyage," was the discordant note in the programme. Belonging to that class of picturesque concert overtures which Mendelssohn was the first to elaborate—it is his contribution to the enrichment of modern musical form—the "Calm Sea and Prosperous Voyage" is one of the weakest of all his works. Feeble in invention, patchy and disjointed in elaboration, coarse and trivial in instrumentation, it not only tells nothing of the story with which it is labelled, and thus falls in its avowed capacity of "programme music," but it offers very little for enjoyment as absolute music, as a piece of thinking in the language of tone. Mr. Nikisch played it with a minuteness and elaboration of detail that brought the composer's purpose as clearly to view as though there had been in it something to repay the effort.

Mr. Nikisch again revealed his great sympathy with Wagner, and his deep insight into his artistic nature, by the performance of the Vorspiel to "Lohengrin." Never before, it is safe to say, has so thrilling, so intensely emotional an interpretation of the master's music been vouchsafed in this city, as that. Formless as it is, according to the rules of musical grammar, the Lohengrin prelude yet has a form that gives perfect expression to its poetical content. Mr. Nikisch's conception was flawless in its adjustment of part to part, and the perfect balance of the whole, in the ethereal refinement of the first portion, the wonderfully wrought climax with its gorgeous wealth of instrumental color, and the return to the celestial beauty of the opening measures. Such a performance brings very near to the auditor Wagner's own interpretation of the prelude—the throng of angels descending to the earth in a flood of heavenly radiance with the holy grail that gave Lohengrin his supernatural power.

Beethoven's fourth symphony is that one of the nine which is probably least played, with perhaps the exception of the first. It is far from being in the master's deeper manner; indeed, it is overflowing with joyous good humor, and is filled with the humorous and grotesque touches, as well as with the violent contrasts and sudden changes of mood that Beethoven delighted in. All the points were [illegible] by Mr. Nikisch [illegible]

Times, Sunday, November 16, 1

LIVE MUSICAL TOPICS.

Musical criticism is undoubtedly the most inexact science in the world. Which assertion is easily translatable into another argument in support of the now familiar proposition that all music is subjective. However, this matter of subjectivity may be given fifty bars' rest, while we pursue the topic which suggested anew the fallibility of musical criticism. Standards of judgment vary. One man says that all music should be beautiful, but he does not know what "beautiful" is, and he shares this elementary ignorance with Thales, Heraclitus, Plato, Aristotle, Plotinus, Sir William Hamilton, Ruskin, Spencer, Voltaire, Diderot, Kant, Wieland, Vischer, Schopenhauer, and Oscar Wilde, all of whom tried to define the beautiful with conspicuous lack of success. Another man—and he, be it noted, is always a rabid Wagnerite—abides by the dictum of Jean Jacques Rousseau: "La tout est beau, parce que tout est vrai." Which assertion crumbles into absurdity in the presence of a brownstone front or a fugue by the Rev. Sir F. A. Gore Ouseley.

These remarks, wandering and irrelevant as they may appear, are the result of the recent performance of the "Eroica" symphony by the gentlemen of Boston under the guidance of Arthur Nikisch. There was a wide difference in the opinions expressed in regard to that performance. Some persons of excellent knowledge and desirable judgment felt that Mr. Nikisch had no right to disturb the traditions. The "Eroica" had always been played in a certain way, and no one should play it in another way. That way was supposed to be the correct one, or, in other words, simply the one which would have pleased Beethoven. No doubt, those who felt thus would have sympathized with Mendelssohn had they been present at that performance of the F major symphony of Beethoven, about which Wagner chats in his delightful volume on the conductor's art. He says:

"Now, the late Capellmeister Reissiger of Dresden once conducted this symphony there, and I happened to be present at the performance, together with Mendelssohn; we talked about the dilemma just described (the difficulty of making a certain passage intelligible when played at the customary tempo) and its proper solution; concerning which I told Mendelssohn that I believed I had convinced Reissiger, who had promised that he would take the tempo slower than usual. Mendelssohn perfectly agreed with me. We listened. The third movement began, and I was terrified on hearing precisely the old Ländler tempo; but before I could give vent to my annoyance Mendelssohn smiled, and pleasantly nodded his head, as if to say: 'Now it's all right! Bravo!' So my terror changed to astonishment. Reissiger, for reasons which I shall discuss presently, may not have been so very much to blame for persisting in the old tempo; but Mendelssohn's indifference with regard to this queer artistic contretemps raised doubts in my mind whether he saw any distinction and difference in the case at all. I fancied myself standing before an abyss of superficiality—a veritable void."

The root of the difference of opinion in regard to such a dramatic performance of the "Eroica" as that of Mr. Nikisch is a difference of opinion as to Beethoven's designs. There could be no lack of agreement to the assertion that any performance which violated those designs was wrong and indefensible. The great difficulty, however, seems to the writer to be a belief that the tempo is the most important element in the revelation of the composer's intention, and that one can read his soul in his metronome marks. Unfortunately, in the matter of Beethoven's symphonies the metronome marks cannot be trusted. The writer would like to quote (but that is impracticable) about four pages of Schindler's biography, but the reader who cares to look into this matter is referred to "The Life of Beethoven," edited by Ignace Moscheles and published in this country by the Ditsons. On pages 141–145 Schindler, whose biography of the master forms part of the work mentioned, discusses the subject of Beethoven's tempi.

After quoting Matheson's dictum that a movement must be taken a little more slowly by a large chorus or orchestra than by a small one, Schindler says that this fact is too frequently forgotten by conductors at the expense of intelligibility. "I have had frequent occasion to remark this neglect," he says, "occasioned by ignorance in the performance of Beethoven's works, and in those cases the effect was, of course, a true offspring of the cause, and exhibited a total misconception of the real spirit of the compositions. To perform Beethoven's compositions without regard to meaning and clearness is hunting to death the ideas of the immortal composer." Now, it appears that in the course of Beethoven's life he heard performances of his own works in which the tempi were taken wrong in spite of the admitted correctness of the metronome marks. In one case the master seriously thought of altering the title and the metronome mark of the allegretto of the seventh because it was played too fast. He admitted that the conductor had obeyed the metronomic sign, but declared that he had not intended that his symphonies should be performed by such large orchestras.

Now, the most important testimony on this topic left us by Schindler is as follows: "His own [Beethoven's] observations, coupled with accounts received from various places, describing the ineffective performance of the symphonies in consequence of mistaken ideas of their tempi, induced Beethoven in the Winter of 1825-6 to investigate the cause of the errors. This he did in my presence, and he ascertained that the metronomic signs in the printed scores were faulty in fixing the tempi too quick; and, indeed, he declared that many of these metronomic signs were not authorized by him. I may here mention that the symphonies, from No. 1 to No. 6 inclusive, were published before the invention of Maelzel's metronome; and it is only to the Seventh and Ninth Symphonies that the metronomic signs can, with positive certainty, be said to have been given by Beethoven. Whether or not he metronomed the Eighth Symphony (the score of which was only lately published) I cannot positively determine."

We have now three important facts: First, that Beethoven was annoyed by hearing his works generally played too fast; second, that his first six symphonies were not metronomed by him; and third, that he said the marks in them indicated tempi too quick. It seems to have been a general failing of conductors ever since to take some of Beethoven's tempi too fast, thus making that sacrifice of clearness and intelligibility of which Schindler justly complains. Now, there is no doubt whatever that Mr. Nikisch played the scherzo faster and the second part of the last movement slower than we are accustomed to hear them given. The scherzo is marked allegro vivace, and if the untrustworthy metronome mark is to be disregarded Mr. Nikisch's tempo was correct. Indeed, it was correct, even accepting the metronome mark; for no sane person in our day expects a conductor to time a movement to the fraction of a second. The metronome average pace. As for the poco andante of the finale, there can be little doubt that it was slower than tradition says it should be; but if Beethoven had a notion to change the title of the second movement of the seventh because it was played too fast and was generally troubled by too much speed in the performance of his works, is it not safe to assume that tradition may be mistaken in regard to this movement? One thing is certain, if there is any truth—and there surely is a good deal—in Wagner's theory that the tempo of music is plainly indicated by its character, Mr. Nikisch's reading of the poco andante was more than justified, for never before in our recollection has its eloquence seemed so impressive. Its majesty and breadth were overwhelming.

There was another feature of Mr. Nikisch's reading which must be considered, and that was the manner in which he brought to light certain melodic phrases in the intermediate voice parts. He lifted into prominence some utterances of the clarinets and horns which have never before been so effectively displayed. Hitherto they have been treated as portions of the ceaseless but subdued undercurrent, as parts of the harmonic foundations over which the melodies of other instruments were built. Mr. Nikisch's keen analytical study of the score, which enables him to carry a Beethoven symphony in his head, revealed to him the fact that some of these passages were not simple harmony, but melodious and eloquent bits of counterpoint. He promptly caused them to be given solo treatment by his players, and repressed other parts of the orchestra in order that they might stand clearly forth in all their beauty and significance. This disturbance of the traditional balance of the parts no doubt surprised and troubled some of Mr. Nikisch's hearers. But there can be no question that these readings were justifiable. It would be difficult to maintain the assumption that the greatest master of absolute music that ever lived put these melodic passages into the intermediate voice parts without knowing it. That would be to assert that Beethoven's was not a master mind. But if he put them there purposely he certainly intended that they should be treated as contrapuntal solo passages; he meant that they should be heard. When they were heard last Tuesday evening, their superb effect was recognized instantly.

In regard to certain novel nuances which were introduced, it would be difficult for any one to sustain objections to them on the ground of tradition. The most effective argument against these new ritardandi and accelerandi and unfamiliar accentuations is that they disturb the serenity of the classic atmosphere which is believed to surround Beethoven's works. But it is somewhat of an anomaly to hold that the tremendous emotional content of the great Ludwig's symphonics must be sacrificed to the symmetry of classic form. No one has advanced such a proposition; but it is practically offered by any one who objects to the development of romantic effects in passages where they obviously exist. It will not do for us to assume that Beethoven, in his third symphony, written as it was with deep dramatic feeling and purpose, desired to cling to the classic suavity of Mozart's style. The internal evidence is to the contrary, and it is possible to discern the hand that constructed the recitative of the basses in the ninth symphony. Mr. Nikisch's discovery of the possibilities of the passages emphasized by him is a credit to his musical feeling. We have no satisfactory record of Beethoven's intentions in regard to his readings. The best evidence in their favor is the heightened eloquence of the passages. In other words, we must fall back on the dictum of Hector Berlioz, that "whatever produces a good effect is good, as that whatever produces a bad one is bad; and that the authority of a hundred old men, even if they were each a hundred and twenty years of age, cannot make ugly that which is beautiful, nor beautiful that which is ugly."

Boston Transcript

FRIDAY, NOVEMBER 14, 1890.

AMALIE NIKISCH.

The honor of having to bear a great name brings with it a no less great responsibility. It is bound to exert an influence all the more beneficial if the bearer of such a name seems called through the noblest qualities of mind and heart to show herself worthy of the latter in the fullest measure. It cannot be wondered at that the lady of whom we speak should excite uncommon interest *a priori* for her highly distinguished husband's sake. But it must also be remarked that we have here to do, not with an artist whose sun shines like a satellite with borrowed lustre, but much more with one to whom the tribute of unbounded admiration belongs on her own account.

Amalie Nikisch-Heussner comes of an esteemed patrician family of Cologne, and showed already in the tenderest age of childhood so pronounced a gift for music, that she overcame the usual aversion in noble families to an artistic career, so that finally they consented to her ardent wishes and allowed her to become a priestess of the beloved art. After she had completed her course with distinction in the Cologne Conservatory, then flourishing under the direction of Ferdinand Hiller, the most brilliant engagements stood at her command at once. She made her first début in her dear Cologne, with a sensational success, as opera singer; and she resolved in the course of the following years to sing in three of the most eminent theatres of Germany—Leipsic, Berlin and Cassel. With such a combination of beauty, grace, sympathetic bloom and richest natural endowment, she soon became everywhere the pronounced favorite of the public. But only to such a nature could it be appointed to captivate a man, who, even in the spheres of deepest intellectual and social life, was accustomed to make no other demands upon womanhood than what he could see embodied in the countless "graces" fluttering about him. Arthur Nikisch became acquainted with her in Leipsic in the year 1882. He came, he saw, he loved! Seldom has a happier tie been joined.

If it be a loss to the stage, yet the talent of the excellent but unassuming artist does not lie altogether fallow; for not only is she to her husband a faithful and highly prized artistic adviser, but she has yielded to pressing invitations of the first concert societies to exercise her art as a singer, at least upon the platform of the concert hall occasionally. So it was in Europe and so it will be here.

Boston Sunday Globe.

TWENTY-EIGHT PAGES.

SUNDAY, NOV. 23, 1890.

SMETANA'S "VITAVA,"

With Another Novelty Heard at the Symphony Concerts Last Week.

Back from a triumphal tour Mr. Nikisch and the Boston Symphony orchestra found an audience mildly demonstrative in its manner of reception, but undeniably appreciative for all that. Beethoven's first symphony headed the programme. The interpretation, particularly in the andante, minuet and allegro movements was artistic to a degree. But Mr. Nikisch is almost always exceptionally happy in his readings of the works of the great master. As a vivid bit of musical description the "Vitava" ranks easily among the most interesting works of the kind that have been presented to attention in the concert room. Here is nothing obscure or recondite; the veriest novice can readily follow this tone story, which sets forth with a wealth of orchestral effect the development of mighty river from mountain rill, and glories in its onward journey in ever increasing majesty.

Not a little of the charm of the work lies in the sweep of melody that is heard ever and again, with embellishments which brilliantly set it forth in varied, but always interesting ways. "Vitava" is only a part of a symphonic poem by this composer. If the other portions of Smetana's cyclus are at all worthy to be associated with this striking excerpt, let us hear Smetana's symphonic poem, "My Fatherland," in its completeness by all means.

This new work by the teacher of Dvorak, and one of the most famous of his country's composers, was played with admirable fervor and dash. It was a novelty here, and succeeded a novelty which was not altogether so welcome—a concerto for violincello and orchestra by Haydn, with a cadenza added by Reinecke.

Mr. Anton Hekking is known as one of the most finished artists in 'cello playing. The first movement of the concert certainly gave ample opportunities for the display of technical skill, as though Father Haydn himself did not provide variations enough, a long, intricate and tiresome cadenza has been added. As a memory test, Mr. Hekking's performance was undoubtedly remarkable; it would be difficult to better the way in which the almost endless succession of 'cello pyrotechnics was presented. But the Reinicke cadenza, nevertheless, might well have been omitted. It has no value as music, and the artist's abilities should have been taxed in a worthier way. The adagio and rondo movements are thoroughly characteristic of Haydn, and both came as a pleasant relief after the wearisome opening movement.

Perhaps the substitution of the "Oberon" overture in place of the Turkish march from "The Ruins of Athens" may have had an unfavorable effect upon orchestra and conductor alike. At any rate, Weber's beautiful work was much less brilliant and striking in performance at the rehearsal than was expected. The opening seemed too slowly taken; the transition too abrupt; the effects presented too theatrically. From the Smetana novelty to Weber's familiar overture, there was a drop indeed—like one of the sudden collapses in the stock market, quite unaccountable, but equally undeniable.

Berlioz is represented on Mr. Nikisch's Thanksgiving-tide programme by his Fantastic symphony. Weber's "Euryanthe" overture, and Liszt's "Hungarian" rhapsody No. 2 are included in the eclectic offering.

——Mrs. Nikisch made an unqualified success at Providence Wednesday night, when her beautiful mezzo-soprano voice was heard for the first time in America, with the Symphony orchestra. She looked a picture of almost girlish freshness in a gown of rose-pink tulle, which color set off most becomingly her dark hair and eyes and fresh coloring. Her stage presence is very attractive, and altogether the wife of our accomplished leader has made a high place for herself among the vocalists of the season. Her first appearance before a home audience at Sanders Theatre, Dec. 4, is eagerly anticipated, and a very brilliant house, in which will be many of Mrs. Nikisch's personal friends, will accord her a very cordial greeting.

Lillian Russell in Concert Tonight.

That reigning favorite in opera, Lillian Russell, queen of "Poor Jonathan," at the New York Casino, is announced for her only appearance here in concert this season tonight. At the Music Hall popular she is to appear in conjunction with Knoll and Marie McNeil, the celebrated cornetists; Miss Edith Christie, violinist, and a grand orchestra. This will be the programme:

Overture, Beautiful Galatea.....Suppe
Orchestra.
Solo for cornet, Polka Brilliante.....Knoll
Miss McNeil.
Violin solo, Souvenir of Haydn.....Renard
Miss Christie.
Romanse from Mignon, Know'st Thou the Land?.....A. Thomas
Miss Lillian Russell.
Serenade for strings, Angels' Whisper.....Somerlatt
Orchestra.
Solo for cornet, Infianmatus.....Rossini
Mr. Knoll.
Waltz song from Poor Jonathan.....Millocker
Miss Lillian Russell.
Concert waltz, Autumn Roses.....Strauss
Orchestra.
Solos for violin { Cavatina.....Bohm / Mazurka.....Wieniawski
Miss Christie.
Duo for cornets, Air and variations.....Levy
Knoll and Marie McNeil.
Selection from Falka.....Chassaigne
Orchestra.

Mr. Carl Faelton will appear at the Kneisel quartet's concert in Union Hall tomorrow evening. The programme is: Quartet in C sharp minor, by Beethoven; fantasie in C major, for violin and piano, by Schubert, and quartet in G minor, for piano, violin, viola 'cello, by Brahms.

At the third concert of the Boston Symphony orchestra in Sanders Theatre, Cambridge, on Thursday evening, Dec. 4, Mrs. Arthur Nikisch is to sing Raff's "Dream King and His Love," and a group of German songs. The orchestra is to perform Schumann's first symphony, Mendelssohn's overture, "Calm Sea and Prosperous Voyage," and two movements from Tschaikowsky's fourth symphony.

UNION HALL, 18 BOYLSTON STREET.

SIXTH SEASON 1890-91.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin.

Mr. OTTO ROTH, 2d Violin.

Mr. LOUIS SVECENSKI, Viola.

Mr. ANTON HEKKING, Violoncello.

WITH THE ASSISTANCE OF

Mr. CARL FAELTEN, Pianist.

II. CONCERT.

MONDAY, NOVEMBER 24TH, AT 8, P. M.

PROGRAMME.

BEETHOVEN. QUARTET, C sharp minor, op. 131.
Adagio ma non troppo, e molto espressivo.—
Allegro molto vivace.—Allegro moderato.—
Andante ma non troppo, e molto cantabile.—
Presto.—Adagio quasi un poco andante.—Allegro.

SCHUBERT. FANTASIE for PIANO and VIOLIN, in C minor.

BRAHMS. PIANO QUARTET, in G minor, op. 25.
Allegro—G minor.
Intermezzo, allegro ma non troppo—C minor with Trio, animato—A flat major; and Coda, animato—C major.
Andante con moto—E flat major.
Rondo, Finale, alla Zingarese—G minor.

The Piano used is a Knabe.

The date of the Third Concert is December 29.

LILLIAN RUSSELL'S CONCERT.

The appearance of Lillian Russell at Music this evening will afford a much desired opportunity for hearing this favorite singer in a concert programme, this being her only appearance here this season. She is announced to sing the "Mignon" aria "Know'st the Land," and the waltz song from Millocker's "Poor Jonathan," called "Oh! Prima Donna," and will sing with orchestral accompaniment. The programme also introduces the cornet duet players Knoll and Miss McNeil; the violin soloist, Miss ... and will include among its orchestral numbers the overture "Beautiful Galatea," the serenade, "Angel's Whisper"; the ... waltz, "Autumn Roses," and other ... numbers.

... third of the season's concerts in ... Theatre, Cambridge, by the Boston ... orchestra, the soloist will be Mrs. ..., and the programme will include Mendelssohn's overture, "Calm Sea and Prosperous Voyage"; Raff's song, "Loreley and Seal I. b"; Tschaikowsky's Andantino and scherzo from symphony ... F minor; songs with piano, and Schumann's symphony in B flat, No. 1.

The Kneisel quartet will be assisted by Mr. ..., pianist, at the concert in Union Hall tomorrow evening, the programme including the quartet in C sharp minor by ..., the fantasie in C major for violin and piano by Schubert, and the quartet in G minor for piano, violin, viola and 'cello by ...

Gazette

BOSTON, SUNDAY MORNING, NOV. 23.

The Symphony Concerts.

Last night's concert of the Boston Symphony Orchestra was somewhat dull. It opened with Beethoven's first symphony, the least interesting of his works of this class. Both reading and performance left nothing to be wished for, except perhaps a less startling energy in the drums in certain portions of the finale. A movement from a symphonic poem, "My Fatherland," by Smetana, and named after the river "Vltava" was given for the first time. It is melodious, flowing in effect, rich and brilliant in orchestration, and on the whole not uninteresting; but at best it is no more than respectable Kappelmeister-music. It afforded the strings an admirable opportunity for the display of their best qualities in respect to ... tone and clearness of technique, and was admirably played, making a pleasing if not an impressive effect. The whole ended with a brilliant interpretation and performance of Weber's "Oberon" overture. Nothing more finished and more perfect could be desired than was the rendering of the work from beginning to end. At the sudden fortissimo before the break into the allegro, the zealous vigor of the drum player was for once manifested with the best results. The soloist was Mr. Anton Hekking, who played a violoncello concerto by Haydn, which was heard for the first time in Boston. It was worth the hearing as a novelty, a Haydn concerto of any description being seldom performed. Otherwise it would have been well to have left it in the obscurity from which it was taken. The opening movement has but few points of interest, and it was in nowise improved by the dreary, caterwauling and interminable cadenza provided for it by Carl Reinecke; a cadenza almost criminally out of keeping with the work into which it was so tastelessly obtruded, to say nothing of the fact that it was as long, if not longer, than the whole solo portion of the movement. The adagio has a lovely melody in the composer's most characteristic vein; the finale is a quaintly, old-fashioned rondo, pretty in its themes, graceful in effect, and naive in its simplicity. Mr. Hekking's performance, taken altogether, was not up to its best standard. His intonation was frequently painful in its inaccuracy, and he played in a heavy and labored style, quite out of sympathy with the music he was interpreting, which required lighter and more graceful treatment than he accorded it. He was at his best in the slow movement, which was given with exquisite delicacy and purity of tone. But on the whole the performance was not worthy of him. Nevertheless, he was rapturously applauded and twice recalled. At the next concert will be ... Weber's "Euryanthe" Overture, Liszt's "Hungarian Rhapsody," No. 2, and Berlioz's "Symphonie Fantastique." There will be no soloist.

Boston Journal.

MONDAY MORNING, NOV. 24, 1890.

The Symphony Concert.

There were two novelties at the Symphony concert Saturday evening—Haydn's concerto in D for 'cello, performed by Mr. Hekking, and a symphonic poem, "Vltava," by Smetana. They were interesting as such, the latter, however, proving pleasing and melodious. The finest thing of the evening was the reading of Beethoven's symphony No. 1 in C major, and the closing number, the familiar "Oberon" overture, was a rendition characteristic of the orchestra. The symphony was given first, and properly so, and, all in all, the programme was well arranged and proportionately agreeable. Mr. Hekking was the soloist, and, while he is a competent artist, and the work which he gave had never been heard in Boston, it served more as an illustration of his ability to conquer technical difficulties than a performance of artistic merit. This was especially the case in the cadenza which was not written by Haydn, and was entirely out of place and out of harmony with the rest of the work. It was long and dull, and it is hard to see why such exhibitions of pyrotechnics should be countenanced or encouraged in an instrumental performer any more than in the selections which are usually considered appropriate by a vocalist in the concerts with this orchestra. Something of a higher order than is given on the ordinary concert platform has been chosen, in nearly every case, by the vocal artists engaged in this course. It ought to be so in instrumental selections. There is to be no soloist at the next concert.

The attraction at Music Hall last evening was Miss Lillian Russell. There were other performers, but the audience appeared interested only in the fair prima donna, who looked and acted charmingly. Her singing was more appropriate to the operatic than the concert stage; in fact, she substituted a number from the "Grand Duchess" for the piece announced on the programme, and could not refrain from acting as well as singing her numbers. It pleased the audience, but it can hardly be commended in a Sunday evening concert. She was encored every time she sang, and there was present one of the largest audiences of the season.

At the Kneisel concert this evening the quartette is to be assisted by Carl Faelten, and a choice programme is assured.

Boston Daily Globe.

MONDAY, NOV. 24, 1890.

Fair Lillian at Music Hall.

The sixth in the series of Music Hall "Sunday populars" had for chief attraction Miss Lillian Russell. Her appearance was the signal for loud applause and the fair songstress was forced to bow her acknowledgments many times before the storm of hand-clapping subsided.

"Know'st thou the land," from "Mignon," was her first number. This she sang with all her old-time spirit and expression. An encore was of course demanded.

Miss Russell fairly captivated the audience and made many hearts throb by her exquisite interpretation of the natty song: "Oh! We Hapless Prima Donna," from "Poor Jonathan." The audience could not get half enough of her singing, and although she was in an extremely happy and obliging mood she was fairly tired out before they would allow her to withdraw.

But Miss Russell was not the only one who contributed pleasing numbers to the evening's entertainment. Mr. Knöll and Miss Marie McNeil, two popular cornetists, were welcomed again, and their solos and duets received cordial appreciation. Miss Edith Christie's violin playing proved very enjoyable, and the several selections by the orchestra were deserving of praise.

BOSTON HERALD.

MONDAY, NOVEMBER 24, 1890.

Lillian Russell's Concert a Success at Music Hall.

The concert announced at Music Hall last evening, with Lillian Russell as the star attraction, was a great success, and this gifted vocalist has never been heard to better advantage than on this occasion. She was in grand voice, and her charming stage presence added not a little to the enjoyment of her audience. She was heard in the brilliant waltz song from "Poor Jonathan," as well as the "Say to Him" from the "Grand Duchess," a ballad "Answer," by Robyne, and an Offenbach chanson.

It is difficult to recall a more satisfying concert singer of the day than Miss Russell, as she unites in her varied gifts a bright, true, fresh voice, skilfully trained in an admirable method, and her rare musical instincts show at all times in her artistic phrasing and delivery of anything she sings. She delighted the immense audience in attendance, and was given no cause for doubt as to the impression gained by her hearers of her abilities.

Miss Russell was supported by an orchestra under the direction of William Reitzel, and the programme was made interesting, aside from her numbers, by the excellent playing of its members in some well chosen selections, as well as by the violin solos contributed by Miss Edith Christie and the cornet solos and duets played by A. H. Knoll and Miss Marie McNeil. Next Sunday's concert will be by the Strauss orchestra, and two weeks from last evening the Campanini-Del Puente concert company appear.

MONDAY MORNING, NOV. 24, 1890.

SIXTH SYMPHONY CONCERT.

The programme of the sixth Symphony concert given at Music Hall Saturday evening was as follows:

Symphony No. 1, in C major.....Beethoven
Concerto for violoncello in D.....Haydn
(First time in Boston.)
Mr. Anton Hekking.
Symphonic Poem—"Vltava".....Smetana
(First time in Boston.)
Overture—"Oberon".....Weber

Certain writers upon music have been vexed by the simplicity of Beethoven's first symphony and have rejected it as unworthy of Beethoven and a concert audience; although they have spoken of "innovations," as the character of the Introduction, the Minuet, and the use of clarinets throughout the symphony. As far as the clarinets are concerned, Mozart had employed them in all the movements of the E flat major symphony of 1788, and had introduced them in two of the three movements of the symphony written for the "Concert spirituel" of Paris in 1778. And nearly thirty years before this latter date Rameau had used them in a "pastorale héroïque" composed in honor of the birth of the Duke of Bourgogne, where, by the way, cannon in the score appear to be fired upon the first beat of the measure.

So, too, directors of orchestras have not been contented with the symphony as it is written, and they have tried by forced readings to modernize it; for projects for extracting sunbeams out of cucumbers are not confined to the grand academy of Lagado. And yet the symphony will always remain a charming work with trivial passages, not to be compared as a whole with the three great symphonies of Mozart or the latter symphonies of Haydn. It is a pleasure to state that Mr. Nikisch led it in a straightforward, honest manner, without caprice or affectation.

Friedrich Smetana wrote operas with texts in the Bohemian language for the National Theatre of Prague; symphonic poems, overtures and other orchestral pieces such as a "Solemn March" for the 300th anniversary of the birth of Shakspere; chamber music of which the string quartette in E minor is a favorable example, and music for the pianoforte. The extract from the Symphonic Poem, "My Fatherland," which was played Saturday evening, is called "Vltava" (the Moldau). Each section of the Symphonic Poem has a "dedication" written by the composer. The one prefixed to "Vltava" describes the rise and course of a river. It flows through forests filled with hunters, and, passing through meadows, encounters weddings and "sylvan and water nymphs who disport themselves by moonshine *on* its glistening waters, in which are mirrored towers and castles as witnesses of the departed glory of chivalry and martial fame." The stream "rolls majestically to Prague, and disappears in the distance from the composer's vision." Smetana's purpose, then, was to happily combine topography and music, to present the hearer with a "Musical Treatise Upon Bohemian Irrigation." To do this, and at the same time introduce at proper intervals hunters and sylvan nymphs, would have irked a genius. Smetana was only a man of talent who wrote respectable music and taught Dvorak. The Symphonic Poem opens in a charming manner, and the themes which are brought in seem to be Bohemian folk songs; but as the musical river rolls on it becomes turbid. Still, the "poem" is a pleasant work if not a great one, and it was a welcome relief to the concerto which preceded it.

For the violoncello concerto of Haydn is as a whole a composition of remarkable dulness, and this dulness is aggravated by the dreary, long-winded, unmusical cadenza written by Carl Reinecke. When Haydn was in the service of Prince Esterhazy, he met such 'cello players as Weigl, Marteau, and the celebrated Kraft. It is supposed that the concerto played by Mr. Hekking was composed for Kraft—yet it is hard to see how even the latter player could have made the concerto endurable. With the exception of the middle movement and a few passages in the finale, it has but little of the peculiar charm of Haydn. Mr. Hekking's performance was a disappointment and unworthy of his abilities. His intonation was often distressingly false, his tone, except in the second movement, was hard and dry, and he played as though he had set out to accomplish an uncongenial task. He was loudly applauded.

The "Oberon" overture is evidently a favorite with Mr. Nikisch, and as played by the orchestra under his direction it is a never failing delight. Throughout the evening, although the programme itself was uninteresting, the playing of the orchestra was excellent. There were, it is true, occasional exhibitions of undue muscular exertion on the part of the kettledrum man, who has not by his playing given any adequate reason for his importation. Nor can the first clarinet be praised for his phrasing of the solo in the overture.

The programme for next Saturday is made up of Weber's "Euryanthe" overture: Liszt's "Hungarian Rhapsody No. 2"; and the "Symphonie Fantastique," by Hector Berlioz."

PHILIP HALE.

.....

Miss Lillian Russell of the New York Casino company sang at Music Hall last evening to an audience which packed the hall. She sang the Romance from "Mignon" and a delightful waltz song from Millocker's "Poor Jonathan." She was applauded to the echo, and not without reason, for each year Miss Russell shows a steady advance in her work. She is today a pleasing singer, and, what is more, a musical singer—a rarity upon stages devoted to operettas. The other numbers of the programme were performed by Miss Christie, the violinist; Miss McNeil and Mr. Knoll, who have evidently devoted many hours to that aggressive instrument, the cornet; and a selected orchestra which, by the way, played very well.

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The second of the series of concerts given this season by the Kneisel Quartette takes place this evening at Union Hall at 8 o'clock. Mr. Carl Faelten will be the pianist.

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UNION HALL, 18 BOYLSTON STREET.

SIXTH SEASON 1890-91.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin.

Mr. LOUIS SVECENSKI, 2d Violin.

Mr. [illegible] KNEISEL, Viola.

Mr. [illegible] ALWIN HEINDL, Violoncello.

WITH THE ASSISTANCE OF

Mr. [illegible]

II. CONCERT.

MONDAY, NOVEMBER 24TH, AT 8 P. M.

PROGRAMME.

BEETHOVEN. QUARTET, C sharp minor, op. 131.
Adagio ma non troppo, e molto espressivo.—
Allegro molto vivace.—Allegro moderato.—
Andante ma non troppo, e molto cantabile.—
Presto.—Adagio quasi un poco andante.—Allegro.

SCHUBERT. FANTASIE for PIANO and VIOLIN, in C minor.

BRAHMS. PIANO QUARTET, in G minor, op. 25.
Allegro—G minor.
Intermezzo, allegro ma non troppo—C minor with Trio, animato—A flat major; and Coda, animato—C major.
Andante con moto—E flat major.
Rondo. Finale, alla Zingarese—G minor.

The Piano used is a Knabe.

The date of the Third Concert is December 29.

SUNDAY HERALD.

BOSTON, NOVEMBER 23, 1890.

THE SYMPHONY CONCERTS.

At the sixth of the season's Symphony concerts in Music Hall, last evening, Mr. Arthur Nikisch, conductor, the programme consisted of Beethoven's Symphony No. 1, in C major, Haydn's concerto for violoncello, Smetana's Symphonic poem, "Vltava," and Weber's overture, "Oberon," the soloist being Mr. Anton Hekking. The choice of the evening's soloist was in keeping with the apparent policy of giving a hearing to the leading players of the several departments of the band each season, however much or little such appearances may add to the general interest of the scheme of programmes. Mr. Hekking is a most accomplished member of the orchestra, a thoroughly reliable musician, and eminently qualified for his usual duties as a solo player; but in comparison with 'cello soloists heard at these concerts in former years, he does not appear to the best advantage, his tone, though large, true and pure, being dry and unsympathetic. He would have saved the audience a hearing of a wearisome exhibition of the technical possibilities of the instrument and his own attainments in their mastery by the omission of the opening movement, during which he labored heroically and gained the applause of those who revel in such exhibitions. The adagio was less unsatisfactory, and in the rondo the player appeared to really good advantage, comparatively, the lovely theme and its variations being interpreted with much skill.

Mr. Nikisch gave a delightful interpretation of the first of the Beethoven symphonies, heightening its contrasts with fine artistic taste and reading the several movements with admirable results. The novelty presented in the Smetana poem made a most entertaining addition to the season's repertoire, the composition being an illustration in the line of programme music which made it possible for imaginative minds to see the two springs which take their course in a shady Bohemian forest, one warm and sparkling, the other cool and tranquil. Their waters, running gayly through stone and pebble, uniting together and glittering in the morning sun, to become the river Vltava, which pursues its course through the fields of Bohemia, and grows into a mighty river, flowing through thick rests wherein the joyous cries of a hunt and the clangling sound of the horn seem to approach the listener; and all the other tone pictures its composer intended it to contain. It is a gorgeous piece of orchestral scoring, whatever it means, and its hearing was a source of great pleasure. The "Oberon" overture had a fine performance to end the programme, which, as a whole, gained liberal applause from the evening's audience.

Mr. Nikisch has planned the following programme for next Saturday evening: Weber's overture, "Euryanthe"; Liszt's Hungarian rhapsody, No. 2, and Berlioz's "Symphonie Fantastique."

LILLIAN RUSSELL'S CONCERT.

The appearance of Lillian Russell at Music Hall this evening will afford a much desired opportunity for hearing this favorite singer in a concert programme, this being her only appearance here this season. She is announced to sing the "Mignon" aria "Know'st Thou the Land," and the waltz song from Millocker's "Poor Jonathan," called "Oh! We Hapless Prime Donne," and will sing with orchestral accompaniment. The programme also introduces the cornet duet players Knoll and Marie McNeil; the violin soloist, Miss Christie, and will include among its orchestral numbers the overture "Beautiful Galatea," the serenade, "Angel's Whisper"; the Strauss waltz, "Autumn Roses," and other popular numbers.

At the third of the season's concerts in Sanders Theatre, Cambridge, by the Boston Symphony orchestra, the soloist will be Mrs. Arthur Nikisch, and the programme will include Mendelssohn's overture, "Calm Sea and Prosperous Voyage"; Rauff's song, "Traumkonig und Sein Lieb"; Tschaikowsky's andantino and scherzo from symphony No. 4, in F minor; songs with piano, and Schumann's symphony in B flat, No. 1.

The Kneisel quartet will be assisted by Mr. Carl Faelten, pianist, at the concert in Union Hall tomorrow evening, the programme including the quartet in G sharp minor by Beethoven, the fantasie in C major for violin and piano by Schubert, and the quartet in G minor for piano, violin, viola and 'cello by Brahms.

Gazette

BOSTON, SUNDAY MORNING, NOV. 23.

The Symphony Concerts.

Last night's concert of the Boston Symphony Orchestra was somewhat dull. It opened with Beethoven's first symphony, the least interesting of his works of this class. Both reading and performance left nothing to be wished for, except perhaps a less startling energy in the drums in certain portions of the finale. A movement from a symphonic poem, "My Fatherland," by Smetana, and named after the river "Vltava" was given for the first time. It is melodious, flowing in effect, rich and brilliant in orchestration, and on the whole not uninteresting; but at best it is no more than respectable Kappelmeister-music. It afforded the strings an admirable opportunity for the display of their best qualities in respect to volume of tone and clearness of technique, and was admirably played, making a pleasing if not an impressive effect. The whole ended with a brilliant interpretation and performance of Weber's "Oberon" overture. Nothing more finished and more perfect could be desired than was the rendering of the work from beginning to end. At the sudden fortissimo before the break into the allegro, the zealous vigor of the drum player was for once manifested with the best results. The soloist was Mr. Anton Hekking, who played a violoncello concerto by Haydn, which was heard for the first time in Boston. It was worth the hearing as a novelty, a Haydn concerto of any description being seldom performed. Otherwise it would have been well to have left it in the obscurity from which it was taken. The opening movement has but few points of interest, and it was in nowise improved by the dreary, caterwauling and interminable cadenza provided for it by Carl Reinecke; a cadenza almost criminally out of keeping with the work into which it was so tastelessly obtruded, to say nothing of the fact that it was as long, if not longer, than the whole solo portion of the movement. The adagio has a lovely melody in the composer's most characteristic vein; the finale is a quaintly, old-fashioned rondo, pretty in its themes, graceful in effect, and naive in its simplicity. Mr. Hekking's performance, taken altogether, was not up to his best standard. His intonation was frequently painful in its inaccuracy, and he played in a heavy and labored style, quite out of sympathy with the music he was interpreting, which required lighter and more graceful treatment than he accorded it. He was at his best in the slow movement, which was given with exquisite delicacy and purity of taste. But on the whole the performance was not worthy of him. Nevertheless, he was rapturously applauded and twice recalled. At the next concert will be given Weber's "Euryanthe" Overture, Liszt's "Hungarian Rhapsody," No. 2, and Berlioz's "Symphonie Fantastique." There will be no soloist.

Boston Journal.

MONDAY MORNING, NOV. 24, 1890.

The Symphony Concert.

There were two novelties at the Symphony concert Saturday evening—Haydn's concerto in D for 'cello, performed by Mr. Hekking, and a symphonic poem, "Vltava," by Smetana. They were interesting as such, the latter, however, proving pleasing and melodious. The finest thing of the evening was the reading of Beethoven's symphony No. 1 in C major, and the closing number, the familiar "Oberon" overture, was a rendition characteristic of the orchestra. The symphony was given first, and properly so, and, all in all, the programme was well arranged and proportionately agreeable. Mr. Hekking was the soloist, and, while he is a competent artist, and the work which he gave had never been heard in Boston, it served more as an illustration of his ability to conquer technical difficulties than a performance of artistic merit. This was especially the case in the cadenza which was not written by Haydn, and was entirely out of place and out of harmony with the rest of the work. It was long and dull, and it is hard to see why such exhibitions of pyrotechnics should be countenanced or encouraged in an instrumental performer any more than in the selections which are usually considered appropriate by a vocalist in the concerts with this orchestra. Something of a higher order than is given on the ordinary concert platform has been chosen, in nearly every case, by the vocal artists engaged in this course. It ought to be so in instrumental selections. There is to be no soloist at the next concert.

The attraction at Music Hall last evening was Miss Lillian Russell. There were other performers, but the audience appeared interested only in the fair prima donna, who looked and acted charmingly. Her singing was more appropriate to the operatic than the concert stage; in fact, she substituted a number from the "Grand Duchess" for the piece announced on the programme, and could not refrain from acting as well as singing her numbers. It pleased the audience, but it can hardly be commended in a Sunday evening concert. She was encored every time she sang, and there was present one of the largest audiences of the season.

At the Kneisel concert this evening the quartette is to be assisted by Carl Faelten, and a choice programme is assured.

Boston Daily Globe.

MONDAY, NOV. 24, 1890.

Fair Lillian at Music Hall.

The sixth in the series of Music Hall "Sunday populars" had for chief attraction Miss Lillian Russell. Her appearance was the signal for loud applause and the fair songstress was forced to bow her acknowledgments many times before the storm of hand-clapping subsided.

"Know'st thou the land," from "Mignon," was her first number. This she sang with all her old-time spirit and expression. An encore was of course demanded.

Miss Russell fairly captivated the audience and made many hearts throb by her exquisite interpretation of the natty song: "Oh! We Hapless Prima Donna," from "Poor Jonathan." The audience could not get half enough of her singing, and although she was in an extremely happy and obliging mood she was fairly tired out before they would allow her to withdraw.

But Miss Russell was not the only one who contributed pleasing numbers to the evening's entertainment. Mr. Knöll and Miss Marie McNeil, two popular cornetists, were welcomed again, and their solos and duets received cordial appreciation. Miss Edith Christie's violin playing proved very enjoyable, and the several selections by the orchestra were deserving of praise.

BOSTON HERALD.

MONDAY, NOVEMBER 24, 1890.

Lillian Russell's Concert a Success at Music Hall.

The concert announced at Music Hall last evening, with Lillian Russell as the star attraction, was a great success, and this gifted vocalist has never been heard to better advantage than on this occasion. She was in grand voice, and her charming stage presence added not a little to the enjoyment of her audience. She was heard in the brilliant waltz song from "Poor Jonathan," as well as the "Say to Him" from the "Grand Duchess," a ballad "Answer," by Robyne, and an Offenbach chanson.

It is difficult to recall a more satisfying concert singer of the day than Miss Russell, as she unites in her varied gifts a bright, true, fresh voice, skilfully trained in an admirable method, and her rare musical instincts show at all times in her artistic phrasing and delivery of anything she sings. She delighted the immense audience in attendance, and was given no cause for doubt as to the impression gained by her hearers of her abilities.

Miss Russell was supported by an orchestra under the direction of William Reitzel, and the programme was made interesting, aside from her numbers, by the excellent playing of its members in some well chosen selections, as well as by the violin solos contributed by Miss Edith Christie and the cornet solos and duets played by A. H. Knoll and Miss Marie McNeil. Next Sunday's concert will be by the Strauss orchestra, and two weeks from last evening the Campanini-Del Puente concert company appear.

Boston Post

MONDAY MORNING, NOV. 24, 1890.

SIXTH SYMPHONY CONCERT.

The programme of the sixth Symphony concert given at Music Hall Saturday evening was as follows:

Symphony No. 1, in C major.....Beethoven
Concerto for violoncello in D.....Haydn
(First time in Boston.)
Mr. Anton Hekking.
Symphonic Poem—"Vltava".....Smetana
(First time in Boston.)
Overture—"Oberon".....Weber

Certain writers upon music have been vexed by the simplicity of Beethoven's first symphony and have rejected it as unworthy of Beethoven and a concert audience; although they have spoken of "innovations," as the character of the Introduction, the Minuet, and the use of clarinets throughout the symphony. As far as the clarinets are concerned, Mozart had employed them in all the movements of the E flat major symphony of 1788, and had introduced them in two of the three movements of the symphony written for the "Concert spirituel" of Paris in 1778. And nearly thirty years before this latter date Rameau had used them in a "pastorale héroïque" composed in honor of the birth of the Duke of Bourgogne, where, by the way, cannon in the score appear to be fired upon the first beat of the measure.

So, too, directors of orchestras have not been contented with the symphony as it is written, and they have tried by forced readings to modernize it; for projects for extracting sunbeams out of cucumbers are not confined to the grand academy of Lagado. And yet the symphony will always remain a charming work with trivial passages, not to be compared as a whole with the three great symphonies of Mozart or the latter symphonies of Haydn. It is a pleasure to state that Mr. Nikisch led it in a straightforward, honest manner, without caprice or affectation.

Friedrich Smetana wrote operas with texts in the Bohemian language for the National Theatre of Prague; symphonic poems, overtures and other orchestral pieces such as a "Solemn March" for the 300th anniversary of the birth of Shakspere; chamber music of which the string quartette in E minor is a favorable example, and music for the pianoforte. The extract from the Symphonic Poem, "My Fatherland," which was played Saturday evening, is called "Vltava" (the Moldau). Each section of the Symphonic Poem has a "dedication" written by the composer. The one prefixed to "Vltava" describes the rise and course of a river. It flows through forests filled with hunters, and, passing through meadows, encounters weddings and "sylvan and water nymphs who disport themselves by moonshine *on* its glistening waters, in which are mirrored towers and castles as witnesses of the departed glory of chivalry and martial fame." The stream "rolls majestically to Prague, and disappears in the distance from the composer's vision." Smetana's purpose, then, was to happily combine topography and music, to present the hearer with a "Musical Treatise Upon Bohemian Irrigation." To do this, and at the same time introduce at proper intervals hunters and sylvan nymphs, would have irked a genius. Smetana was only a man of talent who wrote respectable music and taught Dvorak. The Symphonic Poem opens in a charming manner, and the themes which are brought in seem to be Bohemian folk songs; but as the musical river rolls on it becomes turbid. Still, the "poem" is a pleasant work if not a great one, and it was a welcome relief to the concerto which preceded it.

For the violoncello concerto of Haydn is as a whole a composition of remarkable dulness, and this dulness is aggravated by the dreary, long-winded, unmusical cadenza written by Carl Reinecke. When Haydn was in the service of Prince Esterhazy, he met such 'cello players as Weigl, Marteau, and the celebrated Kraft. It is supposed that the concerto played by Mr. Hekking was composed for Kraft—yet it is hard to see how even the latter player could have made the concerto endurable. With the exception of the middle movement and a few passages in the finale, it has but little of the peculiar charm of Haydn. Mr. Hekking's performance was a disappointment and unworthy of his abilities. His intonation was often distressingly false, his tone, except in the second movement, was hard and dry, and he played as though he had set out to accomplish an uncongenial task. He was loudly applauded.

The "Oberon" overture is evidently a favorite with Mr. Nikisch, and as played by the orchestra under his direction it is a never failing delight. Throughout the evening, although the programme itself was uninteresting, the playing of the orchestra was excellent. There were, it is true, occasional exhibitions of undue muscular exertion on the part of the kettledrum man, who has not by his playing given any adequate reason for his importation. Nor can the first clarinet be praised for his phrasing of the solo in the overture.

The programme for next Saturday is made up of Weber's "Euryanthe" overture: Liszt's "Hungarian Rhapsody No. 2"; and the "Symphonie Fantastique," by Hector Berlioz."

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The second of the series of concerts given this season by the Kneisel Quartette takes place this evening at Union Hall at 8 o'clock. Mr. Carl Faelten will be the pianist.

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The last quartets of Beethoven were written in 1825, less than two years before his death, when, as has been so reverently said, "A mighty seriousness overpowers him. The desolate honors that surround him endow him, with the power to understand more clearly the higher tasks of the mind in which his art had a living part." Comparing the four quartets, and explaining that through Beethoven's "inexhaustable fancy" the number of movements is increased, Nohl says, "these movements are in fact only transitions to and connecting links between two colossal movements. They increase the usual number, although frequently nothing more than short sentences, and at times only a few measures." Again we find in Nohl this reference to the C sharp minor quartet; " 'with a look beaming with light, dripping with sorrow and joy' young Dr. Rollett saw him in beautiful Baden, and indeed this work, which he himself called 'greatest' of his quartets, discloses to us in a manner different from the Ninth Symphony, the meaning of his own life, where he himself, as Richard Wagner has said, displayed to us a wild melody of pleasure and pain."

Nottebohm, a connoisseur in Bach and Beethoven literature, whose best remembered work is connected with the Beethoven sketch-books, in illustrating Beethoven's method and his enormous patience, says: "of the care and almost fastidious trouble which he took with the closing bars of a piece, we have a most extraordinary instance in the quartet in C sharp minor, op. 131; the last four bars of the variation movement were attempted in ever so many ways." and of these Nottebohm cites more than a dozen. "The Quartet in C sharp minor (No. 4 of the so-called "Posthumous") commences with a grave fugue in slow time (*Adagio ma non troppo*). When this is fully worked out we have an episode, in another key, with the theme given by "diminution." Further on, (not to refer to other details), the theme appears, in the lower voice, by "augmentation." The next movement (*Allegro molto vivace*) is chiefly made out of a melodious theme built upon a tonic pedal. The theme is followed by a brief *Allegro moderato* which leads to an *andante, ma non troppo*. This movement, the longest in the quartet, is an air with variations, developed in the *recherché*, ingenious, and elaborate style, of which several remarkable examples are to be found in Beethoven's later compositions. Now succeeds a kind of scherzo (*presto*) having a piquant and animated theme. The finale (*allegro*) which is preceded by a brief and mysterious *adagio*, is constructed upon a vigorous and characteristic subject.

(*Second performance at Kneisel Concerts.*)

The following rests on the authority of Carl Holz, whose reminiscences of Beethoven were made the subject of articles by Ludwig Nohl and others, a few years since. (Holtz, it should be added, was a young government employee in the Austrian capital, who endeared himself to Beethoven in the last year of his life by his personal attention and devotion, and by his skill as a violin player, and member of the Schuppanzigh party in which he was one of the exponents of the last quartets): Schubert was very desirous of hearing Beethoven's C sharp minor quartet (op. 131), which was composed a year before Beethoven's death. The three amateur members of the quartet party, Holz, Carl Gross, and Baron König, were willing to play it to him, but the fourth, Doleschalek, a professional musician, objected. When at length it was played, Schubert was thrown into such a state of enthusiasm and excitement that they were quite frightened about him. The C sharp minor quartet was the last music that he heard!

The G minor quartet, as well as its companion, the Piano Quartet in A, (op. 26), was written in 1863, the year after its composer's removal to Vienna. Dr. Deiter's biographical sketch of Brahms, contains some remarks upon the Quartet in G minor which will be read with interest. The author observes: "The first in G minor (op. 25) shows once more, in the first movement, what might be termed a redundance of melodic contents and a wonderful skill in thematic development, but the climax of melodic charm is reached in the Intermezzo and Trio. We frequently hear Brahms, with whom thought and fancy ever worked together in active unison, accused of being obscure; Such an accusation can only come from those who are ignorant of such works as this Quartet, above all of its middle movements. Who would not be captivated by the genial Rondo alla Zingarese, with its gay and daring three-bar rhythm? No commonplace mind would have invented that. Here we recognize the master, who, having drawn from the very fountain-head of national melody, gives it back to the world in all its original purity. In this, and the following works, the variation no longer serves as a slow movement but is exchanged for an *adagio* formed on a melody in the style of a Lied." (*First performance at Kneisel Concerts.*)

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MONDAY MORNING, NOV. 24, 1890.

The Symphony Concert.

There were two novelties at the Symphony concert Saturday evening—Haydn's concerto in D for 'cello, performed by Mr. Hekking, and a symphonic poem, "Vltava," by Smetana. They were interesting as such, the latter, however, proving pleasing and melodious. The finest thing of the evening was the reading of Beethoven's symphony No. 1 in C major, and the closing number, the familiar "Oberon" overture, was a rendition characteristic of the orchestra. The symphony was given first, and properly so, and, all in all, the programme was well arranged and proportionately agreeable. Mr. Hekking was the soloist, and, while he is a competent artist, and the work which he gave had never been heard in Boston, it served more as an illustration of his ability to conquer technical difficulties than a performance of artistic merit. This was especially the case in the cadenza which was not written by Haydn, and was entirely out of place and out of harmony with the rest of the work. It was long and dull, and it is hard to see why such exhibitions of pyrotechnics should be countenanced or encouraged in an instrumental performer any more than in the selections which are usually considered appropriate by a vocalist in the concerts with this orchestra. Something of a higher order than is given on the ordinary concert platform has been chosen, in nearly every case, by the vocal artists engaged in this course. It ought to be so in instrumental selections. There is to be no soloist at the next concert.

The attraction at Music Hall last evening was Miss Lillian Russell. There were other performers, but the audience appeared interested only in the fair prima donna, who looked and acted charmingly. Her singing was more appropriate to the operatic than the concert stage; in fact, she substituted a number from the "Grand Duchess" for the piece announced on the programme, and could not refrain from acting as well as singing her numbers. It pleased the audience, but it can hardly be commended on a Sunday evening concert. She was encored every time she sang, and there was present one of the largest audiences of the season.

At the Kneisel concert this evening the quartette is to be assisted by Carl Faelten, and a choice programme is assured.

Boston Daily Globe.

MONDAY, NOV. 24, 1890.

Fair Lillian at Music Hall.

The sixth in the series of Music Hall "Sunday populars" had for chief attraction Miss Lillian Russell. Her appearance was the signal for loud applause and the fair songstress was forced to bow her acknowledgments many times before the storm of hand-clapping subsided.

"Know'st thou the land," from "Mignon," was her first number. This she sang with all her old-time spirit and expression. An encore was of course demanded.

Miss Russell fairly captivated the audience and made many hearts throb by her exquisite interpretation of the natty song: "Oh! We Hapless Prima Donna," from "Poor Jonathan." The audience could not get half enough of her singing, and although she was in an extremely happy and obliging mood she was fairly tired out before they would allow her to withdraw.

But Miss Russell was not the only one who contributed pleasing numbers to the evening's entertainment. Mr. Knöll and Miss Marie McNeil, two popular cornetists, were welcomed again, and their solos and duets received cordial appreciation. Miss Edith Christie's violin playing proved very enjoyable, and the several selections by the orchestra were deserving of praise.

BOSTON HERALD.

MONDAY, NOVEMBER 24, 1890.

Lillian Russell's Concert a Success at Music Hall.

The concert announced at Music Hall last evening, with Lillian Russell as the star attraction, was a great success, and this gifted vocalist has never been heard to better advantage than on this occasion. She was in grand voice, and her charming stage presence added not a little to the enjoyment of her audience. She was heard in the brilliant waltz song from "Poor Jonathan," as well as the "Say to Him" from the "Grand Duchess," a ballad "Answer," by Robyne, and an Offenbach chanson.

It is difficult to recall a more satisfying concert singer of the day than Miss Russell, as she unites in her varied gifts a bright, true, fresh voice, skillfully trained in an admirable method, and her rare musical instincts show at all times in her artistic phrasing and delivery of anything she sings. She delighted the immense audience in attendance, and was given no cause for doubt as to the impression gained by her hearers of her abilities.

Miss Russell was supported by an orchestra under the direction of William Reitzel, and the programme was made interesting, aside from her numbers, by the excellent playing of its members in some well chosen selections, as well as by the violin solos contributed by Miss Edith Christie and the cornet solos and duets played by A. H. Knoll and Miss Marie McNeil. Next Sunday's concert will be by the Strauss orchestra, and two weeks from last evening the Campanini Del Puente concert company appear.

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THE [illegible]DICATOR.
CHICAGO, NOVEMBER 22, 1890.

The Boston Symphony Orchestra.

The Boston Symphony Orchestra has had most remarkable success in the extensive series of concerts which is being given in Boston. It gives this season twenty-four concerts and twenty-four public rehearsals in the Boston Music Hall. Every seat for both series was sold nearly three weeks before the first concert was given, which was on Oct. 11. It is said the proceeds of the seat sale for these two series was over $125,000. Under the skillful direction of its conductor, Mr. Arthur Nikisch, it has attained a height of efficiency it never before reached.

Among the important works selected by him for this season's concerts are: Beethoven, Symphonies Nos. 1, 3, 7, 8, 9; "Dervish Chorus" and "Priests' March" from "The Ruins of Athens." Schumann Symphonies D minor and C major; "Manfred" music. Schubert, Symphonies, C major, and "Unfinished." Mendelssohn, Scotch Symphony; music to "Midsummer Night's Dream"; overture, "Ruy Blas." Brahms, Symphonies, D major and E minor; Academic Overture; "Hungarian Dances." Raff, Symphony, "Im Walde." Berlioz, Symphony, "Fantastique"; overture, "Benvenuto Cellini." Volkmann, Symphony, D minor; overture, "Richard III." Mozart, "Jupiter" Symphony. Haydn, Symphonies, D major and E flat major. Dvorak, Symphony, D minor; Scherzo capriccioso, D major. Liszt, "Dante" (with chorus), "Tasso"; "Mephisto Waltz"; "Rakockzy March." Wagner, "Gotterdammerung," "Siegfried's Rhine Journey," "Morning Dawn"; Terzett, "The Rhine Daughters"; "Funeral March"; "Vorspiel and Good Friday Spell," "Parsifal"; Siegfried Idyll, "Faust Overture," "Kaiser Marsch," Paris version of "Tannhauser." Tschaikowsky, two movements of fourth symphony, F

Mrs. W. C. Wyman received great praise in New York, where she sang with the Boston Symphony Orchestra.

The event of the week musically was the opening of the Boston Symphony Orchestra's season. The programme included Beethoven's "Eroica" symphony, Von Weber's "Oberon" overture and Wagner's "Faust" overture.

Mlle. Clementina De Vere was the soloist and acquitted herself in a manner that charmed the large audience. Comment on the performance of this orchestra would be mere repetition, they having been heard here so often, and it is needless to say the opening was a great success.

Boston Daily Globe.

TUESDAY, NOV. 25, 1890.

KNEISEL QUARTET.

Another Delightful Entertainment by Accomplished Musicians.

The second concert by the Kneisel quartet was given at Union Hall last evening to a larger audience if possible than the opening concert Oct. 20. In addition to the quartet Mr. Carl Faelton, pianist, assisted. The programme consisted of Beethoven's quartet in C sharp minor, Schubert's fantasia for piano and violin in C minor, and Brahm's piano quartet in G minor. In the Beethoven quartet, and especially the andante movement, the quartet did its best work. Schubert's fantasia for violin and piano was played by Messrs. Kneisel and Faelton, and it is doubtful if it has ever been heard to better advantage in this city. Were it not for an occasional lapse from tone on Mr. Kneisel's part he would have been equal in brilliancy of playing to Mr. Faelton. As it was they both richly deserved the repeated recalls given them. In the Brahm quartet the same high standard was attained, and in the rondo and finale the artists played in perfect style. The third concert is set for Dec. 29, and an equally fine programme is promised.

Boston Courier.

SUNDAY MORNING, NOVEMBER 23, 1890.

THE SYMPHONY.

Beethoven's first symphony was the opening number of the programme of the sixth symphony concert. Most musical people who are interested in musical literature of an analytical nature, are probably familiar with Teetgen's analyses of Beethoven's symphonies. For those who have not seen that little volume of keenly critical, imaginative, and, at times, gushing essays, the following thoughts concerning Beethoven's first attempt in the direction that led him to immortality are selected from the first.

"Opus 21. So, when Beethoven came of age, musically speaking, he wrote his first symphony. Ah! who can realize the feelings of a Beethoven, sitting down to write his first symphony. What flush of hope, what throbs of pleasure, what struggling consciousness, what waking sense of giant powers! I like to picture imaginary scenes where he sat down to the intoxicating enterprise. Was it in the country, of an early morning all dripping in the sunshine like the orange bowers here, or was it (probably it was, for reality is painfully prosaic) in some back attic—such as where Shakespeare perhaps wrote his symphonies? What sublime young Beethoven! There he sits for a moment, previous to penning the first chord, with his hands pressed on those concentrated brows of the lion-like head. Look at him well—the fullest incarnation of music—Ludwig von Beethoven, one of the most intensely interesting of the race of men."

But Mr. Teetgen is discriminating as well as enthusiastic. After referring to the true Beethoven spirit of the allegro, he speaks of the second theme as being incongruous, and says, "Why all at once this pastoral strain in the midst of a warlike defiance? Such unconsciousness is an error. A genius must be an artist as well, and a man has no right to fling the first idea that occurs to him into a work. Undoubtedly Beethoven sinned in this respect, and not seldom. It is notorious that he tacked on and foisted in pieces which had nothing to do with the work as a whole." There is something for the blind worshipper to cogitate over!

Mr. Teetgen does not like the plan that Beethoven follows, of making the second part of the first symphonic or sonata movement an elaboration or working out of the first part, and claims that Beethoven in this respect is not original but imitative. He says: "We are for making your first part long enough, and repeating it, if you will; but for giving us mostly new ideas, yet in character, in the second. We deny the dogma, that what you have got to do is to give one good idea thoroughly worked out. Wagner has carried this to a wearisome excess. We want no opera or symphony constructed out of four notes, or forty. We want not an idea, but ideas." Nevertheless, he admits that the progressions and culminations of the second part are "Beethovenially" grand. The andante seems to Mr. Teetgen in no way superior to Haydn and becomes to him veritably *langweilig*. The rondo, too, is comparatively mere trifling, but the minuet is splendid. This movement and the first only partake of the immortal.

There is certainly much food for reflection in these words. Why should the second part of the first movement of a symphony always be devoted to the seemingly inevitable working out, to a prolonged harping, in immitation and other contrapuntal devices, on fragments of the first part.

And why should the introduction of new ideas, yet in character, be tabooed, provided a return to the first idea be made at the close of the movement. Yet, this form largely obtains in modern works, frequently covering a poverty of invention, which weakness, however, cannot be laid at Beethoven's door. But Teetgen is too sweeping in his remarks concerning the andante and the rondo. The lion's paw is easily discernible in both movements, although it is laid upon them playfully rather than savagely; the atmosphere, so to say, about them is truly Beethovenish.

The whole symphony was played in a manner that corresponded admirably with the fresh, buoyant, melodious character of the music.

Mr. Nikisch took scarcely any liberties with the tempi; yet the care he evinced regarding the details showed the interest he felt in the work.

Mr. Hekking was the soloist, producing for a first hearing in Boston, a 'cello concerto in D by Haydn. The first movement is rather dull, and appears to have no reason for existence, except for the opportunity its innumerable scale figures affords the performer to display his skill in that direction. What feeble life it possesses was in this instance almost utterly quenched by the tremendously long and difficult cadenza by Reinecke, the few closing measures that followed it, seeming like the last gasps of an exhausted old man. The adagio, however, is a gem of pure and beautiful melody, and the slight and expressive cadenza was in charming keeping with its spirit. The rondo again, is short and insignificant. Mr. Hekking gave the work a highly finished interpretation, his rendering of the adagio being especially beautiful; while the breadth of his playing in the first cadenza, and his exquisite delicacy of touch in the secoud, revealed the quality of his virtuosity in a delightful manner.

"Vltava" (the Moldrn), a symphonic poem, by Smetana, was another novelty on the programme. Frederick Smetana was a Bohemian, who died in 1884 at the age of sixty. He was for a time a pupil of Liszt, under whose tuition he became a fine pianist; and it was probably due to Liszt's influence that he became a disciple of the school devoted to programme-music. But if the work presented last evening was a fair specimen of has writings, he evidently did not sacrifice his individuality in attempts to imitate the eccentricities of his master. "Vltava" is the second part of a symphonic poem bearing the general title of "My Fatherland." In it are to be found no extraordinary or unheard of progressions and orchestral combinations, nor any apparent straining for effect. The music is smooth and flowing for the most part, growing stronger and agitated only at the climax. The intention of the work is to suggest in tone the course of the river, from the time the trickling stream, starting from two springs in the forest, becomes a lively brook, then a river which grows broader and stronger, tearing its way through rapids and over rocky clefts, until, having as it were, asserted its right to live, it spreads out with the serenity and confidence that follow the successful outcome of a noble struggle. Two themes typify the river's source, one bright and florid, given out by the flutes, the other appearing as a charming singing melody, in the strings. This last theme predominates throughout, being interrupted occasionally by the horns of hunters, some pretty wedding music, and a wierd episode in the wind, which preludes some fascinating "water music." Then what may be called the "cataract climax" is approached, which is richly harmonized and orchestrated, and the principal theme is again uppermost, broadening out into a genial coda in the major. The work is a very pretty example of what may be accomplished in the line of tone description without bringing into use the innumerable inventions of the latest writers of programme music. The impression it left last evening was decidedly an agreeable one. Mr. Nikisch's conception was happily in accord with the idea presented by the composer, and the result was a performance full of charm and picturesqueness. The closing number was the overture to "Oberm."

T. P. CURRIER.

THE BOSTON TIMES

BOSTON, SUNDAY, NOV. 23, 1890.

An Excellent Symphony Concert at Music Hall.

At the sixth Symphony concert last evening the composers and their works were: Beethoven, symphony No. 1, in C major; Haydn, concerto for violoncello, in D, (first time in Boston); Smetana, symphonic poem, "Vltava," (first time in Boston); Weber, overture, "Oberon."

A better symphony concert, or a more appropriately arranged programme, one seldom hears. The novelties were excellent. Smetana's "symphonic poem," with its highly imaginative themes and charming episodes, the refined masters shown in the orchestration, and general perspicuity with which the subject of the poem is reproduced, could but have delighted all who heard it.

The soloist for the concerto was Mr. Anton Hekking and he played the work in a wonderfully able manner, especially the Reinecke candenza to the first movement of the work. The candenza itself, however, is one of the most prolix, and unless a first hearing is deceptive, one of the most uninteresting effusions that ever a musical composer wrote, and the fact that its difficulties are simply herculean would seem the only reason for its having been written. The andante to the concerto is a charming movement, and the whole work, excepting the candenzes, may be described as delightfully Haydnesque.

Mr. Hekking's triumphant success was acknowledged by the audience in the heartiest manner, and the concert as a whole seemed to win the most appreciative recognition of the season thus far.

THE SYMPHONY ORCHESTRA IN NEW YORK.

The dominant impression conveyed by the Boston Symphony orchestra at the concert last Wednesday evening was that of superior intellectuality, says the New York Home Journal. This made itself felt through the exquisite polish and refinement of technique which have come to be regarded as distinguishing characteristics of the orchestra. To what is due this impression remains an open question. It may be that the atmosphere of finer appreciation in Boston has stimulated Mr. Nikisch to a higher grasp of the meaning of certain compositions, or it may be due to the *personnel* of the orchestra. One may note in comparing the average expression of the members—the composite expression, so to speak—with that of the members of the Thomas and Seidl orchestras, that while there are remarkable musicians in all, men of culture outside their profession, the average appearance of intellect is more noticeable in the Boston orchestra. Boston does not equal New York in the amount of music performed, but the standard is purer, and the audiences, if colder, are nevertheless a trifle more discriminating. This naturally has effect upon the ambition of any musical society.

Mrs. Arthur Nikisch made her American debut at the concert by the Boston Symphony orchestra in Providence Wednesday evening and won instant success.

Boston Journal.

TUESDAY MORNING, NOV. 25, 1890.

The Kneisel Quartette.

The Kneisel Quartette were assisted by Mr. Carl Faelten, pianist, in the second concert of their series, given in Union Hall last evening. The following fine programme was played: Quartette in C sharp minor, op. 131, Beethoven; Fantasie for piano and violin in C minor, Schubert; Quartette in G minor, op. 25, for piano, violin, viola and 'cello, Brahms. It was a most enjoyable concert and the audience showed a hearty appreciation of the excellent work done. The Schubert fantasie was rendered in a thoroughly artistic manner by Mr. Faelten and Mr. Kneisel. The Beethoven quartette has been heard before at the Kneisel concerts, but it was their first performance of Brahms's G minor quartette. It received the warm approval of the audience, the rondo being particularly captivating. Mr. Faelten's playing was wonderfully clear and brilliant, and added much to the enjoyment of the programme.

Sixth Symphony Concert. Anton Hekking, Soloist.

The sixth Symphony programme was: Beethoven, Symphony No. 1, in C major; Haydn, Concerto for Violoncello, in D—Allegro, Adagio, Rondo (first time in Boston); Smetana, Symphonic Poem, "Vltava" (first time in Boston); Weber, Overture, "Oberon." Mr. Anton Hekking was the soloist. The symphony received a careful reading; Mr. Nikisch gave its detail, simple as it is, his best attention, and the result was a more interesting performance of the least interesting symphony of the immortal nine than we ever heard. The Scherzo of this work is epoch making, one of the first glimpses of Beethoven the originator and the innovator. The delicious overture to "Oberon" was beautifully played, the horn and all the wind players acquitting themselves faultlessly, while the regal manner in which the strings gave their inspiriting theme was something to remember. Smetana does not often appear upon Boston Symphony programmes; an opera overture of his was heard under Mr. Gericke, but until Saturday evening none of his strictly orchestral music, of which he wrote considerable. Smetana was a Bohemian gray-beard when he died a few years since, and his music was almost wholly due to national causes. "Vltava" is one of six pieces constituting a symphonic cyclus entitled "My Fatherland." The composer, in a dedication to the work, tells us that "Vltava" is a river of Bohemia that gathers courage and size as it flows along, ultimately joining forces with a bigger one. In his musical poem on the subject the composer pictures varied scenes along the river bank, the hunt, a wedding, etc., giving to each division characteristic instrumental color. A charming water motive opens the work; the separate sections as they pass in review are pretty, ingenius, and at the close, really brilliant with high colors. The performance was admirable.

Mr. Hekking brought out of the dusty depths a concerto by Haydn. Two or three violoncello concertos of the genial old kappelmaster exist, though mostly in a crude state. The work under notice had been subjected to revision, new parts for oboe and horns having been added to the original accompaniment. The work shows us some of the characteristic touches of Haydn, particularly in the Rondo; the slow movement, too, is undeniably his. Less like the old master is the first movement, which is full of awkward writing, and is almost uninteresting. To add to the surprise this peculiar movement awakened, Mr. Hekking added a cadenza by Carl Reinecke. The cadenza is of interminable length and is destitute of interest; we incline to the opinion that it is the result of a trial exercise of the three sons of said Reinecke; if by the conductor of the Gewandhaus concerts he ought not to have owned it, for it is not only tiresome, but full of unrelated matter. Mr. Hekking was not heard at his best, his intonation was not always accurate. In the slow movement he played expressionly. The programme for the next concert is: Overture, "Euryanthe," Weber; Rhapsody, No. 2 Liszt; "Symphonie Fantastique," Berlioz.

MUSIC HALL CONCERTS.

Lillian Russell Delights an Enthusiastic Audience.

The concert announced at Music Hall last evening, with Lillian Russell as the star attraction, was a great success, and this gifted vocalist has never been heard to better advantage than on this occasion. She was in grand voice, and her charming stage presence added not a little to the enjoyment of her audience. She was heard in the brilliant waltz song from "Poor Jonathan," as well as the "Say to Him" from the "Grand Duchess," a ballad, "Answer," by Robyne, and an Offenbach chanson.

Miss Russell was supported by an orchestra under the direction of William Reitzel, and the programme was made interesting, aside from her numbers, by the excellent playing of its members in some well-chosen selections, as well as by the violin solos contributed by Miss Edith Christie and the cornet solos and duets played by A. H. Knoll and Miss Marie McNeil. Next Sunday's concert will be by the Strauss orchestra, and two weeks from last evening the Campanini-Del Puente concert company appear.

The Kneisel Quartet programme is: Quartet in C sharp, minor, Beethoven; Fantasie for piano and violin in C, Schubert; piano quartet in G minor, op. 25, Brahms. Pianist, Mr. Carl Faelten.

At the third Boston Symphony Concert in Sanders Theatre, Cambridge, Thursday evening, Dec. 4, the soloist will be Mr. Arthur Nikisch, and the programme will include Mendelssohn's overture, "Calm Sea and Prosperous Voyage"; Rubinstein's song, "The Dream King and His Love"; Tschaikowsky's andantino and scherzo from symphony No. 4, in F minor; songs with piano, and Schumann's symphony in B flat, No. 1.

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THE INDICATOR.
CHICAGO, NOVEMBER 22, 1890.

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The Boston Symphony Orchestra has had most remarkable success in the extensive series of concerts which is being given in Boston. It gives this season twenty-four concerts and twenty-four public rehearsals in the Boston Music Hall. Every seat for both series was sold nearly three weeks before the first concert was given, which was on Oct. 11. It is said the proceeds of the seat sale for these two series was over $125,000. Under the skillful direction of its conductor, Mr. Arthur Nikisch, it has attained a height of efficiency it never before reached.

Among the important works selected by him for this season's concerts are: Beethoven, Symphonies Nos. 1, 3, 7, 8, 9; "Dervish Chorus" and "Priests' March" from "The Ruins of Athens." Schumann Symphonies D minor and C major; "Manfred" music. Schubert, Symphonies, C major, and "Unfinished." Mendelssohn, Scotch Symphony; music to "Midsummer Night's Dream"; overture, "Ruy Blas." Brahms, Symphonies, D major and E minor; Academic Overture; "Hungarian Dances." Raff, Symphony, "Im Walde." Berlioz, Symphony, "Fantastique"; overture, "Benvenuto Cellini." Volkmann, Symphony, D minor; overture, "Richard III." Mozart, "Jupiter" Symphony. Haydn, Symphonies, D major and E flat major. Dvorak, Symphony, D minor; Scherzo capriccioso, D major. Liszt, "Dante" (with chorus), "Tasso"; "Mephisto Waltz"; "Rakockzy March." Wagner, "Gotterdammerung," "Siegfried's Rhine Journey," "Morning Dawn"; Terzett, "The Rhine Daughters"; "Funeral March"; "Vorspiel and Good Friday Spell," "Parsifal"; Siegfried Idyll, "Faust Overture," "Kaiser Marsch," Paris version of "Tannhauser." Tschaikowsky, two movements of fourth symphony, F

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The event of the week musically was the opening of the Boston Symphony Orchestra's season. The programme included Beethoven's "Eroica" symphony, Von Weber's "Oberon" overture and Wagner's "Faust" overture.

Mlle. Clementina De Vere was the soloist and acquitted herself in a manner that charmed the large audience. Comment on the performance of this orchestra would be mere repetition, they having been heard here so often, and it is needless to say the opening was a great success.

Boston Daily Globe.

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KNEISEL QUARTET.

Another Delightful Entertainment by Accomplished Musicians.

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Boston Courier.

SUNDAY MORNING, NOVEMBER 23, 1890.

THE SYMPHONY.

Beethoven's first symphony was the opening number of the programme of the sixth symphony concert. Most musical people who are interested in musical literature of an analytical nature, are probably familiar with Teetgen's analyses of Beethoven's symphonies. For those who have not seen that little volume of keenly critical, imaginative, and, at times, gushing essays, the following thoughts concerning Beethoven's first attempt in the direction that led him to immortality are selected from the first.

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But Mr. Teetgen is discriminating as well as enthusiastic. After referring to the true Beethoven spirit of the allegro, he speaks of the second theme as being incongruous, and says, "Why all at once this pastoral strain in the midst of a warlike defiance? Such unconsciousness is an error. A genius must be an artist as well, and a man has no right to fling the first idea that occurs to him into a work. Undoubtedly Beethoven sinned in this respect, and not seldom. It is notorious that he tacked on and foisted in pieces which had nothing to do with the work as a whole." There is something for the blind worshipper to cogitate over!

Mr. Teetgen does not like the plan that Beethoven follows, of making the second part of the first symphonic or sonata movement an elaboration or working out of the first part, and claims that Beethoven in this respect is not original but imitative. He says: "We are for making your first part long enough, and repeating it, if you will; but for giving us mostly new ideas, yet in character, in the second. We deny the dogma, that what you have got to do is to give one good idea thoroughly worked out. Wagner has carried this to a wearisome excess. We want no opera or symphony constructed out of four notes, or forty. We want not an idea, but ideas." Nevertheless, he admits that the progressions and culminations of the second part are "Beethovenially" grand. The andante seems to Mr. Teetgen in no way superior to Haydn and becomes to him veritably *langweilig*. The rondo, too, is comparatively mere trifling, but the minuet is splendid. This movement and the first only partake of the immortal.

There is certainly much food for reflection in these words. Why should the second part of the first movement of a symphony always be devoted to the seemingly inevitable working out, to a prolonged harping, in immitation and other contrapuntal devices, on fragments of the first part.

And why should the introduction of new ideas, yet in character, be tabooed, provided a return to the first idea be made at the close of the movement. Yet, this form largely obtains in modern works, frequently covering a poverty of invention, which weakness, however, cannot be laid at Beethoven's door. But Teetgen is too sweeping in his remarks concerning the andante and the rondo. The lion's paw is easily discernible in both movements, although it is laid upon them playfully rather than savagely; the atmosphere, so to say, about them is truly Beethovenish.

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Mr. Nikisch took scarcely any liberties with the tempi; yet the care he evinced regarding the details showed the interest he felt in the work.

Mr. Hekking was the soloist, producing for a first hearing in Boston, a 'cello concerto in D by Haydn. The first movement is rather dull, and appears to have no reason for existence, except for the opportunity its innumerable scale figures affords the performer to display his skill in that direction. What feeble life it possesses was in this instance almost utterly quenched by the tremendously long and difficult cadenza by Reinecke, the few closing measures that followed it, seeming like the last gasps of an exhausted old man. The adagio, however, is a gem of pure and beautiful melody, and the slight and expressive cadenza was in charming keeping with its spirit. The rondo again, is short and insignificant. Mr. Hekking gave the work a highly finished interpretation, his rendering of the adagio being especially beautiful; while the breadth of his playing in the first cadenza, and his exquisite delicacy of touch in the secoud, revealed the quality of his virtuosity in a delightful manner.

"Vltava" (the Moldrn), a symphonic poem, by Smetana, was another novelty on the programme. Frederick Smetana was a Bohemian, who died in 1884 at the age of sixty. He was for a time a pupil of Liszt, under whose tuition he became a fine pianist; and it was probably due to Liszt's influence that he became a disciple of the school devoted to programme-music. But if the work presented last evening was a fair specimen of has writings, he evidently did not sacrifice his individuality in attempts to imitate the eccentricities of his master. "Vltava" is the second part of a symphonic poem bearing the general title of "My Fatherland." In it are to be found no extraordinary or unheard of progressions and orchestral combinations, nor any apparent straining for effect. The music is smooth and flowing for the most part, growing stronger and agitated only at the climax. The intention of the work is to suggest in tone the course of the river, from the time the trickling stream, starting from two springs in the forest, becomes a lively brook, then a river which grows broader and stronger, tearing its way through rapids and over rocky clefts, until, having as it were, asserted its right to live, it spreads out with the serenity and confidence that follow the successful outcome of a noble struggle. Two themes typify the river's source, one bright and florid, given out by the flutes, the other appearing as a charming singing melody, in the strings. This last theme predominates throughout, being interrupted occasionally by the horns of hunters, some pretty wedding music, and a wierd episode in the wind, which preludes some fascinating "water music." Then what may be called the "cataract climax" is approached, which is richly harmonized and orchestrated, and the principal theme is again uppermost, broadening out into a genial coda in the major. The work is a very pretty example of what may be accomplished in the line of tone description without bringing into use the innumerable inventions of the latest writers of programme music. The impression it left last evening was decidedly an agreeable one. Mr. Nikisch's conception was happily in accord with the idea presented by the composer, and the result was a performance full of charm and picturesqueness. The closing number was the overture to "Oberm."

T. P. CURRIER.

THE BOSTON TIMES

BOSTON, SUNDAY, NOV. 23, 1890.

An Excellent Symphony Concert at Music Hall.

At the sixth Symphony concert last evening the composers and their works were: Beethoven, symphony No. 1, in C major; Haydn, concerto for violoncello, in D, (first time in Boston); Smetana, symphonic poem, "Vltava," (first time in Boston); Weber, overture, "Oberon."

A better symphony concert, or a more appropriately arranged programme, one seldom hears. The novelties were excellent. Smetana's "symphonic poem," with its highly imaginative themes and charming episodes, the refined masters shown in the orchestration, and general perspicuity with which the subject of the poem is reproduced, could but have delighted all who heard it.

The soloist for the concerto was Mr. Anton Hekking and he played the work in a wonderfully able manner, especially the Reinecke candenza to the first movement of the work. The candenza itself, however, is one of the most prolix, and unless a first hearing is deceptive, one of the most uninteresting effusions that ever a musical composer wrote, and the fact that its difficulties are simply herculean would seem the only reason for its having been written. The andante to the concerto is a charming movement, and the whole work, excepting the candenzes, may be described as delightfully Haydnesque.

Mr. Hekking's triumphant success was acknowledged by the audience in the heartiest manner, and the concert as a whole seemed to win the most appreciative recognition of the season thus far.

THE SYMPHONY ORCHESTRA IN NEW YORK.

The dominant impression conveyed by the Boston Symphony orchestra at the concert last Wednesday evening was that of superior intellectuality, says the New York Home Journal. This made itself felt through the exquisite polish and refinement of technique which have come to be regarded as distinguishing characteristics of the orchestra. To what is due this impression remains an open question. It may be that the atmosphere of finer appreciation in Boston has stimulated Mr. Nikisch to a higher grasp of the meaning of certain compositions, or it may be due to the *personnel* of the orchestra. One may note in comparing the average expression of the members—the composite expression, so to speak—with that of the members of the Thomas and Seidl orchestras, that while there are remarkable musicians in all, men of culture outside their profession, the average appearance of intellect is more noticeable in the Boston orchestra. Boston does not equal New York in the amount of music performed, but the standard is purer, and the audiences, if colder, are nevertheless a trifle more discriminating. This naturally has effect upon the ambition of any musical society.

Mrs. Arthur Nikisch made her American début at the concert by the Boston Symphony orchestra in Providence Wednesday evening and won instant success.

Boston Journal.

TUESDAY MORNING, NOV. 25, 1890.

The Kneisel Quartette.

The Kneisel Quartette were assisted by Mr. Carl Faelten, pianist, in the second concert of their series, given in Union Hall last evening. The following fine programme was played: Quartette in C sharp minor, op. 131, Beethoven; Fantasie for piano and violin in C minor, Schubert; Quartette in G minor, op. 25, for piano, violin, viola and 'cello, Brahms. It was a most enjoyable concert and the audience showed a hearty appreciation of the excellent work done. The Schubert fantasie was rendered in a thoroughly artistic manner by Mr. Faelten and Mr. Kneisel. The Beethoven quartette has been heard before at the Kneisel concerts, but it was their first performance of Brahms's G minor quartette. It received the warm approval of the audience, the rondo being particularly captivating. Mr. Faelten's playing was wonderfully clear and brilliant, and added much to the enjoyment of the programme.

Boston Daily Traveller

MONDAY, NOVEMBER 24, 1890.

Sixth Symphony Concert. Anton Hekking, Soloist.

The sixth Symphony programme was: Beethoven, Symphony No. 1, in C major; Haydn, Concerto for Violoncello, in D—Allegro, Adagio, Rondo (first time in Boston); Smetana, Symphonic Poem, "Vltava" (first time in Boston); Weber, Overture, "Oberon." Mr. Anton Hekking was the soloist. The symphony received a careful reading; Mr. Nikisch gave its detail, simple as it is, his best attention, and the result was a more interesting performance of the least interesting symphony of the immortal nine than we ever heard. The Scherzo of this work is epoch making, one of the first glimpses of Beethoven the originator and the innovator. The delicious overture to "Oberon" was beautifully played, the horn and all the wind players acquitting themselves faultlessly, while the regal manner in which the strings gave their inspiriting theme was something to remember. Smetana does not often appear upon Boston Symphony programmes; an opera overture of his was heard under Mr. Gericke, but until Saturday evening none of his strictly orchestral music, of which he wrote considerable. Smetana was a Bohemian gray-beard when he died a few years since, and his music was almost wholly due to national causes. "Vltava" is one of six pieces constituting a symphonic cyclus entitled "My Fatherland." The composer, in a dedication to the work, tells us that "Vltava" is a river of Bohem a that gathers courage and size as it flows along, ultimately joining forces with a bigger one. In his musical poem on the subject the composer pictures varied scenes along the river bank, the hunt, a wedding, etc., giving to each division characteristic instrumental color. A charming water motive opens the work; the separate sections as they pass in review are pretty, ingenius, and at the close, really brilliant with high colors. The performance was admirable.

Mr. Hekking brought out of the dusty depths a concerto by Haydn. Two or three violoncello concertos of the genial old kappelmaster exist, though mostly in a crude state. The work under notice had been subjected to revision, new parts for oboe and horns having been added to the original accompaniment. The work shows us some of the characteristic touches of Haydn, particularly in the Rondo; the slow movement, too, is undeniably his. Less like the old master s the first movement, which is full of awkward writing, and is almost uninteresting. To add to the surprise this peculiar movement awakened, Mr. Hekking added a cadenza by Carl Reinecke. The cadenza is of interminable length and is destitute of interest; we incline to the opinion that it is the result of a trial exercise of the three sons of said Reinecke; if by the conductor of the Gewandhaus concerts he ought not to have owned it, for it is not only tiresome, but full of unrelated matter. Mr, Hekking was not heard at his best, his intonation was not always accurate. In the slow movement he played expressionly. The programme for the next concert is: Overture, "Euryanthe," Weber; Rhapsody, No. 2 Liszt; "Symphonie Fantastique," Berlioz.

MUSIC HALL CONCERTS.

Lillian Russell Delights an Enthusiastic Audience.

The concert announced at Music Hall last evening, with Lillian Russell as the star attraction, was a great success, and this gifted vocalist has never been heard to better advantage than on this occasion. She was in grand voice, and her charming stage presence added not a little to the enjoyment of her audience. She was heard in the brilliant waltz song from "Poor Jonathan," as well as the "Say to Him" from the "Grand Duchess," a ballad, "Answer," by Robyne, and an Offenbach chanson.

Miss Russell was supported by an orchestra under the direction of William Reitzel, and the programme was made interesting, aside from her numbers, by the excellent playing of its members in some well-chosen selections, as well as by the violin solos contributed by Miss Edith Christie and the cornet solos and duets played by A. H. Knoll and Miss Marie McNeil. Next Sunday's concert will be by the Strauss orchestra, and two weeks from last evening the Campanini-Del Puente concert company appear.

The Kneisel Quartet programme is: Quartet in C sharp, minor, Beethoven; Fantasie for piano and violin in C, Schubert; piano quartet in G minor, op. 25, Brahms. Pianist, Mr. Carl Faelten.

At the third Boston Symphony Concert in Sanders Theatre, Cambridge, Thursday evening, Dec. 4, the soloist will be Mrs. Arthur Nikisch, and the programme will include Mendelssohn's overture, "Calm Sea and Prosperous Voyage"; Raff's song, "The Dream King and His Love;" Tschaikowsky's andantino and scherzo from symphony No. 4, in F minor; songs with piano, and Schumann's symphony in B flat, No. 1.

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...ADVERTISER
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...AY MORNING, NOV. 24, 1890.

...Symphony Concert of Saturday—Mr. Hekking ... Soloist.

It was scarcely the best taste to follow the first symphony of Beethoven with a Haydn concerto in Saturday's programme, for the symphony is but a reflection of Haydn's style and form, and the two together constituted rather an overdose of this school. The first symphony is, however, greater than even the "English symphonies" of Haydn, as Beethoven was greater in nature and aspiration than the master of instrumental form. There was an interval of some years between the production of this symphony and its successor, and had Beethoven died at the age that Schubert did we should only know him as a talented imitator and pupil of Haydn. The only point approaching a musical reform in this work is the consistent use of clarinets throughout. Haydn used this instrument very sparingly, but Mozart had opened the road for the clarinet by employing it in his E flat symphony nearly a dozen years before. There is an especial interest in the minuet of this symphony; not yet had Beethoven evolved the idea of a symphonic scherzo. But for all that, the minuet of the first symphony has more boldness than the scherzo of the second. The use of the kettledrums in this work is something that had never been attempted before; in the last century these instruments, transposing in the most unskilful manner, were only used to accentuate some rhythmic effect, but here Beethoven gave an independence to the humble instrument which he afterward followed up in the drum trill of the fourth symphony (first movement), the chord on the drums in the slow movement of the ninth symphony, and the figures on the same instrument in the scherzo of this same work. The finale of the first Beethoven symphony, however, shows the influence of the old school, and is not so deep in thought or lofty in development as one finds the endings of the later symphonies of the composer to be. The influence of the gigue, which ended the old suite in a jovial and lively manner, was exerted on the finales of the symphonies of Mozart and Haydn, which became merely pleasing, in most cases, and in this symphony also the rollicking vein is apparent.

The reading of the entire symphony was commendable, and the few measures of introduction to the finale were given in a manner that eliminated their triviality. In former days there were conductors, Zerk, for example, who cut out these measures as being "too ludicrous." The spirit with which the "Minuet" was given was admirable and the work was invested with just the proper portion of dash, without any radical changes from the precision which belongs to the first two symphonies of the great nine.

Upon this exceptional formalism of Beethoven followed the regular formalism of Haydn, and the old concerto shape seemed in vivid contrast with the rhapsodizing concertos we have recently had. The first movement was a cadenza by Reinecke, with a trifle of Haydn before it as prelude. It is seldom that one can hear a cadenza which is about as long as the movement it is intended to adorn, and it was most of all surprising to have such a disproportionate embellishment emanate from the conservative pen of Reinecke. The concerto was for violoncello and Mr. Hekking was the soloist. He played well, a trifle heavily for the dainty themes at times, but still with an artistic finish and a constant clearness that was worthy of high praise. The adagio was especially well done, and there was a good degree of breadth in the finale. The artist was recalled with effusion by an enthusiastic audience.

The programme now swerved from the formal vein of former days to the free and heavily scored style of the present. "Vltava" is a river in Bohemia, which is less mythical than Shakespeare's "seacoast in Bohemia," and has furnished Smetana with material for a symphonic poem. Turkish music is freely employed, as well as harp, and there is a lavish display of orchestral tone-color, and an equally careful concealment of ideas. The work begins with a wave-like figure that is as often repeated as the opening chord of Wagner's "Rheingold," and it is used for the same purpose, to picture the steady flow of a stream. There are dissonances ad libitum, and much of the work is "sound and fury, signifying nothing," but there are also dance themes and some very pretty phrases for muted violins in high positions, and brilliant embellishments for woodwind, and these served to display the technique of our orchestra and were excellently played.

The Oberon overture seemed a trifle exaggerated. I know that much is allowed when interpreting Weber which would be forbidden in the reading of less dramatic composers; there is something of the theatre in Weber, even in his instrumental works, but the kettle-drum gave a *sforzando* that suggested the "Surprise" symphony, and the accentuation was rather overdone. But the last part of the work was grandly given and deserved the enthusiasm it created. Weber was undoubtedly the best orchestral writer for the horn, and the equal of any composer in the use of the clarinet, in fact he was the discoverer of some of the chief points of tone color of the latter, and one may always be sure of finding both of these instruments prominent in any of his orchestral works. Both horns and clarinets were finely played, and added much to the effect of the work. The next programme will be as modern as possible, and Liszt and Berlioz will furnish the chief part of the programme, which will not only be an exciting one, but will prove as an admirable lesson to those who desire to study modern instrumentation.

LOUIS C. ELSON.

MUSIC HALL. ... SYMPHONY HALL.

...ian pianist, ... of the New York ... opera, ... Nevada, shot into town ... shooting ... Nevadas, and after enlivening the Music Hall popular concert audience by her dazzling pyrotechnics of melody vanished to be seen no more in Boston this season. It was her only appearance in town for the year, and a large audience took advantage of it. They were well repaid. Miss Russell sang with her usual fire and brilliancy, and the audience hung on her coruscating bravuras as delightedly as of yore. The minor soloists of the evening were Knoll and Marie McNiel, who did very well on the cornet, and Miss Edith Christie, whose violin solo was pleasing. The orchestra was good.

Boston Post

TUESDAY MORNING, NOV. 25, 1890

THE KNEISEL QUARTETTE CONCERT.

The programme of the second concert of the Kneisel Quartette, given at Union Hall last evening, was as follows:

Quartette, C sharp minor, op. 131..Beethoven
Fantasie for piano and violin, in C..Schubert
Piano quartette in G minor, op. 25...Brahms

The quartettes of the later period of Beethoven's life, the works which belong to his "third style," will ever be a stumbling block to many. Some will echo Schumann in calling them the extreme boundaries which human art and fantasy have yet reached. Others will think with Oulibicheff that they show the weakening of his faculties, and that they were written by him under the influence of hallucinations. They would, without doubt, be much more intelligible had they been often played, and less been written about them. The commentators have been too busy, they have had too much to say. Hearing the works themselves would have been more advantageous to the musical public. Truly are they stupendous compositions; perhaps not so much quartettes as chalk sketches of possible orchestral pieces. Lenz was not far out of the way when he described them as conversations between stringed instruments, which discussed all things knowable and certain other things.

Take this quartette in C sharp minor, for instance, the one dedicated to Baron Von Stutterheim, who had been kind to the nephew of Beethoven. It was admirably played by the Kneisel Quartette, and therefore its beauties stood even in stronger relief by the side of many passages which are almost grotesque. Thoughts are huddled together without apparent connection, as the sleep-chasings of a perturbed mind. And it would seem, after all, as though these last quartettes of Beethoven should not be played in a large hall and before a large audience. They should rather be performed in a room of moderate size, and the hearers, few in number, should be in close communion with the players, so that at any moment one could say, "Please play those measures over again; I do not quite understand them."

The beautiful fantasie by Schubert is supposed to have been written in 1827, and the theme of the andante is taken from a well-known song written by him six years before. It was charmingly played. It is unnecessary to speak of the performance of the violinist, for all the qualities which so characterize his work—richness and breadth of tone, sure technique, pure intonation and rare musical intelligence—were displayed upon this occasion. Mr. Faelten played the pianoforte part exceedingly well, and when it was his duty to accompany the violin, he did not forget the words of the great Couperin, who once said: "When I play with violin or flute or oboe, I am not a player of a solo, I am an accompanist."

But in the Brahms quartette he was often unruly; at times his touch became absolutely hard and wooden, and he occasionally pounded. Nor was the playing of the other gentlemen entirely free from the charge of coarseness, which perhaps was not at variance with the composer's idea, for much of the quartette is rude in theme and in development. The most interesting movement, the most musical, is the andante con moto. The themes of the other movements are dull, however ingenious their development may be; in fact, the development is too ingenious, and Brahms, like the hewer of idols, seems to bow down to the work of his own hands and will not cease from adoring it. As in many other works of this talented man, so it is in this quartette—he does not know when he has said enough.

The date of the third concert is Dec. 29.

PHILIP HALE.

Boston Transcript

MONDAY, NOVEMBER 24, 1890.

Boston Symphony Orchestra.

The sixth concert, on Saturday evening, Nov. 22, offered the following programme:

Beethoven: Symphony No. 1, in C major.
Haydn: Concerto in D, for violoncello.
(First time in Boston.)
Smetana: Symphonic poem, "Vltava."
(First time in Boston.)
Weber: Overture to "Oberon."

Soloist, Mr. Anton Hekking.

Beethoven's earliest symphony, first performed in April, 1800, at Vienna, written therefore a little before he had reached the age of thirty, cannot be measured with his greater symphonies which followed it, yet it was worthy to usher in the immortal nine. It is a refreshing thing to hear after so many ambitious efforts of more recent or contemporary composers. It has throughout the charm of youth and freshness. It is thoroughly musical and has more that is characteristic of the man, more of his individuality, than it has commonly had credit for. It is full of life and verve, full of beauty; it is clear and bright and unmistakable in its intentions; its appeal is irresistible; it charms the listener onward. The very opening, the first chord of the Adagio which leads in the Allegro (*con brio*), being the chord of C with the flat seventh added and resolving into F, as if that were the key of the piece,—a bold innovation which must have startled the pedants—shows already the original and independent spirit of one who has something of his own to say and means to say it in his own way. A few more strong chords bring us firmly upon the ground of the real C-major key of the piece. Bright and brave and resolute the Allegro springs forth, and the second theme (oboe seconded by flute) is well contrasted by its gentler, sweeter charm; and all is worked out with consummate mastery and beauty to the end. The instrumentation, though not of the fullest, is all significant and telling; the ever-young Beethoven blitheness and thrilling vitality and healthiness of tone, which you feel in the opening of the eighth symphony, pervades the movement, overshadowed now and then by darker modulations, which creep in with low bassoon tones, with an effect at once mystical and clear. Yes, if it sounds now and then like Mozart, it is genuine Beethoven and none other, an earnest of what is to come from the same source later. The second movement, *andante cantabile con moto*, while it reminds of Mozart, is one of exquisite beauty both in spirit and in form. The Minuet, foreshadowing the Scherzo to which the force of his genius was already drawing him, is simple yet playfully inventive, and so is the trio, although it resembles some of Haydn's. The finale, with its quaint, tentative *adagio* introduction, feeling its way up to the Allegro *vivace*, which shoots forth with irrepressible elasticity, is again quite Beethovenish, for instance, in its frequent syncopated rhythms, always characteristic of the master. The whole work was admirably rendered, Mr. Nikisch handling it *con amore*, we may say.

The masterly violoncellist, Mr. Hekking, had unearthed from Haydn's multifarious store, including concertos for all sorts of instruments, among them five or six for the 'cello, a work that has long lain virtually buried. It is of course an artistic piece of work and not without beauty, particularly the middle movement, the Adagio, which is short and sweet. The first movement, Allegro, while it contains much that is interesting, and while it surprised us in offering so much room for virtuosity, was somewhat dull, conventional and long, even without the inordinate and seemingly interminable length of the strange and uncongenial cadenza composed into it by Reinecke. That seemed as if the performer were hopelessly lost in a wandering reverie of improvised virtuosity, so spellbound that he could not find an end and exit. There was little left for the orchestra when he did get home. Moreover, the beautiful Adagio suffered on account of that cadenza. The Rondo finale again was rather commonplace though short. Mr. Hekking's execution was that of an artist, while hardly up to his best.

Refreshing after this was the symphonic poem by Smetana. A German musical lexicon calls him "an enthusiastic follower of the Berlioz-Liszt-Wagner direction;" but we confess we found no offensive manifestations of that tendency in "Vltava," which we are told is another name for the river Moldau, which flows through the city of Prague. Smetana was born in Bohemia, spent much of his life in Prague, where he died at the age of sixty, in 1884. He was one of the masters of his countryman, Dvorák. He was for a time a pupil of Liszt, under whose instruction he became a remarkable pianist. He was a thoroughly national Czeck composer, and wrote a number of operas in the Czeck or Bohemian language. Probably it was under Liszt's influence that he turned his attention to the symphonic poem form of composition. "Vltava" is one of three parts embraced in a "cyclus" called "My Fatherland." We are indebted to Mr. Wilson's Bulletin for the composer's programme of this portion. Two springs take their course in a shady Bohemian forest; they unite and glitter in the morning sun. The brook grows to the mighty river Moldau, which flows into the Elbe. As it traverses the forests, hunting horns and cries are heard. It winds through meadows and farms. Then follows a wedding; wood and water nymphs, disporting themselves by moonlight in glistening waters; mirrored towers and castles; the Johannis cataract breaking through the rocky clefts in the broad river bed; until it rolls majestically to Prague. And so on. This thread is easily followed in the music. It opens charmingly with the "rippling waters" of two streams meeting, beautifully represented by the two flutes. Breadth and deeper color come with the oboe and clarinet. The current ardent with the bassoons, cellos, and whole orchestra. All fascinating, until the more violent fermentation and fury of the cataract portion, which is noisy and less interesting, and suggests the idea that the full-grown river Moldau was behaving badly, as it did a few months since, when the ancient and historic St. Nepomuc bridge, or Carlsbrücke, gave way before its turbulence and sank, stones and statues, into the stream. The music ends, however, in a self-possessed, triumphant tone, as if in praise of Wallenstein's historic city. The work employs the full modern orchestra, with harps and Janissary music. On the whole it proved very enjoyable, fascinating in the earlier portion. And it was wonderfully well played. So, too, was the concluding number of the programme, the never-failing overture to "Oberon," in which Weber's romantic fairy imagination

...music. The magic horn ... sounded; the mingled laughter of ... voices in the wood-wind was as witching and as delicate as one could wish; the strings were perfect; and the sudden burst of fortissimo, which startles even when you most expect it, came with absolute precision, giving the overzealous tympanist a rightful opportunity. We could wish, however, that as a rule throughout the concert he could be induced to drum with less irrepressible furor.

The next concert has a very different sort of programme except in the first piece: Weber's "Euryanthe" overture; Liszt's Hungarian Rhapsody, No. 2; and the "Symphonie Fantastique" of Berlioz.

J. S. D.

Sunday Night Entertainments.

The largest audience of the series was present at Music Hall last evening at the sixth of the popular concerts, the great increase in attendance being due to the fact that Miss Lillian Russell was to make her only appearance in Boston for the passing season. Other performers were: Miss Edith Christie, violinist; A. H. Knoll and Marie McNeil, cornet players, and an orchestra of twenty, under the direction of William Reitzel. The following was the programme:

Overture, "Beautiful Galatea"	Suppé
Cornet solo, "Polka Brilliante"	Knoll
Violin solo, "Souvenir de Haydn"	Leonard
Soprano solo, "Dites lui"	Offenbach
Serenade for strings, "Angels' Whisper"	Somerlatt
Cornet solo, "Inflammatus"	Rossini
Violin solos, Cavatina	Bohn
Mazurka	Wieniawski
Concert Waltz, "Autumn Roses"	Strauss
Waltz song, "Oh! we hapless Prima Donne"	Millöcker
Cornet duet, Air and variations	Levy
Selections, "Falka"	Chassaigne

As Miss Russell stepped upon the stage she was greeted with an enthusiasm that a Patti might have expected, and the large audience did not seem contented until she had responded to recalls after each selection and had reappeared to bow her acknowledgments. Her pure, true voice is richer in tone than when she was last heard here in opera, and is handled with much greater skill than formerly. The crudities that once marred her singing are all eliminated and her delivery of light music is thoroughly pleasing. The selection from "The Grand Duchess" was sung with excellent effect, and the new waltz-song from "Poor Jonathan" was given with great brilliancy. Miss Christie is a violinist of ability and plays with accuracy, but lacks the strength necessary for some of her selections. Miss McNeil gave her solo in a pleasing manner, but the mutilation of the "Inflammatus" by Mr. Knoll was ear-splitting. The orchestra played its selections in a satisfactory manner, but its accompaniment of Miss Russell was wretched and that she was able to finish "Dites lui" with the players around her all at sea is greatly to her credit.

Next Sunday the Strauss orchestra will give its farewell concert in this city and a week later the Campanini-Del Puente Concert Company will be heard.

Not in a score of years had Professor G. R. Cromwell given a lecture in this city until last

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The Musical Courier.

NEW YORK, WEDNESDAY, NOVEMBER 26, 1890.

MRS. NIKISCH SINGS IN PROVIDENCE.—PROVIDENCE, R. I., November 19.—Mrs. Arthur Nikisch, wife of the conductor of the Boston Symphony Orchestra, sang for the first time before an American audience in this city this evening. She was five times recalled.

NIKISCH.—At the sixth of the season's symphony concerts in Music Hall, Boston, last Saturday evening, Mr. Arthur Nikisch conductor, the program consisted of Beethoven's symphony No. 1, in C major; Haydn's concerto for violoncello; Smetana's symphonic poem "Vltava," and Weber's overture "Oberon." The soloist was Mr. Anton Hekking.

BOSTON DAILY ADVERTISER
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MONDAY MORNING, NOV. 24, 1890.

The Symphony Concert of Saturday—Mr. Hekking as Soloist.

It was scarcely the best taste to follow the first symphony of Beethoven with a Haydn concerto in Saturday's programme, for the symphony is but a reflection of Haydn's style and form, and the two together constituted rather an overdose of this school. The first symphony is, however, greater than even the "English symphonies" of Haydn, as Beethoven was greater in nature and aspiration than the father of instrumental form. There was an interval of some years between the production of this symphony and its successor, and had Beethoven died at the age that Schubert did we should only know him as a talented imitator and pupil of Haydn. The only point approaching a musical reform in this work is the consistent use of clarinets throughout. Haydn used this instrument very sparingly, but Mozart had opened the road for the clarinet by employing it in his E flat symphony nearly a dozen years before. There is an especial interest in the minuet of this symphony; not yet had Beethoven evolved the idea of a symphonic scherzo. But for all that, the minuet of the first symphony has more boldness than the scherzo of the second. The use of the kettledrums in this work is something that had never been attempted before; in the last century these instruments, transposing in the most unearthly manner, were only used to accentuate some rythmic effect, but here Beethoven gave an independence to the humble instrument which he afterward followed up in the drum trill of the fourth symphony (first movement), the chord on the drums in the slow movement of the ninth symphony, and the figures on the same instrument in the scherzo of this same work. The finale of the first Beethoven symphony, however, shows the influence of the old school, and is not so deep in thought or lofty in development as one finds the endings of the later symphonies of the composer to be. The influence of the gigue, which ended the old suite in a jovial and lively manner, was exerted on the finales of the symphonies of Mozart and Haydn, which became merely pleasing, in most cases, and in this symphony also the rollicking vein is apparent.

The reading of the entire symphony was commendable, and the few measures of introduction to the finale were given in a manner that eliminated their triviality. In former days there were conductors, Thark, for example, who cut out these measures as being "too indicrous." The spirit with which the "Minuet" was given was admirable and the work was invested with just the proper portion of dash, without any radical changes from the precision which belongs to the first two symphonies of the great nine.

Upon this exceptional formalism of Beethoven followed the regular formalism of Haydn, and the old concerto shape seemed in vivid contrast with the rhapsodizing concertos we have recently had. The first movement was a cadenza by Reinecke, with a trifle of Haydn before it as prelude. It is seldom that one can hear a cadenza which is about as long as the movement it is intended to adorn, and it was most of all surprising to have such a dispropertionate embellishment emanate from the conservative pen of Reinecke. The concerto was for violoncello and Mr. Hekking was the soloist. He played well, a trifle heavily for the dainty themes at times, but still with an artistic finish and a constant clearness that was worthy of high praise. The adagio was especially well done, and there was a good degree of breadth in the finale. The artist was recalled with effusion by an enthusiastic audience.

The programme now swerved from the formal vein of former days to the free and heavily scored style of the present. "Vltava" is a river in Bohemia, which is less mythical than Shakespeare's "seacoast in Bohemia," and has furnished Smetana with material for a symphonic poem. Turkish music is freely employed, as well as harp, and there is a lavish display of orchestral tone-color, and an equally careful concealment of ideas. The work begins with a wave-like figure that is as often repeated as the opening chord of Wagner's "Rheingold," and it is used for the same purpose, to picture the steady flow of a stream. There are dissonances ad libitum, and much of the work is "sound and fury, signifying nothing," but there are also dance themes and some very pretty phrases for muted violins in high positions, and brilliant embellishments for woodwind, and these served to display the technique of our orchestra and were excellently played.

The Oberon overture seemed a trifle exaggerated. I know that much is allowed when interpreting Weber which would be forbidden in the reading of less dramatic composers; there is something of the theatre in Weber, even in his instrumental works, but the kettle-drum gave a *sforzando* that suggested the "Surprise" symphony, and the accentuation was rather overdone. But the last part of the work was grandly given and deserved the enthusiasm it created. Weber was undoubtedly the best orchestral writer for the horn, and the equal of any composer in the use of the clarinet, in fact he was the discoverer of some of the chief points of tone color of the latter, and one may always be sure of finding both of these instruments prominent in any of his orchestral works. Both horns and clarinets were finely played, and added much to the effect of the work. The next programme will be as modern as possible, and Liszt and Berlioz will furnish the chief part of the programme, which will not only be an exciting one, but may serve as an admirable lesson to those who desire to study modern instrumentation.

LOUIS C. ELSON.

MISS LILLIAN RUSSELL IN MUSIC HALL.

Lillian Russell, the brilliant queen of the New York centre of light opera, the Casino, shot into town like a shooting star yesterday, and after enthralling the Music Hall popular concert audience by her dazzling pyrotechnics of melody vanished to be seen no more in Boston this season. It was her only appearance in town for the year, and a large audience took advantage of it. They were well repaid. Miss Russell sang with her usual fire and brilliancy, and the audience hung on her coruscating bravuras as delightedly as of yore. The minor soloists of the evening were Knoll and Marie McNiel, who did very well on the cornet, and Miss Edith Christie, whose violin solo was pleasing. The orchestra was good.

Boston Post

TUESDAY MORNING, NOV. 25, 1890

THE KNEISEL QUARTETTE CONCERT.

The programme of the second concert of the Kneisel Quartette, given at Union Hall last evening, was as follows:

Quartette, C sharp minor, op. 131..Beethoven
Fantasie for piano and violin, in C..Schubert
Piano quartette in G minor, op. 25...Brahms

The quartettes of the later period of Beethoven's life, the works which belong to his "third style," will ever be a stumbling block to many. Some will echo Schumann in calling them the extreme boundaries which human art and fantasy have yet reached. Others will think with Oulibicheff that they show the weakening of his faculties, and that they were written by him under the influence of hallucinations. They would, without doubt, be much more intelligible had they been often played, and less been written about them. The commentators have been too busy, they have had too much to say. Hearing the works themselves would have been more advantageous to the musical public. Truly are they stupendous compositions; perhaps not so much quartettes as chalk sketches of possible orchestral pieces. Lenz was not far out of the way when he described them as conversations between stringed instruments, which discussed all things knowable and certain other things.

Take this quartette in C sharp minor, for instance, the one dedicated to Baron Von Stutterheim, who had been kind to the nephew of Beethoven. It was admirably played by the Kneisel Quartette, and therefore its beauties stood even in stronger relief by the side of many passages which are almost grotesque. Thoughts are huddled together without apparent connection, as the sleep-chasings of a perturbed mind. And it would seem, after all, as though these last quartettes of Beethoven should not be played in a large hall and before a large audience. They should rather be performed in a room of moderate size, and the hearers, few in number, should be in close communion with the players, so that at any moment one could say, "Please play those measures over again; I do not quite understand them."

The beautiful fantasie by Schubert is supposed to have been written in 1827, and the theme of the andante is taken from a well-known song written by him six years before. It was charmingly played. It is unnecessary to speak of the performance of the violinist, for all the qualities which so characterize his work—richness and breadth of tone, sure technique, pure intonation and rare musical intelligence—were displayed upon this occasion. Mr. Faelten played the pianoforte part exceedingly well, and when it was his duty to accompany the violin, he did not forget the words of the great Couperin, who once said: "When I play with violin or flute or oboe, I am not a player of a solo, I am an accompanist."

But in the Brahms quartette he was often unruly; at times his touch became absolutely hard and wooden, and he occasionally pounded. Nor was the playing of the other gentlemen entirely free from the charge of coarseness, which perhaps was not at variance with the composer's idea, for much of the quartette is rude in theme and in development. The most interesting movement, the most musical, is the andante con moto. The themes of the other movements are dull, however ingenious their development may be; in fact, the development is too ingenious, and Brahms, like the hewer of idols, seems to bow down to the work of his own hands and will not cease from adoring it. As in many other works of this talented man, so it is in this quartette—he does not know when he has said enough.

The date of the third concert is Dec. 29.

PHILIP HALE.

Boston Transcript

MONDAY, NOVEMBER 24, 1890.

Boston Symphony Orchestra.

The sixth concert, on Saturday evening, Nov. 22, offered the following programme:

Beethoven: Symphony No. 1, in C major.
Haydn: Concerto in D, for violoncello.
(First time in Boston.)
Smetana: Symphonic poem, "Vltava."
(First time in Boston.)
Weber: Overture to "Oberon."

Soloist, Mr. Anton Hekking.

Beethoven's earliest symphony, first performed in April, 1800, at Vienna, written therefore a little before he had reached the age of thirty, cannot be measured with his greater symphonies which followed it, yet it was worthy to usher in the immortal nine. It is a refreshing thing to hear after so many ambitious efforts of more recent or contemporary composers. It has throughout the charm of youth and freshness. It is thoroughly musical and has more that is characteristic of the man, more of his individuality, than it has commonly had credit for. It is full of life and verve, full of beauty; it is clear and bright and unmistakable in its intentions; its appeal is irresistible; it charms the listener onward. The very opening, the first chord of the Adagio which leads in the Allegro (*con brio*), being the chord of C with the flat seventh added and resolving into F, as if that were the key of the piece,—a bold innovation which must have startled the pedants—shows already the original and independent spirit of one who has something of his own to say and means to say it in his own way. A few more strong chords bring us firmly upon the ground of the real C-major key of the piece. Bright and brave and resolute the Allegro springs forth, and the second theme (oboe seconded by flute) is well contrasted by its gentler, sweeter charm; and all is worked out with consummate mastery and beauty to the end. The instrumentation, though not of the fullest, is all significant and telling; the ever-young Beethoven blitheness and thrilling vitality and healthiness of tone, which you feel in the opening of the eighth symphony, pervades the movement, overshadowed now and then by darker modulations, which creep in with low bassoon tones, with an effect at once mystical and clear. Yes, if it sounds now and then like Mozart, it is genuine Beethoven and none other, an earnest of what is to come from the same source later. The second movement, *andante cantabile con moto*, while it reminds of Mozart, is one of exquisite beauty both in spirit and in form. The Minuet, foreshadowing the Scherzo to which the force of his genius was already drawing him, is simple yet playfully inventive, and so is the trio, although it resembles some of Haydn's. The finale, with its quaint, tentative *adagio* introduction, feeling its way up to the Allegro *vivace*, which shoots forth with irrepressible elasticity, is again quite Beethovenish, for instance, in its frequent syncopated rhythms, always characteristic of the master. The whole work was admirably rendered, Mr. Nikisch handling it *con amore*, we may say.

The masterly violoncellist, Mr. Hekking, had unearthed from Haydn's multifarious store, including concertos for all sorts of instruments, among them five or six for the 'cello, a work that has long lain virtually buried. It is of course an artistic piece of work and not without beauty, particularly the middle movement, the Adagio, which is short and sweet. The first movement, Allegro, while it contains much that is interesting, and while it surprised us in offering so much room for virtuosity, was somewhat dull, conventional and long, even without the inordinate and seemingly interminable length of the str ange and uncongenial cadenza composed into it by Reinecke. That seemed as if the performer were hopelessly lost in a wandering reverie of improvised virtuosity, so spellbound that he could not find an end and exit. There was little left for the orchestra when he did get home. Moreover, the beautiful Adagio suffered on account of that cadenza. The Rondo finale again was rather commonplace though short. Mr. Hekking's execution was that of an artist, while hardly up to his best.

Refreshing after this was the symphonic poem by Smetana. A German musical lexicon calls him "an enthusiastic follower of the Berliz-Liszt-Wagner direction;" but we confess we found no offensive manifestations of that tendency in "Vitava," which we are told is another name for the river Moldau, which flows through the city of Prague. Smetana was born in Bohemia, spent much of his life in Prague, where he died at the age of sixty, in 1884. He was one of the masters of his countryman, Dvorak. He was for a time a pupil of Liszt, under whose instruction he became a remarkable pianist. He was a thoroughly national Czeck composer, and wrote a number of operas in the Czeck or Bohemian language. Probably it was under Liszt's influence that he turned his attention to the symphonic poem form of composition. "Vitava" is one of three parts embraced in a "cyclus" called "My Fatherland." We are indebted to Mr. Wilson's Bulletin for the composer's programme of this portion. Two springs take their course in a shady Bohemian forest; they unite and glitter in the morning sun. The brook grows to the mighty river Moldau, which flows into the Elbe. As it traverses the forests, hunting horns and cries are heard. It winds through meadows and farms. Then follows a wedding; wood and water nymphs, disporting themselves by moonlight in glistening waters; mirrored towers and castles; the Johannis cataract breaking through the rocky clefts in the broad river bed; until it rolls majestically to Prague. And so on. This thread is easily followed in the music. It opens charmingly with the "rippling waters" of two streams meeting, beautifully represented by the two flutes. Breadth and deeper color come with the oboe and clarinet. The current ardent with the bassoons, cellos, and whole orchestra. All fascinating, until the more violent fermentation and fury of the cataract portion, which is noisy and less interesting, and suggests the idea that the full-grown river Moldau was behaving badly, as it did a few months since, when the ancient and historic St. Nepomuc bridge, or Carlsbrücke, gave way before its turbulence and sank, stones and statues, into the stream. The music ends, however, in a self-possessed, triumphant tone, as if in praise of Wallenstein's historic city. The work employs the full modern orchestra, with harps and Janissary music. On the whole it proved very enjoyable, fascinating in the earlier portion. And it was wonderfully well played. So, too, was the concluding number of the programme, the never-failing overture to "Oberon," in which Weber's romantic fairy imagination and invention reaches the very [illegible] as well as music. The magic horn was exquisitely sounded; the mingled laughter of fine fairy voices in the wood-wind was as witching and as delicate as one could wish; the strings were perfect; and the sudden burst of fortissimo, which startles even when you most expect it, came with absolute precision, giving the over-zealous tympanist a rightful opportunity. We could wish, however, that as a rule throughout the concert he could be induced to drum with less irrepressible furor.

The next concert has a very different sort of programme except in the first piece: Weber's "Euryanthe" overture; Liszt's Hungarian Rhapsody, No. 2; and the "Symphonie Fantastique" of Berlioz.

J. S. D.

Sunday Night Entertainments.

The largest audience of the series was present at Music Hall last evening at the sixth of the popular concerts, the great increase in attendance being due to the fact that Miss Lillian Russell was to make her only appearance in Boston for the passing season. Other performers were: Miss Edith Christie, violinist; A. H. Knoll and Marie McNeil, cornet players, and an orchestra of twenty, under the direction of William Reitzel. The following was the programme:

Overture, "Beautiful Galatea".....Suppé
Cornet solo, "Polka Brilliante".....Knoll
Violin solo, "Souvenir de Haydn".....Leonard
Soprano solo, "Dites lui".....Offenbach
Serenade for strings, "Angels' Whisper".....Somerlatt
Cornet solo, "Inflammatus".....Rossini
Violin solos, Cavatina.....Bohn
Mazurka.....Wieniawski
Concert Waltz, "Autumn Roses".....Strauss
Waltz song, "Oh! we hapless Prime Donne"..Millöcker
Cornet duet, Air and variations.....Levy
Selections, "Falka".....Chassaigne

As Miss Russell stepped upon the stage she was greeted with an enthusiasm that a Patti might have exi ected, and the large audience did not seem contented until she had responded to recalls after each selection and had reappeared to bow her acknowledgments. Her pure, true voice is richer in tone than when she was last heard here in opera, and is handled with much greater skill than formerly. The crudities that once marred her singing are all elimi. nated and her delivery of light music is thoroughly pleasing. The selection from "The Grand Duchess" was sung with excellent effect, and the new waltz-song from "Poor Jonathan" was given with great brilliancy. Miss Christie is a violinist of ability and plays with accuracy, but lacks the strength necessary for some of her selections. Miss McNeil gave her solo in a pleasing manner, but the mutilation of the "Inflammatus" by Mr. Knoll was ear-splitting. The orchestra played its selections in a satisfactory manner, but its accompaniment of Miss Russell was wretched and that she was able to finish "Dites lui" with the players around her all at sea is greatly to her credit.

Next Sunday the Strauss orchestra will give its farewell concert in this city and a week later the Campanini-Del Puente Concert Company will be heard.

Not in a score of years had Professor G. R. Cromwell given a lecture in this city until last

The Musical Courier.

NEW YORK, WEDNESDAY, NOVEMBER 26, 1890.

MRS. NIKISCH SINGS IN PROVIDENCE.—PROVIDENCE, R. I., November 19.—Mrs. Arthur Nikisch, wife of the conductor of the Boston Symphony Orchestra, sang for the first time before an American audience in this city this evening. She was five times recalled.

NIKISCH.—At the sixth of the season's symphony concerts in Music Hall, Boston, last Saturday evening, Mr. Arthur Nikisch conductor, the program consisted of Beethoven's symphony No. 1, in C major; Haydn's concerto for violoncello; Smetana's symphonic poem "Vltava," and Weber's overture "Oberon." The soloist was Mr. Anton Hekking.

TWENTY-EIGHT PAGES.

SUNDAY, NOV. 30, 1890.

Sensational Works on the Symphony Programme.

There is no doubt about it—Mr. Nikisch is not in sympathy with Berlioz music or with Berlioz morbidity. The famous "Fantastic Symphony" (and well named, too,) failed to make as vivid an impression as when the Harvard Musical Association offered it to Boston's attention 10 years ago. With an orchestra so responsive to the leader's thought as the Boston Symphony players it is quite impossible for the artists to express what the conductor himself does not feel. There was, of course, no shortcoming in skill—the wild measures of the witch scene were given as faultlessly as the lovely adagio. But the Berlioz score, which often seems like the setting of some of De Quincey's "Confessions of an Opium Eater" to eccentric music, is obviously not in Mr. Nikisch's line. Perhaps only a Frenchman could give this strange symphony a really effective reading, but both the Harvards and the famous Boston corps of musicians, under another director, were much more successful than the present conductor. However, no man excels in all things, and to interpret the poetic thought of Beethoven and Schumann and Schubert as Mr. Nikisch is privileged to do is surely a glorious endowment.

The "Euryanthe" overture, given with delightful smoothness, began the seventh Symphony programme of the season. An arrangement of Liszt's brilliant Hungarian Rhapsody No. 1, in F, was the closing selection. One who has heard this striking work performed by a pianist is apt to feel that no adroit use of orchestra can suffice to attain the precise effect of the composition as Liszt originally gave it to the concert stage. But the adaptation was performed with a great deal of appreciation, as well as with much spirit and fire, and there was hearty applause for the orchestra's good work.

Mr. Franz Kneisel is to be the soloist at this week's concert. He will perform a concerto by Goldmark, which has not been given as yet in Boston. Beethoven's "Coriolanus" overture and Schumanny's great symphony in C major are also to be performed on this occasion.

Handel and Haydn Society.

SEVENTY-SIXTH SEASON, 1890-91.

MUSIC HALL.

FOUR CONCERTS.

Sunday Evening, Dec. Dec. 21,
THE MESSIAH—Handel.

Sunday Evening, Feb. 1,
STABAT MATER—Dvorak.

Good Friday Evening, March 27,
ST. MATTHEW PASSION MUSIC—Bach.

Easter Sunday Ev'g, March 29,
ST. JOHN—Parker.
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A FULL ORCHESTRA.
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Mr. CARL ZERRAHN, Conductor.
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Season tickets for present subscribers ready for delivery on Monday, Dec. 8.
The sale of season tickets to the general public opens on Tuesday, Dec. 9. Prices $4 and $6, according to location.

BOSTON, NOVEMBER

MUSICAL MATTERS.

The patrons of the concerts by the Boston Symphony orchestra had a programme to listen to last evening which was well calculated to test their patience, the compositions being the "Euryanthe" overture, Berlioz' "Symphonie Fantastique," and Liszt's second "Hungarian Rhapsody." It appears a hopeless task to convince Mr. Nikisch of the injustice he is showing in his conduct of the present season's concerts, or to hope for any change in his course of action. Such programmes as that of last evening would not attract a hundred patrons if presented merely upon its merits, and no sane amusement manager would ever contemplate announcing such a list of works with any hope of calling out the support of the Boston public.

The fact that Director Nikisch is absolute dictator in the conduct of these concerts puts the entire responsibility for such programmes as are given upon his shoulders, and, as he has ample financial means placed at his command, there is no excuse he can offer for so persistently denying the Symphony concert patrons the class of attractions they are entitled to expect. The result of this injudicious action may be delayed, for the Boston public is notably a long suffering community, but the dire calamity that befell the Humpty Dumpty of childhood's time will not be a circumstance to that which will, eventually, follow an adherence to the present policy of Director Nikisch in these concerts.

The familiar overture was played with many changes from the accepted readings in former seasons, and the stronger contrasts brought out by Mr. Nikisch had the effect of giving a new interest to the grand composition. The playing of the Berlioz symphonie displayed the resources of the organization in all their completeness, and, if the director failed to realize all the possibilities of the remarkable composition, he succeeded in giving it a performance that was vastly interesting. The scenes of the ball, depicted in the second movement, were given with fascinating grace, and the duet, which introduces the scenes in the fields, has never had such a perfect interpretation. The "reverie," in which the composer is said to have had the idea of realizing for a while a young musician whose soul is consumed by that indefinite yearning, that soul sickness, which has been called the "vague passion," comes near to being artistic noise, and Mr. Nikisch failed to show any better reason for its performance than his predecessors in this duty have done in former years. The weird and unearthly sounds of the last movement were given with realistic effect, and the fantastic scenes depicted by the composer in this portion of the work were splendidly brought out. The second Hungarian rhapsody is not a novelty, and it has had much better performances in former seasons than that of last evening.

Next Saturday evening the programme will be: Beethoven's overture, "Coriolan"; Goldmark's concerto for violin, and Schumann's symphony in C major No. 2, the soloist being Mr. Franz Kneisel.

Mrs. Arthur Nikisch will be heard for the first time in this vicinity at the Sanders Theatre concert next Thursday evening, when she will sing Ratti's song, "Traumkonig und sein Lieb," with orchestra, as well as songs with piano accompaniment.

THE NORTHWESTERN CONGREGATIONALIST.
Nov. 28, 1890.

The Boston Symphony Orchestra.

It was the writer's good fortune recently totat end four concerts given by this noted organization, successively in Boston, Cambridge, New York and Washington. Residents of St. Paul and Minneapolis will not soon forget the visit of this orchestra to the twin cities last spring and the impression then made. It is a much greater pleasure, however, to hear the orchestra in its Music Hall environment, or in the midst of the culture of Eastern cities. Here is its home; here its most earnest efforts are put forth, and here there gather audiences whose musical appreciation is of the very highest.

To speak in praise of the orchestra is superfluous. A prophet may be without honor in his own country, but the Boston Symphony Orchestra is the pride of New England's capital. To witness the packed audiences which gather twice a week in Music Hall ("gather" is a tame word; "rush together" would be more literally correct) is enough to demonstrate the high degree of popularity which this organization has attained. And its popularity is due to no "craze;" it is based upon recognized merit. Nowhere in the world has this orchestra a superior, probably not even an equal. Its interpretation of the greatest musical masterpieces is beyond criticism—although here and there a barking dog is occasionally heard. Under the successive leadership of Mr. Henschel, Mr. Gericke and Mr. Nikisch, it has attained a proficiency as nearly perfect as any rational man could ask. The last named, particularly, is an ideal conductor,—one who secures from his men the most complete and minute obedience and at the same time wins their respect and love.

If, as many wise men insist, listening to pure and elevated music has a much higher end than that of simple enjoyment,—if, indeed, it may be accounted a spiritual exercise of no slight value, Mr. Nikisch and his band are accomplishing a most worthy moral mission. Certainly it is difficult to see how anyone can go forth from one of their concerts without a new impulse toward better things. G.

MONDAY MORNING, DEC. 1, 1890

MUSIC.

THE SEVENTH SYMPHONY CONCERT.

The programme of the seventh Symphony concert given at Music Hall Saturday evening was as follows:

Overture, "Euryanthe".....Weber
Symphonie Fantastique.....Berlioz
Hungarian Rhapsody No. 1.....Liszt

Hector Berlioz is even now a demi-legendary character. His personality is greater than his music; this personality would have raised him above his fellows, had he been physician, as his father wished, or advocate or merchant; his life would have still been tempest-tossed, for had not the passions met him even in peaceful paths, he would have left those paths to encounter them. Around such characters myths gather.

It is the man Berlioz who creates enthusiasm and hero-worship, and this in spite of much of his music. It is the haughty soul which despised popular applause that interests us: the mad lover of Estelle, Camille and Henrietta Smithson; the worshipper of Shakspere, who cries out, "O, Hamlet, profound creation of the poet, what injury have you done me!"; the man of imagination who heard in the notes of clarinets the voices of beloved women; the critic, who, with biting sarcasm, fought single-handed the press of Paris; the victim of cruel fate, who, crushed by repeated blows, dragged out his closing days, solitary, silent, morose. His memoirs are an Iliad of woes. His letters are the shrieks of a tortured soul. His face was such as Hoffmann would have drawn when at night surrounded by evil spirits seen by him alone he wrote his wild, fantastic tales.

Berlioz, the musician, was great rather in influence and in suggestion than in actual works. For he was comparatively poor in melody, and he rebelled against the routine and drudgery of the school. Gifted to an extraordinary degree in the art of expressing ideas, his ideas themselves are too often not worthy of utterance. Master of instrumentation, playing upon a gigantic orchestra as easily as a harp player who sweeps carelessly the wires of the harp, his melodies were born with pangs; they came into the world by means of the Cæsarean operation. He dreamed of music which, only heard in dreams, could never be expressed, for his imagination was warmer than his hand was skilled. He was a colorist who revelled in gorgeous hues; but he could not draw. And so, as Heine put it, his music suggests visions of extinct enormous beasts, the hanging gardens of Semiramis, the marvels of Nineveh, the daring buildings of Mizrain; and at times his music became "the music of the Sphinx."

So that although his influence was great, although he led the way to Liszt and Wagner, as musician, as writer of music, he was not the equal of Camille Saint-Saëns or younger men of the modern French school, who nevertheless hail him master. For he was a composer of magnificent, overwhelming fragments; but he never could have written such artistic masterpieces as the "Danse Macabre" or the music to "L'Arlésienne."

Take, for example, the symphony played last Saturday. Compare with the work itself the letters written by Berlioz in February and April, 1830, to Humbert Ferrand, in which he tells of his purpose in writing the symphony. He first reproaches the woman he loves; "She is in London, and yet I feel her near me; all my memories awake and join in lacerating me; I hear my heart beat, and its pulsations shake me as the strokes of the piston of a steam engine; in my symphony will the development of my infernal passion be painted." For its proper performance he wished an orchestra of two hundred and twenty players.

Berlioz, in writing this symphony, forgot two things, the difficulty, if not impossibility, of expressing in symphonic music the sufferings and nightmares which were episodes in the life of his artist, and the great danger that the hearer, not being in sympathy, not being a man of like imagination, would be unable "to dilate with the right emotion," and that which was a matter of life or death to the composer would then be of little interest, or would seem grotesque to the hearer. For it is hard to receive in the spirit of the one who gives, as is the case with many a letter which, opened after the delay of passage, often offends, or suggests what was foreign to the writer's mind. It is in vain for the composer of programme music to say, "I mean this, I mean that"; the hearer will reply, "To me, it means something else." The hearer hears the music as music, and judges it accordingly; the great question is not whether the music means this or that, the great question is this: Is the music good or bad?

This symphony is certainly a remarkable work, and, when the age and studies of Berlioz are taken into account, it is a gigantic work. It is uneven throughout; parts are of surpassing beauty, parts are of inimitable dulness; and as often happens when Berlioz strains himself and calls upon unheard-of combinations to enforce his meaning, his failure is complete. The last movement, with its spasms, its frantic convulsions, its grewsome introduction of the plain song for the burial of the dead—this sabbatic revel, this mockery of the Dies Iræ with its infernal din of rasped strings and brass and gong does not awake the chill horror aroused by Charon's horn in the opera of Gluck or by the simple chords which lead the Commendatore to his vengeance upon rakehelly Don Giovanni. Nor is the first movement so descriptive of the flames and doubts of passion as many an unnamed movement of Mozart written for a small orchestra or many an allegro confided by Beethoven to the cold keys of a pianoforte. On the other hand, what can be more expressive than the other movements; the sparkle and grace of the ball scene, the loneliness of the fields, the march to the scaffold with the footsteps, the murmurs of the curious, shuddering crowd. The symphony is a treatise upon instrumentation, and like all theoretical books is sometimes tiresome. The fever of the first and last movements often breaks out in delirium, in insane cries; its repose often sinks into somnolence. But the individuality of Hector Berlioz is seen in every page; the good and the bad are characteristic of the man.

When one considers the difficulties of the work, the performance of Saturday is worthy of praise. It was perhaps impossible to answer the requirements of Berlioz's score, and Mr. Nikisch certainly gave the work most careful, respectful attention. But he who wishes to hear this symphony played as Berlioz would have wished it must hear it in Paris, played by Colonne's men. For the ravings of despair, the satanic glee which welcomes the arrival of the lost soul, under Mr. Nikisch's direction became the temporary aberration of a respectable man who, awaking from unpleasant dreams and refreshed by the bath, pursues undisturbed the business of the day. The drunken frenzy of an absinthe-heated lover and the glitter of a [illegible] of passion, Colonne does not forget the niceties of detail so insisted upon by Berlioz. Now, Mr. Nikisch does not love detail.

The other numbers of the programme were more or less familiar. Mr. Nikisch gave us the Weber overtures last year. This year he gives them again, but in a different order. The "Euryanthe" overture has been better played by this same orchestra, and under Mr. Nikisch, than it was at this last concert.

The Liszt rhapsody was given with all the requisite fire and swing, and the musical embroideries were delicately worked. Unlike many of the compositions of Liszt, which are pompous and unmeaning, or brutal and vulgar, these rhapsodies, whether for orchesta or pianoforte, do not tire. In them appears the truer, better side of Liszt's nature: for here he is natural, he is the Hungarian, "who cares only for love, song, the dance and drink." In these rhapsodies live the Hungarian's violent passions, passions without constraint, "without the necessity of hypocrisy." And it is as though the orchestra became a band where violins are tuned a semitone above our diapason and a gypsy beats capriciously the czymbalum.

The programme of the concert for next Saturday evening consists of Beethoven's overture to "Coriolanus," Goldmark's concerto for the violin, and Schumann's symphony in C major. Mr. Kneisel will play the solo violin part of the concerto.

PHILIP HALE.

Boston Daily Traveller

MONDAY, DECEMBER 1, 1890.

Seventh Symphony Concert.

The seventh Symphony programme was:

Weber...Overture, "Euryanthe."
Berlioz..."Symphonie Fantastique," op. 14, A.
Reverie: Passion.
A Ball
In the Fields.
March to the Gallows.
The Witches' Revel.
Liszt....Hungarian Rhapsody, No. 1, in F.

Mr. Nikisch put more devil into his performance of Berlioz's youthful nightmare than his immediate predecessor was wont to do; the "March to the Gallows" was grimly effective, and the Sabbatical Rondo, as the last movement is sometimes known, was a feast of horrors. Perhaps this Fantastic Symphony of Berlioz pictures his intense and original nature and pictorial style quite as well as any of the greater and finer works which he wrote later on. Where is there in all modern music another such movement as the "March to the Gallows"? But in giving rein to his imagination there is in the first movement a vagueness of expression which is the result of youthful fitfulness and indecision. The Ball scene is exquisite. The "Scene in the Fields," though not the pastoral which Beethoven wrote, is an idyl of another school; its tranquillity and darkness are alike eloquent. In the March, and the "Witches Revel," with its mocking "Dies Irae," is shown the climax of invention and execution. Berlioz defies analysis in these moods; they carry all before them; the listener droops with fatigue in the excitement. In the performance, as formerly here, one harp did the work of four, and two tympani with two players, instead of four with four players, were employed; but there was a better substitute for the bells than usual. Mr. Nikisch read the work with exceeding skilfulness, not only minding the stereotyped expression marks, but going under the surface in every movement for the composer's primal meaning; he certainly got it in the last two movements. While the playing of the orchestra calls for great praise in respect to precision of movement, observance of contrasting rhythmic values, which are such an important feature in the dramatic scheme, and for the high quality of expression of individual groups of players; for example, how exquisitely was the oboe played in the leading phrases of the slow movement, and Mr. Sautet's phrasing too, 'twas most artistic. The entire string band was admirable in its incisiveness, and in the Ball scene obedient to the slightest indication of the conductor. One drummer took unto himself a mate, and the pair beat wisely if not too well; their mimic thunder in the slow movement was a very artistic subterfuge. The "Fantastic" symphony had a sequel in "Lelio," a lyrical melodrama, with orchestra, choruses, and solos. It consists of six numbers, which show Berlioz in all his moods, at his best and at his worst, the orchestral portions, particularly the "Hymn to Happiness," being most typical. "Lelio" was completed in Italy in 1832. The story is that of Berlioz's own love for Miss Smithson. As "Lelio" has never been performed in this country, and the score and parts are published, and an English version of the choruses and of the lines to be read, was made by Mr. W. Grist of London, for the performance there of the entire work (Crystal Palace, Nov. 12, 1887), why, here is a good chance for some enterprising conductor to attract the right kind of attention to himself and his organization, by performing the "Symphonie Fantastique" and "Lelio" in one programme.

The "Euryanthe" overture Mr. Nikisch conducted last year. Is even the Weberian list as narrow as this? Liszt's Hungarian music was finely played. There was a large audience and frequent applause. The next programme presents Mr. Kneisel as solist. He will play Goldmark's violin concerto, a new work here. The orchestral selections will be Schumann's C major symphony, and Beethoven's "Coriolanus" overture.

[50]

Boston Sunday Globe

TWENTY-EIGHT PAGES.

SUNDAY, NOV. 30, 1890.

Sensational Works on the Symphony Programme.

There is no doubt about it—Mr. Nikisch is not in sympathy with Berlioz music or with Berlioz morbidity. The famous "Fantastic Symphony" (and well named, too,) failed to make as vivid an impression as when the Harvard Musical Association offered it to Boston's attention 10 years ago. With an orchestra so responsive to the leader's thought as the Boston Symphony players it is quite impossible for the artists to express what the conductor himself does not feel. There was, of course, no shortcoming in skill—the wild measures of the witch scene were given as faultlessly as the lovely adagio. But the Berlioz score, which often seems like the setting of some of De Quincey's "Confessions of an Opium Eater" to eccentric music, is obviously not in Mr. Nikisch's line. Perhaps only a Frenchman could give this strange symphony a really effective reading, but both the Harvards and the famous Boston corps of musicians, under another director, were much more successful than the present conductor. However, no man excels in all things, and to interpret the poetic thought of Beethoven and Schumann and Schubert as Mr. Nikisch is privileged to do is surely a glorious endowment.

The "Euryanthe" overture, given with delightful smoothness, began the seventh Symphony programme of the season. An arrangement of Liszt's brilliant Hungarian Rhapsody No. 1, in F, was the closing selection. One who has heard this striking work performed by a pianist is apt to feel that no adroit use of orchestra can suffice to attain the precise effect of the composition as Liszt originally gave it to the concert stage. But the adaptation was performed with a great deal of appreciation, as well as with much spirit and fire, and there was hearty applause for the orchestra's good work.

Mr. Franz Kneisel is to be the soloist at this week's concert. He will perform a concerto by Goldmark, which has not been given as yet in Boston. Beethoven's "Coriolanus" overture and Schumanny's great symphony in C major are also to be performed on this occasion.

Handel and Haydn Society.

SEVENTY-SIXTH SEASON, 1890-91.

MUSIC HALL.

FOUR CONCERTS.

Sunday Evening, Dec. Dec. 21,
THE MESSIAH—Handel.

Sunday Evening, Feb. 1,
STABAT MATER—Dvorak.

Good Friday Evening, March 27,
ST. MATTHEW PASSION MUSIC—Bach.

Easter Sunday Ev'g, March 29,
ST. JOHN—Parker.
HYMN OF PRAISE—Mendelssohn.

The Great Chorus of the Society.
A FULL ORCHESTRA.
An Attractive List of Solo Singers.
Mr. CARL ZERRAHN, Conductor.
Mr. B. J. LANG, Organist.

Season tickets for present subscribers ready for delivery on Monday, Dec. 8.
The sale of season tickets to the general public opens on Tuesday, Dec. 9. Prices $4 and $6, according to location.

SUNDAY HERALD.

BOSTON, NOVEMBER 30, 1890.

MUSICAL MATTERS.

The patrons of the concerts by the Boston Symphony orchestra had a programme to listen to last evening which was well calculated to test their patience, the compositions being the "Euryanthe" overture, Berlioz' "Symphonie Fantastique," and Liszt's second "Hungarian Rhapsody." It appears a hopeless task to convince Mr. Nikisch of the injustice he is showing in his conduct of the present season's concerts, or to hope for any change in his course of action. Such programmes as that of last evening would not attract a hundred patrons if presented merely upon its merits, and no sane amusement manager would ever contemplate announcing such a list of works with any hope of calling out the support of the Boston public.

The fact that Director Nikisch is absolute dictator in the conduct of these concerts puts the entire responsibility for such programmes as are given upon his shoulders, and, as he has ample financial means placed at his command, there is no excuse he can offer for so persistently denying the Symphony concert patrons the class of attractions they are entitled to expect. The result of this injudicious action may be delayed, for the Boston public is notably a long suffering community, but the dire calamity that befell the Humpty Dumpty of childhood's time will not be a circumstance to that which will, event ually, follow an adherence to the present policy of Director Nikisch in these concerts.

The familiar overture was played with many changes from the accepted readings in former seasons, and the stronger contrasts brought out by Mr. Nikisch had the effect of giving a new interest to the grand composition. The playing of the Berlioz symphonie displayed the resources of the organization in all their completeness, and, if the director failed to realize all the possibilities of the remarkable composition, he succeeded in giving it a performance that was vastly interesting. The scenes of the ball, depicted in the second movement, were given with fascinating grace, and the duet, which introduces the scenes in the fields, has never had such a perfect interpretation. The "reverie," in which the composer is said to have had the idea of realizing for a while a young musician whose soul is consumed by that indefinite yearning, that soul sickness, which has been called the "vague passion," comes near to being artistic noise, and Mr. Nikisch failed to show any better reason for its performance than his predecessors in this duty have done in former years. The weird and unearthly sounds of the last movement were given with realistic effect, and the fantastic scenes depicted by the composer in this portion of the work were splendidly brought out. The second Hungarian rhapsody is not a novelty, and it has had much better performances in former seasons than that of last evening.

Next Saturday evening the programme will be: Beethoven's overture, "Coriolan"; Goldmark's concerto for violin, and Schumann's symphony in C major No. 2, the soloist being Mr. Franz Kneisel.

Mrs. Arthur Nikisch will be heard for the first time in this vicinity at the Sanders Theatre concert next Thursday evening, when she will sing Rafi's song, "Traumkonig und sein Lieb," with orchestra, as well as songs with piano accompaniment.

THE NORTHWESTERN CONGREGATIONALIST.

Nov. 28, 1890.

The Boston Symphony Orchestra.

It was the writer's good fortune recently totat end four concerts given by this noted organization, successively in Boston, Cambridge, New York and Washington. Residents of St. Paul and Minneapolis will not soon forget the visit of this orchestra to the twin cities last spring and the impression then made. It is a much greater pleasure, however, to hear the orchestra in its Music Hall environment, or in the midst of the culture of Eastern cities. Here is its home; here its most earnest efforts are put forth, and here there gather audiences whose musical appreciation is of the very highest.

To speak in praise of the orchestra is superfluous. A prophet may be without honor in his own country, but the Boston Symphony Orchestra is the pride of New England's capital. To witness the packed audiences which gather twice a week in Music Hall ("gather" is a tame word; "rush together" would be more literally correct) is enough to demonstrate the high degree of popularity which this organization has attained. And its popularity is due to no "craze;" it is based upon recognized merit. Nowhere in the world has this orchestra a superior, probably not even an equal. Its interpretation of the greatest musical masterpieces is beyond criticism—although here and there a barking dog is occasionally heard. Under the successive leadership of Mr. Henschel, Mr. Gericke and Mr. Nikisch, it has attained a proficiency as nearly perfect as any rational man could ask. The last named, particularly, is an ideal conductor,—one who secures from his men the most complete and minute obedience and at the same time wins their respect and love.

If, as many wise men insist, listening to pure and elevated music has a much higher end than that of simple enjoyment,—if, indeed, it may be accounted a spiritual exercise of no slight value, Mr. Nikisch and his band are accomplishing a most worthy moral mission. Certainly it is difficult to see how anyone can go forth from one of their concerts, without a new impulse toward better things. G.

Boston Post

MONDAY MORNING, DEC. 1, 1890

MUSIC.

THE SEVENTH SYMPHONY CONCERT.

The programme of the seventh Symphony concert given at Music Hall Saturday evening was as follows:

Overture, "Euryanthe".....Weber
Symphonie Fantastique.....Berlioz
Hungarian Rhapsody No. 1.....Liszt

Hector Berlioz is even now a demi-legendary character. His personality is greater than his music; this personality would have raised him above his fellows, had he been physician, as his father wished, or advocate or merchant; his life would have still been tempest-tossed, for had not the passions met him even in peaceful paths, he would have left those paths to encounter them. Around such characters myths gather.

It is the man Berlioz who creates enthusiasm and hero-worship, and this in spite of much of his music. It is the haughty soul which despised popular applause that interests us: the mad lover of Estelle, Camille and Henrietta Smithson; the worshipper of Shakspere, who cries out, "O, Hamlet, profound creation of the poet, what injury have you done me!"; the man of imagination who heard in the notes of clarinets the voices of beloved women; the critic, who, with biting sarcasm, fought single-handed the press of Paris; the victim of cruel fate, who, crushed by repeated blows, dragged out his closing days, solitary, silent, morose. His memoirs are an Iliad of woes. His letters are the shrieks of a tortured soul. His face was such as Hoffmann would have drawn when at night surrounded by evil spirits seen by him alone he wrote his wild, fantastic tales.

Berlioz, the musician, was great rather in influence and in suggestion than in actual works. For he was comparatively poor in melody, and he rebelled against the routine and drudgery of the school. Gifted to an extraordinary degree in the art of expressing ideas, his ideas themselves are too often not worthy of utterance. Master of instrumentation, playing upon a gigantic orchestra as easily as a harp player who sweeps carelessly the wires of the harp, his melodies were born with pangs; they came into the world by means of the Cæsarean operation. He dreamed of music which, only heard in dreams, could never be expressed, for his imagination was warmer than his hand was skilled. He was a colorist who revelled in gorgeous hues; but he could not draw. And so, as Heine put it, his music suggests visions of extinct enormous beasts, the hanging gardens of Semiramis, the marvels of Nineveh, the daring buildings of Mizrain; and at times his music became "the music of the Sphinx."

So that although his influence was great, although he led the way to Liszt and Wagner, as musician, as writer of music, he was not the equal of Camille Saint-Saëns or younger men of the modern French school, who nevertheless hail him master. For he was a composer of magnificent, overwhelming fragments; but he never could have written such artistic masterpieces as the "Danse Macabre" or the music to "L'Arlésienne."

Take, for example, the symphony played last Saturday. Compare with the work itself the letters written by Berlioz in February and April, 1830, to Humbert Ferrand, in which he tells of his purpose in writing the symphony. He first reproaches the woman he loves; "She is in London, and yet I feel her near me; all my memories awake and join in lacerating me; I hear my heart beat, and its pulsations shake me as the strokes of the piston of a steam engine; in my symphony will the development of my infernal passion be painted." For its proper performance he wished an orchestra of two hundred and twenty players.

Berlioz, in writing this symphony, forgot two things, the difficulty, if not impossibility, of expressing in symphonic music the sufferings and nightmares which were episodes in the life of his artist, and the great danger that the hearer, not being in sympathy, not being a man of like imagination, would be unable "to dilate with the right emotion," and that which was a matter of life or death to the composer would then be of little interest, or would seem grotesque to the hearer. For it is hard to receive in the spirit of the one who gives, as is the case with many a letter which, opened after the delay of passage, often offends, or suggests what was foreign to the writer's mind. It is in vain for the composer of programme music to say, "I mean this, I mean that"; the hearer will reply, "To me, it means something else." The hearer hears the music as music, and judges it accordingly; the great question is not whether the music means this or that, the great question is this: Is the music good or bad?

This symphony is certainly a remarkable work, and, when the age and studies of Berlioz are taken into account, it is a gigantic work. It is uneven throughout; parts are of surpassing beauty, parts are of inimitable dulness; and as often happens, when Berlioz strains himself and calls upon unheard-of combinations to enforce his meaning, his failure is complete. The last movement, with its spasms, its frantic convulsions, its grewsome introduction of the plain song for the burial of the dead—this sabbatic revel, this mockery of the Dies Iræ with its infernal din of rasped strings and brass and gong does not awake the chill horror aroused by Charon's horn in the opera of Gluck or by the simple chords which lead the Commendatore to his vengeance upon rakehelly Don Giovanni. Nor is the first movement so descriptive of the flames and doubts of passion as many an unnamed movement of Mozart written for a small orchestra or many an allegro confided by Beethoven to the cold keys of a pianoforte. On the other hand, what can be more expressive than the other movements; the sparkle and grace of the ball scene, the loneliness of the fields, the march to the scaffold with the footsteps, the murmurs of the curious, shuddering crowd. The symphony is a treatise upon instrumentation, and like all theoretical books is sometimes tiresome. The fever of the first and last movements often breaks out in delirium, in insane cries; its repose often sinks into somnolence. But the individuality of Hector Berlioz is seen in every page; the good and the bad are characteristic of the man.

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The other numbers of the programme were more or less familiar. Mr. Nikisch gave us the Weber overtures last year. This year he gives them again, but in a different order. The "Euryanthe" overture has been better played by this same orchestra, and under Mr. Nikisch, than it was at this last concert.

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THE ADAMOWSKI QUARTET,

T. ADAMOWSKI, 1st Violin. MAX ZACH, Viola.

A. MOLDAUER, 2d Violin. J. ADAMOWSKI, Violoncello.

:: THIRD SEASON. :::

SECOND SUBSCRIPTION CONCERT

IN

STEINERT HALL.

THE THIRD CONCERT OF THE SERIES WILL BE GIVEN ON MONDAY EVENING,

JANUARY 5TH, 1891.

...Grand programme! Consisting of three ...musical compositions: one overture, truly ...clear and beautiful and full of spirit, an ...which sounds always new; one opium ...symphony (or quasi symphony); ...rather hackneyed Lisztian showpiece. ...opium dream, a morbid extravagan... indeed remarkable power for a pupil ...Conservatoire, and wonderful skill in in... with very little of thematic musi... development, indeed very little musical ...at all to work upon—for "programme" ...do not count in music—occupied the ...of the concert. It was not our first taste ...bottom of the unwholesome witch brew, ...by the cry for novelty, by young sensa... appetites, the Harvard Musical Associa... first gave it here in February and again in ...1880. Then we could imagine much of its ...and uncanny impression chargeable to ...conception and performance; now we are ...to doubt if the best of orchestras can ...it sound any fitter for survival. Of ...properly speaking, the whole work con... one theme, the love theme, or "fixed idea" ...the love-sick artist couples like a *Leit...* with each recurrence to his thought of ...object of his hopeless passion, and which ...enters in the second or Allgro part of No. ...after the vague reverie or Largo. Then it ...in all five movements; but never ...wrought into the thematic fibre of ...music; it only haunts us at intervals ...all sickly sentimental tunes are apt ...haunt, from which we pray to be delivered ...walks or on our pillows. The two parts ...have most music in them are "The Ball," ...has luscious instrumentation with a ...waltz tune softening into sadness ...as the fixed idea again besets the ..., and which of course won most ap...; and the Adagio, "In the Fields." In ...last the echoed melodious phrases of the ...'s pipe (English horn) with the "whis... leaves" and warm sunset coloring have ...poetic charm; and when the sky is ...and the distant thunder rolls, (a fine ...for our valiant drummer to show ...could for once rein in his noble ardor) ...silence followed quite impressively.

Then the real poison of the opium begins to work in dreams too terrible for music, in noise ugly and outrageous enough to be put under the ban of civil law. There is a grim solemnity and grandeur, to be sure, in the March to Execution; the measured march of the procession, the "pattering footsteps" of the murmuring crowd, the awful chant of the *Dies Iræ*, the *tuba funèbre* or passing bell, the startling apparition (so to say) of the lover's "fixed idea," once more the melancholy melody rudely cut short by the swift fall of the axe,—all this is sensationally terrible and worthy of the French-list of tragedies in novels or upon the stage. To real music lovers it could not have been edifying. Worse yet, insulting to true sensibilities and to honest music, insulting to the soul of poetry and art, is the last scene, "The Witches' Revel." Goethe's Mephisto could not conjure up so hideous a "Sabbath." Imps, witches, fiends and all unclean things make the orchestra resound with "yells, howls, cries of despair, and mocking and cruel laughter, the rejoicing over a fallen soul." And even in this pandemonium once more we hear that haunting melody, the fixed idea, but in a hellish way degraded and transformed into a vulgar caricature, a low dance tune, which has forfeited all its native charm, all its simplicity and purity. As we have said before now, he turns his heart's most sacred melody (this young artist lover) into a cheap dance-hall jig, and tricks it out with twirls and curls and meretricious ornaments, making a wanton of the maid he loved. Is it not monstrous? Can the opium theory excuse it? Possibly it might in actual ..., but what business has opium in the free, clear heavenly realm of art? When beauty, ideality, all poetry and purity are lost, art, too, is gone. Give us the most familiar symphony, sonata, overture or quartet of any of the classical composers rather than the most brilliant or dramatic "programme music" of the new, the over-ingenious, audacious, unideal, realistic masters of the latest fashions in the so-called art of music. How refreshing, what a God-send, what a precious bit of heaven's own sunshine would the most unpretentious symphony of Haydn have been after that harrowing "fantastique" and unwholesome dream of opium!

The heartless travesty of the love melody in this last scene leads us to call it up to mind again in its unsophisticated shape, and to ask ourselves how good a melody really is, after all? Is it free from sophistication at its best? We cannot help feeling that Robert Schumann was about right when he said that ... has something flat about it." We find the ...sion of its beauty does not stay with us ...those earlier hearings. "Somewhat impas... it is, and somewhat "timid," but we ...grant it "noble," as Berlioz would make ...his programme. On the contrary, it is mor..., sickly, cloying, and we soon weary of its ...petition. If it were more noble it would not ...corruptible, and would not suffer the witch ...of that worse than "Walpurgis Night." ...was there ever such a fiendish orgy, repre... by all the noisiest enginery of the ...orchestral art? How uncanny those occasional ...stuffed horn tones sounded! What an ..., stunning, coarse and vulgar ...of the brass basses in the caricature of the ...Dies Irae"! Smaller outrages upon human ...have been prohibited by law. And is ...music? Has it any rightful fellowship with ...symphonic art? Should it be admitted ...good musical society? Let us trust that ...is now satisfied about it, and let us ...musical enjoyment, artistic aliment and ...of other sources. But some there be ...have to suffer full of horrors better than they ...And such make up a certain quan... in large concert audiences. Some, too—a ...younger number—who are critical ...with the best, fancying ... all the marrow out of ..., Schubert, Mendelssohn ... Give us

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BOSTON DAILY ADVERTISER
Established 1813.

TUESDAY MORNING, DEC. 2, 1890.

MUSICAL MATTERS.

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Again the exigency of two excellent chamber concerts on the same evening have forced the reviewer to attempt ubiquity, and once more the attempt to be in two places at once has been only partially successful. The audience in Steinert Hall last night was good sized as to quantity, and most representative as to quality, many of the leading musicians of Boston, being present. It is upon hearsay only that I can state that the Beethoven quartette was excellently given, but there was a trifle of roughness in the first movement of the Volkmann Quartette in G minor, which I came in season to listen to. The number, which probably created the most interest of the concert was Arthur Foote's Romanse in E major, which was performed by Mr. T. Adamowski and the author. It is a musicianly work, possessing interesting treatment even from the beginning. The imitations of the short, violin phrases by the piano were very piquant, and although the chief theme had a flavor reminiscent of "Hear ye Israel" in "Elijah," it was by no means such as suggested plagiarism.

Mr. Adamowski played this work like the great artist that he is, when he is at his best; the intonation was generally perfect, even in the highest positions, and the expressive quality with which he invested the violin part can scarcely be given too much commendation. Naturally the piano part was perfect in the hands of the composer. Both artists were cordially recalled. It is of necessity that I judge the whole edifice by these specimen bricks, but the programme so far as I was able to follow its numbers, was of great interest and worth.

Boston Post

TUESDAY MORNING, DEC. 2, 1890

THE ADAMOWSKI QUARTETTE CONCERT.

At Steinert Hall last evening the Adamowski Quartette gave the second concert of their third season. Despite the fact that Monday evenings are usually bespoken by the theatres with "first nights," the hall was well filled with a brilliant audience. The programme consisted of the following numbers:

Quartette in G major, op. 18, No. 2.....Beethoven
Romance for violin and piano in E major, op. 9, No. 3.....Arthur Foote
Quartette in G minor, op. 14.....Volkmann

If the playing of the quartette was not altogether faultless, especially in the matter of intonation, there was some excellent work in the Beethoven G major. Aside from his uncertain tone at times, Mr. T. Adamowski's phrasing was not always pleasing and the opening bars of the slow movement were taken rather more slowly than even *ad lib.* required. But in the romance he played with verve, and gave good reason for the justly earned recall. Mr. Foote's composition has been given here before, and a rehearing only adds to the charming impression given then. The Volkmann number was interesting, but in lesser degree than the rendition.

Boston Journal.
WITH SUPPLEMENT.

TUESDAY MORNING, DECEMBER 2, 1890

The Adamowski Concerts.

The second of the subscription concerts by the Adamowski Quartette was given last evening at Steinert Hall before an audience which made up in understanding and appreciation what it lacked in size. The numbers for the quartette were Beethoven's G major, Op. 18, No. 2, and Volkmann's G minor, Op. 14. These were given with the precision and finish to be expected of such artists as compose the organization. The second number of the evening was Mr. Arthur Foote's romance in E major, Op. 9, No. 3, for violin and piano, rendered by the composer himself and Mr. T. Adamowski. The last concert of the series will be given on Monday evening, Jan. 5.

BOSTON HERALD.

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NEW HAVEN REGISTER, SUNDAY NOVEMBER 30.

Hyperion Theater. - NIKISCH.

As fine a band of players as is ever grouped on any concert stage.—*N. Y. World.*

Boston SYMPHONY ORCHESTRA,

Mr. ARTHUR NIKISCH, Conductor.
(SECOND CONCERT.)

Monday Eve., Dec. 8, at 8.

SOLOIST:

MR. FRANZ KNEISEL.

The program includes Liszt's Symphonic Poem, "Tasso;" the Schumann Symphony in B flat No. 1; Dvorak's Scherzo Cappriccioso, etc.

MR. KNEISEL will play the second and third movements of concerto for violin by Goldmark.

The sale of seats opens to-morrow (Monday) at M. Steinert & Sons, 777 Chapel st.
n30 18u C. A. ELLIS, MANAGER.

The second concert in the course given by the Boston Symphony orchestra will take place at the Hyperion on Monday evening, December 8. The soloist for this occasion will be Franz Kneisel, who will play the second and third movements of concerto for violin by Goldmark. The program includes Listz's symphonic poem "Tasso," the Schumann symphony in B flat No. 1, and several other noted compositions. The concert promises to be one of the best of the series. The sale of seats will open to-morrow at Steinert's music store.

NEW HAVEN EVENING REGISTER, MONDAY, DECEMBER 1,

A week from to-night the Boston Symphony orchestra will give another of its delightful concerts at the Hyperion theater. The sale of tickets assures a large house, and, as in former times, an appreciative and enthusiastic one.

The first three nights of this week "In-shavogue" will occupy the boards of the Grand Opera house. The play contains lots of [illegible] wit and wholesome

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Clipping from *Herald Baltimore Eng.*
Date 12/2

Boston Symphony Orchestra.

Lovers of [illegible] music will welcome the announcement of the series of five concerts by the Boston Symphony Orchestra, Mr. Arthur Nikisch conductor, to be given in the Concordia Opera House on the evenings of December 12, January 16, February 27, March 24 and April 28. The history and superb playing of this organization are alike familiar to the public of this city. In all essentials the membership is the same as last year, and the opening concerts of the season already given in Boston show that it has lost nothing of its superiority during the summer vacation. At the concerts in Concordia Hall it will appear in full ranks, and programmes of great attractiveness are promised. The sale of season tickets, each covering a reserved seat for the five concerts, will open next Friday morning at Talbott's, 13 North Charles street.

Ledger Philadelphia Pa

Date 12-2

GENERAL MENTION.

The Boston Symphony Orchestra will give its second concert, at the Academy of Music, on Wednesday evening, December 10. The programme will comprise works representative of the modern romantic school, from the compositions of Liszt, Dvorak, Goldmark and Schumann. The symphony will be that by the latter composer in B flat. Franz Kneisel will be the violin soloist.

Boston Daily Traveller

THURSDAY, DECEMBER 4, 1890.

The corrected Boston Symphony programme for this week is: Overture, "Coriolanus," Beethoven; Concerto for Violin, in A minor, Op. 28, Goldmark (Mr. Franz Kneisel); Two Melodies for Strings, Grieg; Symphony, No. 2, in C, Schumann.

Tonight Mrs. Arthur Nikisch will sing in Cambridge at the Sanders Theatre Symphony concert. Her selections include Raff's "Dream King and His Love," and a group of songs. The orchestra will play Mendelssohn's "Calm Sea and Prosprous Voyage"; overture, two movements from Tscharkousky's fourth symphony, and Schumann's B flat symphony.

An interesting programme is announced for the eighth Sunday Popular at Music Hall, next Sunday evening, when Miss Ida Klein, soprano; Sig. Campanini, tenor; Sig. Del Puente, baritone, and Mr. [illegible], 'cello, as soloists, will be assisted by the newly organized Boston [illegible]

[51]

Boston Transcript

MONDAY, DECEMBER 1, 1890.

Boston Symphony Orchestra.

The seventh concert, Saturday evening, Nov. 29, offered a strange programme:

Weber—Overture to "Euryanthe."
Berlioz—"Symphonie Fantastique," op. 14. A.
I. Reverie: Passion. (Largo; Allegro.)
II. A Ball. (Allegro non troppo.)
III. In the Fields. (Adagio.)
IV. March to the Gallows. (Allegro non troppo.)
V. The Witches' Revel. (Larghetto; Allegro assai.)
Liszt—Hungarian Rhapsody No. 1, in F.

A strange programme! Consisting of three orchestral compositions: one overture, truly musical and beautiful and full of spirit, an overture which sounds always new; one opium (programme) symphony (or quasi symphony); and one rather hackneyed Lisztian showpiece. The Berlioz opium dream, a morbid extravaganza showing indeed remarkable power for a pupil of the Conservatoire, and wonderful skill in instrumentation, with very little of thematic musical development, indeed very little musical theme at all to work upon—for "programme" themes do not count in music—occupied the body of the concert. It was not our first taste in Boston of the unwholesome witch brew. Pushed by the cry for novelty, by young sensational appetites, the Harvard Musical Association first gave it here in February and again in Dec. 1880. Then we could imagine much of its sickly and uncanny impression chargeable to crude conception and performance; now we are forced to doubt if the best of orchestras can make it sound any fitter for survival. Of themes, properly speaking, the whole work contains but one, the love theme, or "fixed idea" with which the love-sick artist couples like a *Leit-motif* with each recurrence to his thought of the object of his hopeless passion, and which first enters in the second or Allgro part of No. 1, after the vague reverie or Largo. Then it haunts him in all five movements; but never is it wrought into the thematic fibre of the music; it only haunts us at intervals as all sickly sentimental tunes are apt to haunt, from which we pray to be delivered in our walks or on our pillows. The two parts which have most music in them are "The Ball," which has luscious instrumentation with a buoyant waltz tune softening into sadness (*morbidezza*) as the fixed idea again besets the dreamer, and which of course won most applause; and the Adagio, "In the Fields." In this last the echoed melodious phrases of the shepherd's pipe (English horn) with the "whispering leaves" and warm sunset coloring have a certain poetic charm; and when the sky is blackened and the distant thunder rolls (a fine opportunity for our valiant drummer to show that he could for once rein in his noble ardor) deep silence followed quite impressively.

Then the real poison of the opium begins to work in dreams too terrible for music, in noise ugly and outrageous enough to be put under the ban of civil law. There is a grim solemnity and grandeur, to be sure, in the March to Execution; the measured march of the procession, the "pattering footsteps" of the murmuring crowd, the awful chant of the *Dies Iræ*, the *glas funèbre* or passing bell, the startling apparition (so to say) of the lover's "fixed idea," once more the melancholy melody rudely cut short by the swift fall of the axe,—all this is sensationally terrible and worthy of the Frenchiest of tragedies in novels or upon the stage. To real music lovers it could not have been edifying. Worse yet, insulting to true sensibilities and to honest music, insulting to the soul of poetry and art, is the last scene, "The Witches' Revel." Goethe's Mephisto could not conjure up so hideous a "Sabbath." Imps, witches, fiends and all unclean things make the orchestra resound with "yells, howls, cries of despair, and mocking and cruel laughter, the rejoicing over a fallen soul." And even in this pandemonium once more we hear that haunting melody, the fixed idea, but in a hellish way degraded and transformed into a vulgar caricature, a low dance tune, which has forfeited all its native charm, all its simplicity and purity. As we have said before now, he turns his heart's most sacred melody (this young artist lover) into a cheap dance-hall jig, and tricks it out with twirls and curls and meretricious ornaments, making a wanton of the maid he loved. Is it not monstrous? Can the opium theory excuse it? Possibly it might in actual life; but what business has opium in the free, ideal heavenly realm of art? When beauty ideality, all poetry and purity are lost, art, too, is gone. Give us the most familiar symphony, sonata, overture or quartet of any of the classical composers rather than the most brilliant or dramatic "programme music" of the new, the over-ingenious, audacious, unideal, realistic masters of the latest fashions in the so-called art of music. How refreshing, what a God-send, what a precious bit of heaven's own sunshine would the most unpretentious symphony of Haydn have been after that harrowing "fantastique" and unwholesome dream of opium!

The heartless travesty of the love melody in this last scene leads us to call it up to mind again in its unsophisticated shape, and to ask ourselves how good a melody really is it, after all? Is it free from sophistication at its best? We cannot help feeling that Robert Schumann was about right when he said that "it has something flat about it." We find the impression of its beauty does not stay with us after those earlier hearings. "Somewhat impassioned" it is, and somewhat "timid," but we cannot grant it "noble," as Berlioz would make it in his programme. On the contrary, it is morbid, sickly, cloying, and we soon weary of its repetition. If it were more noble it would not be corruptible, and would not suffer the witch change of that worse than "Walpurgis Night." For was there ever such a fiendish orgy, represented by all the noisiest enginery of the orchestral art? How uncanny those occasional muted or stuffed horn tones sounded! What an overpowering, stunning, coarse and vulgar blare of big brass basses in the caricature of the hymn "Dies Iræ"! Smaller outrages upon human nerves have been prohibited by law. And is that music? Has it any rightful fellowship with true symphonic art? Should it be admitted into good musical society? Let us trust that curiosity is now satisfied about it, and let us seek musical enjoyment, artistic aliment and culture at purer sources. But some there be who love to sup full of horrors better than they love music! And such make up a certain quantum in large concert audiences. Some, too—a larger and a younger number—who are critical on programmes; *blasés* with the best, fancying that they have sucked all the marrow out of [illegible] Beethoven, Schubert, Mendelssohn [illegible] Schumann; they continually do cry—Give us [illegible] And plentifully have new

tion; but is there yet enough of it all collectively to make good the imaginable loss of one great old symphony?

After the long hour of opium even a well worn Hungarian Rhapsody seemed sparkling and reviving, partly through the quaint, piquant nationality of its melodies—some grand, heroic, solemn, some elastic and vivacious, provocative to dancing. It was like a smart shower bath of tones after the sickly, tepid, steamy *symphonie fantastique*; but we had been dashed with it so many times before! Liszt has composed more than a dozen of these rhapsodies; they all sound very much alike; when you have heard one you have virtually heard them all. The performance this time was irresistibly brilliant and emphatic. And the orchestra acquitted itself admirably throughout the concert, but for the horrible *rimbombo* in the latter part of the witches' Sabbath.

The programme of Saturday, Dec. 6, offers Beethoven's "Coriolan" overture; a violin concerto of Goldmark to be played for the first time here by Franz Kneisel; and Schumann's second symphony, in C. J. S. D.

BOSTON DAILY ADVERTISER

Established 1813.

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THE ADAMOWSKI QUARTET,

T. ADAMOWSKI, 1st Violin. MAX ZACH, Viola.

A. MOLDAUER, 2d Violin. J. ADAMOWSKI, Violoncello.

:: THIRD SEASON. :::

SECOND SUBSCRIPTION CONCERT

IN

STEINERT HALL.

THE THIRD CONCERT OF THE SERIES WILL BE GIVEN ON MONDAY EVENING,

JANUARY 5TH, 1891.

Clipping from .....

.....

Date 12/90

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Ledger Philadelphia Pa

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[51]

STEINERT HALL.

SECOND CONCERT.

MONDAY EVENING, DECEMBER 1, AT 8.

PROGRAMME.

QUARTET IN G MAJOR OP. 18, NO. 2.	BEETHOVEN
ALLEGRO.—ADAGIO CANTABILE.—SCHERZO (ALLEGRO).—ALLEGRO MOLTO, QUASI PRESTO.	
ROMANCE FOR VIOLIN AND PIANO, IN E MAJOR, OP. 9, NO. 3,	ARTHUR FOOTE
QUARTET IN G MINOR, OP. 14.	VOLKMANN
ALLEGRO.—ANDANTE.—SCHERZO.—FINALE.	

The published order of the six Beethoven quartets which comprise opus 18 is not that in which they were written and it is an interesting fact that two of the least pretending as to style and least elaborate as to construction among them, namely, the A major and the B flat major, should have been the last in the order of production; while, if the dated manuscripts be reliable, the quartet in D, (No. 3), by some considered the most beautiful and original of the set, preceded them all in the design of the composer. Beethoven's model in the quartets of opus 18, which are dedicated to Prince Lobkowitz, was Mozart. These six quartets which belong to the "first manner" have often been compared with the set of six composed by Mozart and dedicated to Haydn. The comparison, one writer observes, is not without a good show of reason. Before Beethoven was entirely and unreservedly himself, Mozart was not only his pattern, but his idol (for Haydn, although he studied with him some time, Beethoven entertained no very deep or hearty sympathy); and nowhere do the two masters more nearly approach each other than in the quartets respectively dedicated to Haydn and the Prince Lobkowitz.

In an analytical review by Theodor Helm of all the quartets of Beethoven we find the following on the work played today, the quartet in G major: "The composer toys with his motives, though the style and treatment are formal. Musicians call it the "compliment" quartet, as if one phrase bowed to another. Liken it if you will to a scene in some princely *salon* during a stately minuet. Note the charming thematic treatment; the sharp contrasts in the second movement. The *allegro* and the *adagio* distinctly mark Beethoven's first period. In the *finale* we meet again the companions of the *salon*, a little gay from wine. This, which Beethoven called the "unbuttoned" movement, is the richest in merry and surprising turns and twists. Observe the magic effect of the inversion of the leading theme, flung about as in a game of ball. The structure of the movement shows mastership."

The Romance for violin and piano is one of three pieces Mr. Foote has published under opus 9. The others of the set are a "Morning Song" and "Menuetto Serioso." There follows a short sketch of the Romance: After a half dozen bars of introduction by the piano, the violin takes up the melody of the piece and carries it on without interruption until the entrance of the secoud theme, in the relative minor; at this point the piano part alternates with the violin in taking the melody and ceases to be a mere accompaniment. At the return of the first theme (which is emphasized by the abrupt change from the dominant seventh chord of C sharp minor to the tonic of E major) the accompaniment of the piano becomes more varied, and in the *coda* at the very end the piano takes the melody, under which are heard sustained notes on the G string of the violin.

Robert Volkmann was a Saxon musician who, after studying with Schumann at Leipsic, (1836-38) removed to Prague, then to Pesth, Hungary. He was a prolific writer and at the time of his death, in 1883, had contributed to almost every form of composition, save that of opera. Apropos of his quartets, it may not prove uninteresting to quote from Ehlert's essay on Volkmann some general remarks about the quartet form.

"Amomg the various forms of art, the string-quartet is probably that form by means of which we may establish, with the greatest certainty, the specific value of a musical imagination. As lofty as is the position of Beethoven, that most versatile of tone-artists, upon all other domains, as high as we may place Mozart

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...ness yet, shouting to true self-...ities and to honest music, insulting to the soul of poetry and art, is the last scene, "The Witches' Revel." Goethe's Mephisto could not conjure up so hideous a "Sabbath." Imps, witches, fiends and all unclean things make the orchestra resound with "yells, howls, cries of despair, and mocking and cruel laughter, the rejoicing over a fallen soul." And even in this pandemonium once more we hear that haunting melody, the fixed idea, but in a hellish way degraded and transformed into a vulgar caricature, a low dance tune, which has forfeited all its native charm, all its simplicity and purity, as we have said before now, he turns his heart's most sacred melody (this young artist over) into a cheap dance-hall jig, and tricks it out with twirls and curls and meretricious ornaments, making a wanton of the maid he loved. Is it not monstrous? Can the opium theory excuse it? Possibly it might in actual life; but what business has opium in the free, ideal, heavenly realm of art? When beauty, ideality, all poetry and purity are lost, art, too, is gone. Give us the most familiar symphony, sonata, overture or quartet of any of the classical composers rather than the most brilliant or dramatic "programme music" of the new, the over-ingenious, audacious, unideal, realistic masters of the latest fashions in the so-called art of music. How refreshing, what a God-send, what a precious bit of heaven's own sunshine would the most unpretentious symphony of Haydn have been after that harrowing "fantasia-tone" and unwholesome dream of opium!

The heartless travesty of the love melody in this last scene leads us to call it up to mind again in its unsophisticated shape, and to ask ourselves how good a melody really is it, after all? Is it free from sophistication at its best? We cannot help feeling that Robert Schumann was about right when he said that it has something flat about it." We find the impression of its beauty does not stay with us ... earlier hearings. "Somewhat impassioned it is, and somewhat "timid," but we cannot grant it "noble," as Berlioz would make us in his programme. On the contrary, it is morbid, sickly, cloying, and we soon weary of its repetition. If it were more noble it would not be so terrible, and would not suffer the witch ... of that worse than "Walpurgis Night." ... was there ever such a fiendish orgy, represented by all the noisiest enginery of the ... How uncanny those occasional ... horn tones sounded! What an ... coarse and vulgar ... brass basses in the caricature of the ... "Dies Irae"! Smaller outrages upon human ... have been prohibited by law. And is ... music? Has it any rightful fellowship with ... art? Should it be admitted ... good musical society? Let us trust that ... is now satisfied about it, and let us ... musical enjoyment, artistic aliment and ... at purer sources. But some there be ... to such fill of horrors better than they ... And such make up a certain quan... concert audiences. Some, too—a ... number—who are critical ... with the best, fancying ... all the narrow cut of ... Mendelssohn ...

Boston Post

TUESDAY MORNING, DEC. 2, 1890.

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At Steinert Hall last evening the Adamowski Quartette gave the second concert of their third season. Despite the fact that Monday evenings are usually bespoken by the theatres with "first nights," the hall was well filled with a brilliant audience. The programme consisted of the following numbers:

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Romance for violin and piano in E major, op. 9, No. 3.....Arthur Foote
Quartette in G minor, op. 14.....Volkmann

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Boston Journal.

WITH SUPPLEMENT.

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BOSTON HERALD.

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Hyperion Theater. - NIKISCH.

As fine a band of players as is ever grouped on any concert stage.—*N. Y. World.*

Boston SYMPHONY ORCHESTRA,

Mr. ARTHUR NIKISCH, Conductor.
(SECOND CONCERT.)
Monday Eve., Dec. 8, at 8.
SOLOIST:
MR. FRANZ KNEISEL.

The program includes Liszt's Symphonic Poem, "Tasso;" the Schumann Symphony in B flat No. 1; Dvorak's Scherzo Cappriccioso, etc.

MR. KNEISEL will play the second and third movements of concerto for violin by Goldmark.

The sale of seats opens to-morrow (Monday) at M. Steinert & Sons, 777 Chapel st.
n30 18u C. A. ELLIS, MANAGER.

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Clipping from Herald
Baltimore Md
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Boston Daily Traveller

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An interesting programme is announced for the eighth Sunday Popular at Music Hall, next Sunday evening, when Miss ... da Lodi, soprano; Sig. Campanini, tenor; Sig. Del Puente, baritone, and Mr. Leo ..., 'cello, as soloists, will ... the newly organized Boston ...

[51]

in his operas and Haydn in his oratorios, it is in the quartet that these three have given expression to the entire sum of their powers of invention; and it would not be asserting too much to say that, did we simply possess the quartets of these men, and were all their other works lost, we should at all events be able to form from them alone a true and approximately complete picture of these masters' intellectual peculiarities. There are quartet movements by Mozart that contain a half of "Figaro" or of "Don Juan"; quartet-movements by Haydn, that transport us into the same moods as the "Creation" and the "Seasons," and, in Beethoven's three Russian quartets, we encounter his entire being; for it was given to him to confine within the narrow boundaries of the four instruments the boundless circumference of his whole genius. A different thing it is in case of the three exponents of this triple constellation, Schubert, Mendelssohn and Schumann. There can be no doubt of the fact that the specific musicianhood of these masters was not exhibited in its purest form in the quartet, and that we should have possessed but an incomplete, in fact, even erroneous idea of them, had we not recognized their importance in their other works.

If according to the preceding remarks, we are not led to expect in Volkmann's quartets the slightest development whatsoever of that form of art, that was built up with so much love by the greatest musical minds, yet it cannot be denied that among them there is much that is successful and portions even that are excellent. And especial praise may be conferred upon his style, for, with few exceptions, it adapts itself readily to the nature of this abstract music. Now and then we meet with movements possessing great vital power, even originality, notably in those places where the national element bursts forth. His principal weakness lies in the slow movements. Volkmann can not write an adagio in the manner of Beethoven. Beethoven first discovered a good part of our hearts, discovered them for us in this sense, that we only became clearly conscious of a certain power of feeling in tones through the immense life that he alone was capable of stirring in our hearts. What we call "Adagio" since Beethoven's time ended with him. Now-a-days there exist " Andantes" only. For, strange as it may sound, there is an important, and not only metronomical, difference between the two. And the slower a theme is reproduced, the weightier, more substantial and self-contained, the more unapproachable and positive it must be. The post-Beethoven themes do not bear so close an inspection. They crumble into separate parcels, with evident gaps in the feeling, and frequently only maintain their place by a romantic coloring similar to what we witness upon distant mountains, and that vanishes more and more, the nearer we approach. Exactly as we demand another measure, other motions and a different horizon in a tragedy than we do in a comedy, so do we also demand deeper abstraction, grander proportions and a wider range of vision in an Adagio than in an Andante; to the latter we willingly grant that it shall not be required to conjure up and regulate conflicts, but simply to appear like a "Lied," an instrumental song. The majority of the motives from Andantes that now arouse our deepest feelings of pleasure, would only produce an impression of perforated work, were we to hear them performed in adagio tempo.

The first movement of Volkmann's second quartet (op. 14), G minor, is an instructive example of how a happy facility may decide the fate of a musical work. Very few who hear its first movement will not acknowledge its manly and vigorous character. The most substantial share of this falls to the second first theme—we cannot term it otherwise. This penetrating motive, that is as firm as granite, and runs through the vibrating syncopations like a vein of stone, must produce a universal impression.

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Boston Post

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(SECOND CONCERT.)
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Clipping from Daily Courier Baltimore Md.
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Boston Daily Traveller

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ELSEWHERE IN ARCHIVES

Date 12-1

To the Editor of the Bro[illegible]

I wish to echo from upstairs the suggestion of "Dress Circle" as to a Philharmonic conductor and orchestra. Don't suppose for a moment that we in the loftier recesses of the Academy are any less sensible than those downstairs to good music and its adequate performance. I don't see how there can be any question as to the expediency of adopting the plan proposed by your correspondent. To those who have heard the Boston band, either at home or upon its occasional visits to New York, it is unnecessary to say anything about it. Those who have not yet heard it may be assured in unqualified terms of its very high quality. Mr. Nikisch inherited from his predecessor a first class organization and has given to its development his own rare capacity and experience. It is hard to believe that the Philharmonic directors or subscribers could hesitate for a moment between this superb, permanent band and a scrap orchestra, gathered here and there in New York and playing together only a dozen times a year. Is the inconvenience of appointing other days of the week than Friday and Saturday for rehearsals and concerts to be considered for a moment in the comparison? By all means let us have Nikisch. FAMILY CIRCLE.

BROOKLYN, November 30, 1890.

Boston Daily Traveller

WEDNESDAY, DEC. 3 1890

CHAMBER CONCERTS.

Adamowski Quartet—New England Conservatory Club, and Mr Buermann.

The second Adamowski programme of the season, given at Steinert Hall last Monday evening, was: Quartet in G major op. 18, No. 2, Beethoven; Romance for violin and piano, in E major, op. 9, No. 3, Arthur Foote; Quartet in G minor, op. 14, Volkmann. The usual cultivated audience listened. Of the six Beethoven quartets of opus 18, the one in G is as frequently played, and is as enjoyable as any. The last movement which we find the composer calling the "unbuttoned" movement is not only the strongest in point of workmanship but it possesses undeniable humor. Volkmann's G minor quartet, barring the fine first movement, is less worthy a place in the catalogue of standard works than its companion in E minor. Both works were played with evident appreciation of their characteristics. Mr. Foote's Romance is one of his most spontaneous works. It was charmingly played by Mr. Adamowski, the composer adding the piano accompaniment.

BOSTON HERALD.

FRIDAY, DEC. 5, 1890.

Mrs. Arthur Nikisch Sings at the Sanders Theatre Concert.

Interest in the Symphony concert at Sanders Theatre (Cambridge) last evening centred in the appearance of Mrs. Arthur Nikisch, soprano, as soloist, this being her first appearance in this vicinity. The programme for the evening was as follows: Mendelssohn, overture, "Calm Sea and Prosperous Voyage"; Raff, song, "Traumkonig und Sein Lieb"; Tschaikowsky, andantino and scherzo from symphony No. 4, in F minor; songs with piano; Schumann, symphony in B flat, No. 1.

Mrs. Nikisch accompanied her husband upon his return to America, two months ago, and has only been heard in public once since her arrival, at the Symphony concert in Providence a few weeks since.

The audience were clearly predisposed in favor of the singer, and when she appeared a most cordial round of friendly applause told of the attitude of the audience toward her. The selections made by Mrs. Nikisch were the song by Raff, "Traumkonig und Sein Lieb," which she sang with orchestral accompaniment, and for the songs with piano she selected Heuberger's "Gieb Einen Hauch Mir," Jensen's "Am Ufer des Manzanares," and Goldmark's "Die Quelle." Raff's uninteresting song served to display the remarkable range and admirable schooling of Mrs. Nikisch's voice, and her intelligence and musical nature found expression in its interpolation. She has a very musical mezzo-soprano voice, faultlessly true and skilfully trained, and her phrasing is at all times a delight to the ear. It was in the songs at the piano, however, that the singer captured her audience, and a more complete success is rarely made than that attending these numbers. The simple bit of vocal work done in the Jensen song fairly captivated the audience, and a more pleasing or daintier effort is seldom enjoyed. The applause following the group of songs recalled the singer a half-dozen times, and she was finally compelled to add an encore number to satisfy her audience.

The orchestra was heard at its best in the instrumental work of the evening, and the playing of the accompaniments to the songs, with piano by Mr. Nikisch added greatly to their effect.

Hyperion Theatre, - New Haven,

Monday Evening, Dec. 8, at 8.

PROGRAMME

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C. A. ELLIS, Manager.

F. R. COMEE, Assistant Manager.

Boston Daily Globe.

FRIDAY, DEC. 5.

MRS. NIKISCH'S DEBUT.

Receives a Cordial Reception in Sanders' Theatre.

The Boston Symphony Orchestra gave its third concert in Sanders' Theatre, Cambridge, last evening before an audience which completely filled the house. Besides the regular subscribers, there were many of the Boston patrons present, drawn thither by the announcement that Mrs. Arthur Nikisch, wife of the conductor, would be the soloist.

As this was Mrs. Nikisch's first appearance in these parts much interest was manifested.

Mrs. Arthur Nikisch began her career in opera nine years ago in Cologne at the Stadt Theatre. In 1888 she accepted an engagement at the Stadt Theatre in Leipsic for a year. After meeting with the greatest success here she accepted an engagement for one year at the Hof Theatre in Cassel.

During this time she was engaged to Mr. Nikisch, and in 1885 was married to him, and left the operatic stage.

She has sung many times since in concert at Heidelberg, Stuttgart and other large cities. Her debut in America was made Nov. 19 last, in Providence, when the orchestra gave its second in the course of six concerts.

Her voice is a rich mezzo-soprano of delightful quality, and her success in this country is apparently assured. She has a most attractive stage presence, and her singing showed her perfect method and artistic training.

The song with orchestral accompaniment, last evening, was Raff's "Traumkonig und sein Lieb," and was effectively rendered; but the most enjoyable numbers were the three songs with piano accompaniment by Mr. Nikisch.

The first was Henberger's "Gieb einen Hauch mir;" the second, Jansen's "Am Ufer des Manzanares," was a dainty little thing, and drew forth much applause, for which the accompanist came in for a good share; Goldmark's "Die Quelle" was the third.

Mrs. Nikisch was recalled three times, and responded to an encore.

Among the orchestral numbers were Mendelssohn's overture, "Calm Sea and Prosperous Voyage," a beautiful thing, and Tschaikowski's Andantina and Scherzo from Symphony No. 4 in F minor, the second movement of which brings the stringed instruments pizzicatti.

Boston Post

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No. American, Phil. Pa.

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Symphonic poem, "Tasso" ..... F. Liszt

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Date 12-1

To the Editor of the Bro...

I wish to echo from upstairs the suggestion of "Dress Circle" as to a Philharmonic conductor and orchestra. Don't suppose for a moment that we in the loftier recesses of the Academy are any less sensible than those downstairs to good music and its adequate performance. I don't see how there can be any question as to the expediency of adopting the plan proposed by your correspondent. To those who have heard the Boston band, either at home or upon its occasional visits to New York, it is unnecessary to say anything about it. Those who have not yet heard it may be assured in unqualified terms of its very high quality. Mr. Nikisch inherited from his predecessor a first class organization and has given to its development his own rare capacity and experience. It is hard to believe that the Philharmonic directors or subscribers could hesitate for a moment between this superb, permanent band and a scrap orchestra, gathered here and there in New York and playing together only a dozen times a year. Is the inconvenience of appointing other days of the week than Friday and Saturday for rehearsals and concerts to be considered for a moment in the comparison? By all means let us have Nikisch. FAMILY CIRCLE.

BROOKLYN, November 30, 1890.

Boston Daily Traveller

WEDNESDAY, DEC. 3 1890

CHAMBER CONCERTS.

Adamowski Quartet—New England Conservatory Club, and Mr Buermann.

The second Adamowski programme of the season, given at Steinert Hall last Monday evening, was: Quartet in G major op. 18, No. 2, Beethoven; Romance for violin and piano, in E major, op. 9, No. 3, Arthur Foote; Quartet in G minor, op. 14, Volkmann. The usual cultivated audience listened. Of the six Beethoven quartets of opus 18, the one in G is as frequently played, and is as enjoyable as any. The last movement which we find the composer calling the "unbuttoned" movement is not only the strongest in point of workmanship but it possesses undeniable humor. Volkmann's G minor quartet, barring the fine first movement, is less worthy a place in the catalogue of standard works than its companion in E minor. Both works were played with evident appreciation of their characteristics. Mr. Foote's Romance is one of his most spontaneous works. It was charmingly played by Mr. Adamowski, the composer adding the piano accompaniment.

BOSTON HERALD.

FRIDAY, DEC. 5, 1890.

Mrs. Arthur Nikisch Sings at the Sanders Theatre Concert.

Interest in the Symphony concert at Sanders Theatre (Cambridge) last evening centred in the appearance of Mrs. Arthur Nikisch, soprano, as soloist, this being her first appearance in this vicinity. The programme for the evening was as follows: Mendelssohn, overture, "Calm Sea and Prosperous Voyage"; Raff, song, "Traumkonig und Sein Lieb"; Tschaikowsky, andantino and scherzo from symphony No. 4, in F minor; songs with piano; Schumann, symphony in B flat, No. 1.

Mrs. Nikisch accompanied her husband upon his return to America, two months ago, and has only been heard in public once since her arrival, at the Symphony concert in Providence a few weeks since.

The audience were clearly predisposed in favor of the singer, and when she appeared a most cordial round of friendly applause told of the attitude of the audience toward her. The selections made by Mrs. Nikisch were the song by Raff, "Traumkonig und Sein Lieb," which she sang with orchestral accompaniment, and for the songs with piano she selected Heuberger's "Gieb Einen Hauch Mir," Jensen's "Am Ufer des Manzanares," and Goldmark's "Die Quelle." Raff's uninteresting song served to display the remarkable range and admirable schooling of Mrs. Nikisch's voice, and her intelligence and musical nature found expression in its interpolation. She has a very musical mezzo-soprano voice, faultlessly true and skilfully trained, and her phrasing is at all times a delight to the ear. It was in the songs at the piano, however, that the singer captured her audience, and a more complete success is rarely made than that attending these numbers. The simple bit of vocal work done in the Jensen song fairly captivated the audience, and a more pleasing or daintier effort is seldom enjoyed. The applause following the group of songs recalled the singer a half-dozen times, and she was finally compelled to add an encore number to satisfy her audience.

The orchestra was heard at its best in the instrumental work of the evening, and the playing of the accompaniments to the songs with piano by Mr. Nikisch added greatly to their effect.

Hyperion Theatre, - New Haven,

Monday Evening, Dec. 8, at 8.

PROGRAMME

2

C. A. ELLIS, Manager.

F. R. COMEE, Assistant Manager.

Boston Daily Globe.

FRIDAY, DEC. 5.

MRS. NIKISCH'S DEBUT.

Receives a Cordial Reception in Sanders' Theatre.

The Boston Symphony Orchestra gave its third concert in Sanders' Theatre, Cambridge, last evening before an audience which completely filled the house. Besides the regular subscribers, there were many of the Boston patrons present, drawn thither by the announcement that Mrs. Arthur Nikisch, wife of the conductor, would be the soloist.

As this was Mrs. Nikisch's first appearance in these parts much interest was manifested.

Mrs. Arthur Nikisch began her career in opera nine years ago in Cologne at the Stadt Theatre. In 1883 she accepted an engagement at the Stadt Theatre in Leipsic for a year. After meeting with the greatest success here she accepted an engagement for one year at the Hof Theatre in Cassel.

During this time she was engaged to Mr. Nikisch, and in 1885 was married to him, and left the operatic stage.

She has sung many times since in concert at Heidelberg, Stuttgart and other large cities. Her debut in America was made Nov. 19 last, in Providence, when the orchestra gave its second in the course of six concerts.

Her voice is a rich mezzo-soprano of delightful quality, and her success in this country is apparently assured. She has a most attractive stage presence, and her singing showed her perfect method and artistic training.

The song with orchestral accompaniment, last evening, was Raff's "Traumkonig und sein Lieb," and was effectively rendered; but the most enjoyable numbers were the three songs with piano accompaniment by Mr. Nikisch.

The first was Henberger's "Gieb einen Hauch mir;" the second, Jansen's "Am Ufer des Manzaneres," was a dainty little thing, and drew forth much applause, for which the accompanist came in for a good share; Goldmark's "Die Quelle" was the third.

Mrs. Nikisch was recalled three times, and responded to an encore.

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[52]

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, DECEMBER 3, 1890.

MRS. NIKISCH'S DÉBUT.—We spoke last week of the success achieved by Mrs. Arthur Nikisch, the wife of the great Boston conductor, at her début, which took place at Providence, R. I., on the occasion of the first concert there this season of the Boston Symphony Orchestra. Here is what the Providence "Journal" has to say on the subject:

"Furthermore the concert was notable in affording the first public appearance in this country of Mrs. Arthur Nikisch, whose début has been awaited with much pleasant expectation. Mrs. Nikisch, as has already been made known, was before her marriage a dramatic singer in Cologne and Leipsic, in which cities she has won an excellent name; and her coming to America was made the occasion of her reappearance upon the concert stage. From the unqualified success of her performance last evening it was made evident that she will be an important and highly prized addition to American concert singers. Mrs. Nikisch's voice is a mezzo rather than a true soprano, with its best tones in the lower register, but of a delightfully pure and even quality throughout. Her singing of the aria from 'Mignon' was of an exquisitely graceful and touching expressiveness, full of passion and power in the middle portion, touched with a true feeling and animated by an instinctive artistic impulse through its whole extent.

"Mrs. Nikisch's style is essentially lyric, so far as it was shown last evening, and not only was this the dominant note in the 'Mignon' aria, but it was made even more charmingly evident in the three songs by three masters of the German 'Lieder' form. Her singing of these was a delight in its freshness and spontaneity, its just and characteristic interpretation of the sentiment and its freedom from all affectation and exaggeration that so easily spoil the perfect and delicate outlines of such compositions. Especially fine in its breadth and fire was her rendering of the wonderful song of Schumann's; while not the least charming characteristic of the performance was the perfect balance that existed between the singer's work and her husband's refined and exquisitely shaded accompaniments. The three recalls that Mrs. Nikisch responded to after her aria and the two after her group of songs showed the

and worked at Graz, has been engaged by Director Pollini as conductor for the Hamburg Opera House. Hamburg thereby gains one of the most thoroughly artistic and brainy operatic conductors.

Boston Transcript

FRIDAY, DECEMBER 5, 1890.

Mrs. Arthur Nikisch in Cambridge.

There was not a vacant seat and many were standing in Sanders Theatre, Cambridge, last evening, when Mr. Arthur Nikisch stepped upon the platform preparatory to beginning the third concert in the Cambridge series by the Boston Symphony Orchestra. The programme and the work of the orchestra will be duly reviewed in this column tomorrow. This notice concerns itself mainly with the appearance of the latest addition to our force of concert singers, Mrs. Arthur Nikisch, who on this occasion was heard for the first time by Boston connoisseurs.

Mrs. Arthur Nikisch was in fact the central figure of the concert. She was received in the friendliest fashion by the representative Cambridge audience, reinforced by several constant attendants on the Boston concerts of the orchestra, and straightway sang her way to the hearts of her hearers. Raff's song of "The Dream King and his Love" displayed to high advantage the sympathetic mezzo-soprano voice which Mrs. Nikisch uses most artistically. "Genuinely pleasurable singing," a comment many times repeated after the concert, tells in few words the charm produced by an unaffected style, a well-modulated voice, nice phrasing, and the air of singing for pure pleasure. This summing up of her qualities, emphasized by the singer's performances of a group of short songs, the second of which, Jensen's "On the Bank of the Manzanares," proved especially delightful. The others in this group, all of which were sung with pianoforte accompaniment, played, gracefully as usual, by Mr. Nikisch, were "Give Me a Hope," by Heuberger, and "The Spring," by Goldmark. The titles as printed here, by the way, are translations of the German titles printed on the programme, and German was the tongue which the singer used. Raff's song was accompanied by the orchestra. Mrs. Nikisch, a pretty picture in her ashes-of-roses gown with her wavy nut-brown hair, fair throat and arms and sweet face, was recalled again and again, and at last graciously sung Schumann's "Spring Night." So complete was her mastery of the audience that it will be strange indeed if when she shall be heard in Boston the experience shall not be repeated.

Boston Daily Courier

FRIDAY, DECEMBER 5, 1890.

Cambridge Symphony Concert.

There was a charming audience last night in the most admirable hall for music in this part of the country, the Sanders Theatre of Harvard University. The occasion was the third Symphony concert, with Mrs. Arthur Nikisch, soloist. The orchestra played what has already been discussed this season in this column. Mrs. Nikisch sang with the orchestra in Providence a short time since, but had not been heard hereabouts before. Her selections were Raff's "Dream King and His Love," with orchestra, and these songs: Heuberger, "Geib Einen Hauch Mir"; Jensen, "Am Ufer des Manzanares"; Goldmark, "Die Quelle." By reason of her sweet ways, and soulful singing Mrs. Nikisch will win many admirers for her work in public. She has a rich and sympathetic mezzo soprano, about as strong a voice as Mrs. Henschel. It is probably not under as good control now as when she sang in public all the time—voices, like pianists' hands and violinists' arms, have to be exercised—yet from the standpoint of the vocalist Mrs. Nikisch sings well. Her singing is vital because of its high expressive quality; moreover, she is so well able to control tone as to give to the mood of what she sings its appropriate color. Altogether the debut of Mrs. Nikisch was most interesting. Her manner is charming, and it is no wonder that all Cambridge admired her last night, nor that her husband permitted her just one tiny encore song.

COMMONWEALTH

SATURDAY, DECEMBER 6, 1890.

The seventh Symphony concert had for a conspicuous number the "Fantastic" Symphony of Berlioz. An exercise in hallucination resting upon a "fixed idea" might be added as a sub-title to this work of questionable music though of unquestionable inventive power. The work is the tribute of the youth Berlioz to his beloved Miss Smithson, and in its contrasting moods may now be taken as a picture of the life he afterward led with her. As a study in instrumentation, the symphony is important, and when we consider that it was written by a young student it becomes remarkable; for with all its eccentric and bizarre combinations it shows an extraordinary grasp of orchestral technique and great creative ability. Though the dominating movements, the "March to Execution," and the "Witches' Revel," are morbid art, there is a purer musical character in the "Scene in the Fields"—the theatreism here being but the natural development of Beethoven's "Pastoral"—while the Ball scene is exquisite at all points. Mr. Nikisch read the Symphony with a full appreciation of its hideousness. The other orchestral pieces at the concert, where no soloist was provided, were the "Euryanthe" overture and the first of the Liszt Rapsodies. As the overture was performed last year under Mr. Nikisch, one wonders if he forgets his public here in his admiration for Master Weber's composition.

The record to date includes three chamber concerts. The second Adamowski Quartet programme presented no novelty; the ensemble numbers were the second of Beethoven's six quartets, published under opus 18, and Volkmann's quartet in G minor. The G major of Beethoven does not show the greatest quartet writer in his individual strength, as it belongs to the period of musical infancy while yet the influence of Haydn and Mozart dominated him; but there is in the last movement a greater individuality than elsewhere, also a racy kind of humor. Volkmann's music is unequal: scholasticism and sentiment combined make the first movement of the G minor quartet an admirable piece of work, but the other portions are weak. The Adamowski group is working hard for honors and is deserving of many a compliment for the expressive quality of all it does. Between the two quartet numbers at the concert, Mr. Arthur Foote's lovely Romanza for violin with piano accompaniment was played. It is a delightful expression of Mr. Foote's musicianship, and the solo part was played with all Mr. Adamowski's whilom sentiment.

HOME JOURNAL.

SATURDAY, DECEMBER 6, 1890. TI

The program of the Seventh Symphony concert appears to be a sop thrown to the so-called "romantic element" of the audience; but the liquor in which this sop was steeped was raw and uncunningly prepared.

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First, the overture to "Euryanthe" was played. Mr. Nikisch played it last year, and it has been heard in this city upon several other occasions, even before Mr. Nikisch sighted Castle Garden. The only reason apparently for its appearance upon Saturday's program was to give the director a chance of showing how differently it sounded each time it was led by him; and in this peculiarity, he is not unlike the juggler who pours different wines, both white and red, out of the same old glass bottle. Now in the case of this overture it is perfectly proper, it is in fact a matter of tradition (as pointed out by that experienced man, Heinrich Dorn) to play the air in B-flat given to the first violins at a slower pace than the fiery first motive, and to sing it as though it came from human lips; but the change in tempo should be so gradually worked that the hearer is not rudely shaken thereby. Mr. Nikisch does not approach the melody; he plumps into it. Then, too, his theatrical mannerisms, his prolonged fermatas and his exaggerated ideas as to the claims of the brass and drums to be heard, are becoming tiresome. They cease to create surprise or wonder.

* * * * *

Then there was a Liszt Rhapsody, the No. 1 in F. It was not badly played; on the contrary in it was seen the best work of the orchestra that evening. But it afforded no contrast to the other numbers of the program.

* * * * *

We have actually lived to see the composition of a Frenchman upon a Symphony program, a composition chosen by the director and not by a player of solos. Last year Mr. Nikisch favored us in a similar manner, and his choice was even less fortunate than upon this occasion; for the overture to "Phèdre" does not show Massenet at his best, nor is the symphony of Berlioz the greatest of his works. Yet it is great in certain respects; or it is perhaps better to say that it abounds in great things. It is hard in speaking of this fantastic work to separate the man from the musician, and as the man's individuality is intense, so too is the program explanatory of the music more vividly drawn than the customary diagrams of composers. It is a sketch in the manner of Hoffmann of the ill-starred passion of a super-sensitive musician who was so haunted by the fixed idea of the loved one, seeing her in brilliant ball and lonely fields, knowing that she did not heed his sorrow or his love, that he poisoned himself with opium; yet he did not die, and he dreamed dreams of horror and saw the scaffold welcome him as murderer of the woman; he is dead and witches and warlocks howl with glee at his burial and greet with frenzy the woman, now lost and obscene, who has destroyed his soul; the Dies Irae though it tells of the judgment is hooted at, and Hell rejoices, and mocks the plain song of the holy Church. Now it is as hard to "write up" to such a program as it is to live up to the rules of conduct so placidly laid down by ancient Stoics. Nor is the program-preface of so much importance as the musical contents themselves. The first movement is comparatively dull; its themes lack spontaneity, and the developments are tiresome; the "typical" melody would not be of interest, were we not told that it represented something; and as we at once try to trace this resemblance, we are obliged to take notice of the tune. The movement as a whole is vague and long spun out. The ball-scene is much better and as played in Paris is full of charming grace; as played Saturday evening, the feet of the dancers moved heavily, and the ball-room became a dance-house. Were not the third movement "In the Fields" so long drawn out, it would be wholly admirable. It is truly expressive music, where the intimate acquaintance of Berlioz with orchestral instruments is openly shown, not hinted at. So too the "March to the Gallows" is full of power and suggestion. The final movement, "The Witches' Revel," is tiresome, the last adjective which Berlioz would have wished or expected to have been applied to this descriptive music. It is a dreary, cacophonous mess, an interminable galimatias. The burlesque Dies Irae may have had its origin in the manner in which it was handled by the organist of an Italian church, the occasion being the burial of the son of Louis Bonaparte and Hortense, which funeral Berlioz attended. As Berlioz describes it in a letter to Ferrand, the organist enlivened the plain song by playing jigs in six-eight time as interludes upon the piccolo stop. However this may be, the movement in spite of the accumulated horrors does not so much inspire terror as fatigue.

* * * * *

To say that the symphony was badly played would be untrue. It is a difficult composition, and taking everything into consideration, there was much more to praise than to blame. The performance did lack the fiery recklessness so indispensable in certain movements, and the ball scene was not played with elegance as Berlioz wished. This was rather the fault of the director than of the orchestra; for it seemed as though Mr. Nikisch was constantly saying to himself, "I suppose I ought to occasionally let these people hear something besides the overtures of Weber and Mendelssohn and the symphonies which I used to hear in Leipzig. I am safe enough in giving this, for Schumann praised it." And so he led it, but in a certain perfunctory manner. Nor was strict attention paid to the requirements of Berlioz' score.

* * * * *

Mrs. Arthur Nikisch sang Thursday evening at the Sanders Theater, Cambridge, at a concert given by the Symphony Orchestra. Her selections, with the exception of Jensen's pretty "Am Ufer des Manzanares," were not pleasing. Her voice, agreeable in quality, is light and without much color; she uses it with considerable taste, and she does not offend by false intonation and shrieking, as do so many of her German sister singers. In no sense of the word is she a great or remarkable singer, but she will, without doubt, always please in a small hall and in judicious selections. She was loudly and persistently applauded last Thursday evening.

PHILIP HALE.

The Beacon.

BOSTON, SATURDAY, DEC. 6, 1890.

THE SYMPHONY CONCERTS.

Mr. Nikisch's seventh programme had not the merits of contrast, but it had the value of progression in force and excitability, and was either immensely liked or tremendously disliked by the auditors, according to their tastes and the states of their nerves. It began with Weber's "Euryanthe" overture, which was not so well played as it has been heard under Mr. Gericke or even under Mr. Nikisch last year; it sounded too much as if the conductor wanted to have it off his hands in order to plunge into something else which he liked better, and the ferocious kettle-drum player wreaked havoc on the general effect whenever he could Next came the "Fantastic" symphony of Berlioz—that work which is an epitome of so many moods of his passionate, ambitious, rebellious and unsatisfied soul. Ostensibly built about a theme intended, like that of the "Harold" symphony, to suggest the passage of one being through the various episodes which stud a vital progress from the yearning dreams of passion to despair, doom and demoniac mockery, it soon overwhelms this lonely and feeble subject with the whirling mass of its emotion and the tremendous weight of its extravagant scoring. Berlioz's genius was unbalanced and his expression of it unequal and often exasperating; he made scarcely less than preposterous demands in the composition of his ideal orchestra and he devised combinations which probably could never attain the effects he devised. But he stirred moods and touched passions as none had done before him and none has done since. Not that his scores alone record and evoke emotions, but that their peculiarly pungent and potent fashions were his own, and while they are often extraordinary and objectionable, they do portray supreme moments and compel sympathy for them. Mr. Nikisch gave his own fancy and his orchestra free rein, and in a broad and romantic way expressed the spirit of the symphony. A normal band of eighty cannot attain what Berlioz idealized in an orchestra three times as large, and the necessary substitutions made in the scheme of instrumentation did not always compensate in quality or in quantity of tone. Moreover, Mr. Nikisch does not take kindly to those details by which so much can be done when might is unattainable, and so the rendering lost something of the poetry which belongs to the work. A bold, free and enthusiastic performance of Liszt's second Hungarian rhapsody capped the climax of the evening, and any other than the conventional Symphony audience would have been keyed up to the pitch of shouting when it got into the street. Tonight the programme will be Beethoven's "Coriolanus" overture, Schumann's second symphony, Goldmark's violin concerto (new) to be played by Mr. Kneisel, and a couple of new little things by Grieg.

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On Monday evening, in Steinert Hall, the Adamowski Quartette gave their second concert, playing from Beethoven and Volkmann and adding Mr. Foote's romance for violin and piano, in which they had the author's assistance.

BOSTON HERALD.

MONDAY, DECEMBER 8, 1890.

THE MUSIC HALL "POP."

The eighth Sunday "Pop" at Music Hall, last evening, attracted an audience that by its immense numbers left not a shadow of doubt as to the popularity of the artists engaged for the occasion, these being Sig. Italo Campanini, the tenor; Sig. C. Del Puente, the barytone; Miss Ida Klein, soprano; Mr. Leo Schulz, violoncello soloist; Mr. Leon Keach, pianist, and the Boston Orchestral Club. The honors of the evening were equally shared by Sig. Campanini and Sig. Del Puente, and both these talented artists put forward their best efforts on this occasion. The renewed vigor, purity and musical quality of Sig. Campanini's voice were again as apparent as when he sang here a few weeks ago, and he gave his most delightful vocal work in Ponchielli's aria "Cielo e Mar" from "Gioconda," and the song by Tosti, "Vorrei Morire," both of which created the greatest enthusiasm among the audience by reason of the merits of their interpretation by this consummate artist. Recall after recall followed each selection, and necessitated additional efforts by the singer, who should be spared such unreasonable demands upon his voice.

Sig. Del Puente had quite as enthusiastic a reception, and the friendly rivalry between the two men singers resulted most happily for the audience. Sig. Del Puente chose as his selections the aria "Di Provenza" and a couple of his own song compositions, "From Flower to Flower" and "Why?" thus giving himself an opportunity of being heard to the best possible advantage. The "Traviata" aria seldom has a better hearing than when it is sung by this accomplished singer, and he woke the audience to a grand ovation in his honor at the close. The tuneful songs from his own portfolio are good evidences of Sig. Del Puente's musical nature, and well worthy the efforts of even so good an artist as he is. He was gracious as usual in responding to the applause of his audience, and fully maintained his great popularity with the Boston public in his appearances.

Miss Ida Klein was heard with much pleasure in the "Jewel Song," from "Faust," and some ballads by Jensen, the former displaying the admirable training of her voice to excellent advantage, and the latter, with added encore numbers, her fine taste and intelligence as a ballad singer.

The three vocalists were also heard in the familiar trio "I Lombardi," which created great enthusiasm, despite the late hour at which it was reached in the programme.

Mr. Leo Schulz gave some excellent 'cello playing in his solo number, which displayed his technical attainments to splendid advantage.

The Boston Orchestral Club, made up of Mr. E. Fielder and Mr. J. Hoffman, violins; Mr. S. Goldstein, viola; Mr. L. Schulz, violoncello; Mr. A. [illegible]stein, bass, and Mr. E. M. Heindl, flute, made its first public appearance on this occasion. The players of the organization are all well and favorably known as musicians of rare ability and extensive experience in orchestral work, and their efforts as an organization [illegible] predicted without hesitation [illegible] selected the

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THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, DECEMBER 3, 1890.

MRS. NIKISCH'S DÉBUT.—We spoke last week of the success achieved by Mrs. Arthur Nikisch, the wife of the great Boston conductor, at her début, which took place at Providence, R. I., on the occasion of the first concert there this season of the Boston Symphony Orchestra. Here is what the Providence "Journal" has to say on the subject:

"Furthermore the concert was notable in affording the first public appearance in this country of Mrs. Arthur Nikisch, whose début has been awaited with much pleasant expectation. Mrs. Nikisch, as has already been made known, was before her marriage a dramatic singer in Cologne and Leipsic, in which cities she has won an excellent name; and her coming to America was made the occasion of her reappearance upon the concert stage. From the unqualified success of her performance last evening it was made evident that she will be an important and highly prized addition to American concert singers. Mrs. Nikisch's voice is a mezzo rather than a true soprano, with its best tones in the lower register, but of a delightfully pure and even quality throughout. Her singing of the aria from 'Mignon' was of an exquisitely graceful and touching expressiveness, full of passion and power in the middle portion, touched with a true feeling and animated by an instinctive artistic impulse through its whole extent.

"Mrs. Nikisch's style is essentially lyric, so far as it was shown last evening, and not only was this the dominant note in the 'Mignon' aria, but it was made even more charmingly evident in the three songs by three masters of the German 'Lieder' form. Her singing of these was a delight in its freshness and spontaneity, its just and characteristic interpretation of the sentiment and its freedom from all affectation and exaggeration that so easily spoil the perfect and delicate outlines of such compositions. Especially fine in its breadth and fire was her rendering of the wonderful song of Schumann's; while not the least charming characteristic of the performance was the perfect balance that existed between the singer's work and her husband's refined and exquisitely shaded accompaniments. The three recalls that Mrs. Nikisch responded to after her aria and the two after her group of songs showed the

and worked at Graz, has been engaged by Director Pollini as conductor for the Hamburg Opera House. Hamburg thereby gains one of the most thoroughly artistic and brainy operatic conductors.

Boston Transcript

FRIDAY, DECEMBER 5, 1890.

Mrs. Arthur Nikisch in Cambridge.

There was not a vacant seat and many were standing in Sanders Theatre, Cambridge, last evening, when Mr. Arthur Nikisch stepped upon the platform preparatory to beginning the third concert in the Cambridge series by the Boston Symphony Orchestra. The programme and the work of the orchestra will be duly reviewed in this column tomorrow. This notice concerns itself mainly with the appearance of the latest addition to our force of concert singers, Mrs. Arthur Nikisch, who on this occasion was heard for the first time by Boston connoisseurs.

Mrs. Arthur Nikisch was in fact the central figure of the concert. She was received in the friendliest fashion by the representative Cambridge audience reinforced by several constant attendants on the Boston concerts of the orchestra, and straightway sang her way to the hearts of her hearers. Raff's song of "The Dream King and his Love" displayed to high advantage the sympathetic mezzo-soprano voice which Mrs. Nikisch uses most artistically. "Genuinely pleasurable singing," a comment many times repeated after the concert, tells in few words the charm produced by an unaffected style, a well-modulated voice, nice phrasing, and the air of singing for pure pleasure. This summing up of her qualities, emphasized by the singer's performances of a group of short songs, the second of which, Jensen's "On the Bank of the Manzanares," proved especially delightful. The others in this group, all of which were sung with pianoforte accompaniment, played, gracefully as usual, by Mr. Nikisch, were "Give Me a Hope," by Heuberger, and "The Spring," by Goldmark. The titles as printed here, by the way, are translations of the German titles printed on the programme, and German was the tongue which the singer used. Raff's song was accompanied by the orchestra. Mrs. Nikisch, a pretty picture in her ashes-of-roses gown with her wavy nut-brown hair, fair throat and arms and sweet face, was recalled again and again, and at last graciously sung Schumann's "Spring Night." So complete was her mastery of the audience that it will be strange indeed if when she shall be heard in Boston the experience shall not be repeated.

Boston Daily Traveller

FRIDAY, DECEMBER 5, 1890.

Cambridge Symphony Concert.

There was a charming audience last night in the most admirable hall for music in this part of the country, the Sanders Theatre of Harvard University. The occasion was the third Symphony concert, with Mrs. Arthur Nikisch, soloist. The orchestra played what has already been discussed this season in this column. Mrs. Nikisch sang with the orchestra in Providence a short time since, but had not been heard hereabouts before. Her selections were Raff's "Dream King and His Love," with orchestra, and these songs: Heuberger, "Geib Einen Hauch Mir"; Jensen, "Am Ufer des Manzanares"; Goldmark, "Die Quelle." By reason of her sweet ways, and soulful singing Mrs. Nikisch will win many admirers for her work in public. She has a rich and sympathetic mezzo soprano, about as strong a voice as Mrs. Henschel. It is probably not under as good control now as when she sang in public all the time—voices, like pianists' hands and violinists' arms, have to be exercised—yet from the standpoint of the vocalist Mrs. Nikisch sings well. Her singing is vital because of its high expressive quality; moreover, she is so well able to control tone as to give to the mood of what she sings its appropriate color. Altogether the debut of Mrs. Nikisch was most interesting. Her manner is charming, and it is no wonder that all Cambridge admired her last night, nor that her husband permitted her just one tiny encore song.

COMMONWEALTH

SATURDAY, DECEMBER 6, 1890.

The seventh Symphony concert had for a conspicuous number the "Fantastic" Symphony of Berlioz. An exercise in hallucination resting upon a "fixed idea" might be added as a sub-title to this work of questionable music though of unquestionable inventive power. The work is the tribute of the youth Berlioz to his beloved Miss Smithson, and in its contrasting moods may now be taken as a picture of the life he afterward led with her. As a study in instrumentation, the symphony is important, and when we consider that it was written by a young student it becomes remarkable; for with all its eccentric and bizarre combinations it shows an extraordinary grasp of orchestral technique and great creative ability. Though the dominating movements, the "March to Execution," and the "Witches' Revel," are morbid art, there is a purer musical character in the "Scene in the Fields"—the theatreism here being but the natural development of Beethoven's "Pastoral"—while the Ball scene is exquisite at all points. Mr. Nikisch read the Symphony with a full appreciation of its hideousness. The other orchestral pieces at the concert, where no soloist was provided, were the "Euryanthe" overture and the first of the Liszt Rapsodies. As the overture was performed last year under Mr. Nikisch, one wonders if he forgets his public here in his admiration for Master Weber's composition.

The record to date includes three chamber concerts. The second Adamowski Quartet programme presented no novelty; the ensemble numbers were the second of Beethoven's six quartets, published under opus 18, and Volkmann's quartet in G minor. The G major of Beethoven does not show the greatest quartet writer in his individual strength, as it belongs to the period of musical infancy while yet the influence of Haydn and Mozart dominated him; but there is in the last movement a greater individuality than elsewhere, also a racy kind of humor. Volkmann's music is unequal: scholasticism and sentiment combined make the first movement of the G minor quartet an admirable piece of work, but the other portions are weak. The Adamowski group is working hard for honors and is deserving of many a compliment for the expressive quality of all it does. Between the two quartet numbers at the concert, Mr. Arthur Foote's lovely Romanza for violin with piano accompaniment was played. It is a delightful expression of Mr. Foote's musicianship, and the solo part was played with all Mr. Adamowski's whilom sentiment.

HOME JOURNAL.

SATURDAY, DECEMBER 6, 1890 TI

The program of the Seventh Symphony concert appears to be a sop thrown to the so-called "romantic element" of the audience; but the liquor in which this sop was steeped was raw and uncunningly prepared.

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First, the overture to "Euryanthe" was played. Mr. Nikisch played it last year, and it has been heard in this city upon several other occasions, even before Mr. Nikisch sighted Castle Garden. The only reason apparently for its appearance upon Saturday's program was to give the director a chance of showing how differently it sounded each time it was led by him; and in this peculiarity, he is not unlike the juggler who pours different wines, both white and red, out of the same old glass bottle. Now in the case of this overture it is perfectly proper, it is in fact a matter of tradition (as pointed out by that experienced man, Heinrich Dorn) to play the air in B-flat given to the first violins at a slower pace than the fiery first motive, and to sing it as though it came from human lips; but the change in tempo should be so gradually worked that the hearer is not rudely shaken thereby. Mr. Nikisch does not approach the melody; he plumps into it. Then, too, his theatrical mannerisms, his prolonged fermatas and his exaggerated ideas as to the claims of the brass and drums to be heard, are becoming tiresome. They cease to create surprise or wonder.

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Then there was a Liszt Rhapsody, the No. 1 in F. It was not badly played; on the contrary in it was seen the best work of the orchestra that evening. But it afforded no contrast to the other numbers of the program.

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We have actually lived to see the composition of a Frenchman upon a Symphony program, a composition chosen by the director and not by a player of solos. Last year Mr. Nikisch favored us in a similar manner, and his choice was even less fortunate than upon this occasion; for the overture to "Phèdre" does not show Massenet at his best, nor is the symphony of Berlioz the greatest of his works. Yet it is great in certain respects; or it is perhaps better to say that it abounds in great things. It is hard in speaking of this fantastic work to separate the man from the musician, and as the man's individuality is intense, so too is the program explanatory of the music more vividly drawn than the customary diagrams of composers. It is a sketch in the manner of Hoffmann of the ill-starred passion of a super-sensitive musician who was so haunted by the fixed idea of the loved one, seeing her in brilliant ball and lonely fields, knowing that she did not heed his sorrow or his love, that he poisoned himself with opium; yet he did not die, and he dreamed dreams of horror and saw the scaffold welcome him as murderer of the woman; he is dead and witches and warlocks howl with glee at his burial and greet with frenzy the woman, now lost and obscene, who has destroyed his soul; the Dies Irae though it tells of the judgment is hooted at, and Hell rejoices, and mocks the plain song of the holy Church. Now it is as hard to "write up" to such a program as it is to live up to the rules of conduct so placidly laid down by ancient Stoics. Nor is the program-preface of so much importance as the musical contents themselves. The first movement is comparatively dull; its themes lack spontaneity, and the developments are tiresome; the "typical" melody would not be of interest, were we not told that it represented something; and as we at once try to trace this resemblance, we are obliged to take notice of the tune. The movement as a whole is vague and long spun out. The ball-scene is much better and as played in Paris is full of charming grace; as played Saturday evening, the feet of the dancers moved heavily, and the ball-room became a dance-house. Were not the third movement "In the Fields" so long drawn out, it would be wholly admirable. It is truly expressive music, where the intimate acquaintance of Berlioz with orchestral instruments is openly shown, not hinted at. So too the "March to the Gallows" is full of power and suggestion. The final movement, "The Witches' Revel," is tiresome, the last adjective which Berlioz would have wished or expected to have been applied to this descriptive music. It is a dreary, cacophonous mess, an interminable galimatias. The burlesque Dies Irae may have had its origin in the manner in which it was handled by the organist of an Italian church, the occasion being the burial of the son of Louis Bonaparte and Hortense, which funeral Berlioz attended. As Berlioz describes it in a letter to Ferrand, the organist enlivened the plain song by playing jigs in six-eight time as interludes upon the piccolo stop. However this may be, the movement in spite of the accumulated horrors does not so much inspire terror as fatigue.

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To say that the symphony was badly played would be untrue. It is a difficult composition, and taking everything into consideration, there was much more to praise than to blame. The performance did lack the fiery recklessness so indispensable in certain movements, and the ball scene was not played with elegance as Berlioz wished. This was rather the fault of the director than of the orchestra; for it seemed as though Mr. Nikisch was constantly saying to himself, "I suppose I ought to occasionally let these people hear something besides the overtures of Weber and Mendelssohn and the symphonies which I used to hear in Leipzig. I am safe enough in giving this, for Schumann praised it." And so he led it, but in a certain perfunctory manner. Nor was strict attention paid to the requirements of Berlioz' score.

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Mrs. Arthur Nikisch sang Thursday evening at the Sanders Theater, Cambridge, at a concert given by the Symphony Orchestra. Her selections, with the exception of Jensen's pretty "Am Ufer des Manzanares," were not pleasing. Her voice, agreeable in quality, is light and without much color; she uses it with considerable taste, and she does not offend by false intonation and shrieking, as do so many of her German sister singers. In no sense of the word is she a great or remarkable singer, but she will, without doubt, always please in a small hall and in judicious selections. She was loudly and persistently applauded last Thursday evening.

PHILIP HALE.

The Beacon.

BOSTON, SATURDAY, DEC. 6, 1890.

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BOSTON HERALD.

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The eighth Sunday "Pop" at Music Hall, last evening, attracted an audience that by its immense numbers left not a shadow of doubt as to the popularity of the artists engaged for the occasion, these being Sig. Italo Campanini, the tenor; Sig. C. Del Puente, the barytone; Miss Ida Klein, soprano; Mr. Leo Schulz, violoncello soloist; Mr. Leon Keach, pianist, and the Boston Orchestral Club. The honors of the evening were equally shared by Sig. Campanini and Sig. Del Puente, and both these talented artists put forward their best efforts on this occasion. The renewed vigor, purity and musical quality of Sig. Campanini's voice were again as apparent as when he sang here a few weeks ago, and he gave his most delightful vocal work in Ponchielli's aria "Cielo e Mar" from "Gioconda," and the song by Tosti, "Vorrei Morire," both of which created the greatest enthusiasm among the audience by reason of the merits of their interpretation by this consummate artist. Recall after recall followed each selection, and necessitated additional efforts by the singer, who should be spared such unreasonable demands upon his voice.

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Boston Symphony Orchestra.

*** Season of 1890-91. ***

Leave Boston Monday, Dec. 8, at 1.00 P.M., Providence Depot.
Arrive New Haven Monday, 6. P.M.
NEW HAVEN HOTEL.
Concert at Hyperion Theatre, 8.00 P.M.
Leave New Haven directly after Concert. Steamer "Northam."
Arrive in New York Tuesday, Dec. 9.
GRAND CENTRAL HOTEL, 673 Broadway.
Rehearsal at Chickering Hall, 12 o'clock noon.
Concert at Chickering Hall, 8.00 P.M.
Leave New York Wednesday, Dec. 10, at 11.30 A. M., *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.
Arrive Philadelphia 1.45 P.M.
CONTINENTAL HOTEL.
Concert at Academy of Music, 8 00 P.M.
Leave Philadelphia Thursday, Dec. 11, at 8.15 A.M., Baltimore and Ohio Depot, 24th and Chestnut Streets.
Arrive Washington 11.45 A.M.
WILLARD'S HOTEL.
Rehearsal at Lincoln Hall, 4 P.M.
Concert at Lincoln Hall, 8.00 P.M.
Leave Washington, Baltimore & Ohio Depot, Friday, Dec. 12, 2 P.M.
Arrive Baltimore 3 P.M.
CARROLTON HOUSE.
Rehearsal at Concordia Hall, 4.00 P.M.
Concert at Concordia Hall, 8.00 P.M.
Leave Baltimore directly after concert.
Arrive New York Saturday, Dec. 13, at 7.00 P.M.
Leave New York, Grand Central Depot, 10.00 A.M.
Arrive Boston 4.30 P.M., Providence Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

Members of the Orchestra not playing in New Haven will leave for New York Monday, Dec. 8, *via* Fall River line. Train leaves Park Square Depot at 6.00 P.M.

C. A. ELLIS, *Manager*.
F. R. COMEE, *Assistant Manager*.

SATURDAY, December 6, 1890.

Boston Journal.

MONDAY MORNING, DECEMBER 8, 1890

The Symphony Concert.

Nothing could better demonstrate the favor with which Mr. Franz Kneisel, the concert-meister of the Symphony Orchestra, is regarded by the musical public of Boston than the reception given to him Saturday evening, the occasion being his appearance as the soloist of the evening and his performance of Goldmark's concerto for violin, in A minor. It was an ovation such as has not been previously seen at Music Hall this year, and there has been nothing to approach it, except the reception to Mrs. Wyman. As Mr. Kneisel rose in his place the applause was loud and long continued—it was repeated at the end of each movement, and at the close the audience would not wait for the finale by the orchestra, but broke into a tremendous and very enthusiastic encore. Five times the talented violinist was called back to bow his thanks—and in the applause his fellow members of the orchestra heartily joined. The rendition was artistic and praiseworthy. The first and third movements call for great virtuosity in the performer, particularly the cadenza in the closing movement, which glides easily and gracefully into a tutti by the band. The andante, the basis of which is a lovely air, calls for exquisite phrasing and the pure legato tone which Mr. Kneisel knows so well how to give, and withal it is a beautiful movement and richly scored. At no time does the solo instrument or the band appear obtrusively prominent, but each seems a part of the ensemble. Its effect is harmony, and there was no question of the delight of the auditors. In the other two movements there was a deal of technique, which served to display the skill of the soloist rather than to add to the pleasure of the audience as a musical composition, but the performance was the attraction of the evening.

Since the original announcement of the programme, and too late for Mr. Wilson to incorporate in his annotations, Mr. Nikisch had added two melodies by Grieg for string orchestra, which seemed to quiet the audience after the theatrical performance of Beethoven's Coriolanus Overture and the enthusiasm awakened by the brilliant playing of Mr. Kneisel. The delicious ending of the second of these was beautiful, and very artistically done, and Mr. Nikisch had the thanks of the audience. It was a capital preparation for Schumann's Symphony in C major, which closed the programme, and was rendered in Mr. Nikisch's characteristic style. There is to be no Symphony next week, and the following week Miss Emma Thursby is to be the soloist.

There were many distinguished musical people at Music Hall last night, and operatic music was given to the delight of old opera habitues. Campanini and Del Puente were in excellent voice and were recalled many times. Among the audience was noticed Miss Mary Howe, the brilliant soprano from Brattle-

Gazette

BOSTON, SUNDAY MORNING, DEC. 7.

The seventh concert of the Boston Symphony Orchestra on the 29th ult. presented Weber's "Euryanthe" Overture; Berlioz's "Symphony Fantastique," and Liszt's "Hungarian Rhapsody," No. 2. The Weber overture was given with great fire and clearness, as a whole, though with unaccustomed variations on the usual order of procedure in respect to changes of tempi. It is doubtful if any new enjoyment was added to the hearing of the work by the treatment it received; and, speaking for ourselves, we must confess we prefer the traditional interpretation, to which we are most accustomed. The Berlioz symphony was beautifully played, and was accorded a richly colored reading by Mr. Nikisch. It showed signs of age, and much of its frenzy and passion appeared to be blatant, while it must be admitted there were moments when the ear becomes wearied of what, after all, is but little else than experiments in instrumentation. In this latter respect the symphony was a wonder in its day, but the achievements of later masters of orchestral effect, notably Wagner, cause Berlioz's scoring, despite its brilliancy, to sound tame—perhaps even thin. The Liszt fantasie, the opening bars of which, by the way, seemed remarkably like a continuation of the Berlioz work that preceded it, was given with splendid spirit and rhythmical emphasis. The concert, however, was, on the whole, dull in its programme.

The Adamowski Quartet gave their second concert in Steinert Hall on Monday evening, performing Beethoven's Quartet in G, op. 18, No. 2; Arthur Foote's Romance for violin and piano in E, op. 9, No. 3; Quartet in G-minor, op. 14, Volkmann. An excellent audience was present. The quartet playing was thoughtful, conscientious and spirited. Occasionally a little roughness came to the surface, and now and then there was faulty intonation, but on the whole the Beethoven and Volkmann works were well interpreted and performed in a manner that excited equal interest and pleasure. Mr. Foote's romance, which has been heard here before, renewed the admirable impression it made at its earlier hearings. It seizes the attention from the very outset and holds it steadily to the end. Its themes are chaste and are treated with due skill and judgment. Mr. Adamowski played the violin part broadly, tunefully and artistically, and with a grace and warmth of color that were as appropriate as they were refined. The piano part was played by Foote. Both artists were applauded heartily and recalled.

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MONDAY MORNING, DEC. 8, 1890.

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Spite of evident enthusiasm and poetic instinct on the part of the conductor, and of fiery zeal in the orchestra, there was by no means the excellent ensemble present in Saturday's performance that we have the right to expect from such an organization. There was a roughness and lack of finish perceptible in every number, but most of all in the accompaniment to the violin concerto, where almost everything seemed syncopated—except the syncopations. It would seem wiser to shorten the programmes a trifle than to take up more numbers than can be thoroughly rehearsed, and while I gladly acknowledge the magnetism and masterful character of Nikisch's readings, he may yet become more of a drillmaster without deteriorating as a poet.

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The chief triumph of the concert was won by Mr. Franz Kneisel, whose performance of Goldmark's violin concerto was something long to be remembered. Not only was it of ineffable tenderness in the andante, but it possessed breadth and brilliancy throughout the other movements. The work on the G and D strings, second movement, was remarkably full-toned and powerful, and proved the artist to be growing in this direction, the only one in which improvement was possible. There was a great deal of double stopping in the last movement, both in themes and cadenza, and this was perfectly executed, as also were the scales. The cadenza was so magnificently played that one rash neophyte started applause at its end, but was immediately frowned into silence. The only fault the most hypocritical could find in the performance was that the highest notes in the finale were a trifle flat (a very slight and temporary aberration of intonation) and the orchestral work somewhat irregular. As a work the concerto seems a very important addition to the modern repertoire. It has the Chopin fault of making the solo instrument too prominent, and, as in Beethoven's great violin concerto, the last movement seems to fall away sadly from the power of the first two. But it has some magnificent touches also, among these I may mention the brusque beginning of the chief theme of the first movement, entering at once without any introductory phrases, and its subsequent treatment in a very ingenious fugato. The movement ends with the first phrase, forming a sort of symmetry of the Schubert style. The sequences of the second movement are superabundant but the rhythmic effects of drum and horn are original and attractive. The use of the trumpet against the violin phrases in the finale is another bold stroke and the entire movement has a Bohemian, rhapsodical character. At the close of the work Mr. Kneisel received an ovation of which any artist in the world might be proud; he was recalled a half dozen times amid the wildest enthusiasm.

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The Music Hall popular of last evening was undoubtedly the best, from an artistic point of view, thus far of this concert series. The programme was made up, for the most part, of vocal selections, and from artists who have won universal fame and approval. The hero of the evening, in the estimation of the enthusiastic audience present, was Sig. Del Puente, and his baritone solos were received with such favor that double encores were demanded. Sig. Campanini and Miss Ida Klein shared the honors of the evening with him, and to them was meted out their full share of approval. The Boston Orchestral Club made its first appearance as an organization, and at once established itself in both popular and critical favor. Its rendition of the "Hungarian Dance" was ex-

SUNDAY HERALD.

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Following the overture came Goldmark's concerto for violin in A minor, op. 28, in which the solo part was played by Franz Kneisel, the faithful and talented concert master of the orchestra. The composer Goldmark is credited with the somewhat egotistical remark: "Raff and Rubinstein would make symphonies of what I throw into my waste basket," but it would seem, after a hearing of the evening's concerto, that the composer was taken with an economical fit when it was produced, for its ideas are of insufficient value to warrant their saving under ordinary circumstances.

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Next week the orchestra takes its second trip to cities south of New England, the ninth concert being announced for the 20th inst., with Miss Emma C. Thursby, soprano, as the soloist.

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There seem to be differences of opinion as to the character of the programmes presented at the Symphony concerts by Conductor Nikisch, and some indications point to a "tempest in the local teapot" over this subject. It is well that a matter of such vital importance should have a free discussion, in order that the desires of the majority be made known, and the minority be given an opportunity to aquiesce, whatever the situation may be proven to be. The following extract from yesterday's Beacon may help in the discussion of this subject:

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The managers of the Music Hall Popular concerts have secured a strong list of artists for this evening, having engaged Sig. Italo Campanini, tenor; Sig. C. Del Puente, baritone; Miss Ida Klein, soprano; Mr. Leo Schulz, violoncello; Mr. Leon Keach, pianist, and the Boston Orchestral Club, and these artists will be heard in the following selections:

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Aria, "Di Provenza" (Traviata) ..... Verdi
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Jewel song from "Faust" ..... Gounod
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Solo for 'cello (selected).
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Aria, "Cielo e mar" (Gioconda) ..... Ponchielli
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Songs.
(a) "From Flower to Flower" ..... Del Puente
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Song, "Vorrei Morire" ..... Tosti
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Songs (selected) ..... Jensen
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Selection.
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Trio, "I Lombardi" ..... Verdi
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Overture, "Pique Dame" ..... Suppe
Boston Orchestral Club.

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Boston Symphony Orchestra.

Season of 1890-91.

Leave Boston Monday, Dec. 8, at 1.00 P.M., Providence Depot.
Arrive New Haven Monday, 6. P.M.
NEW HAVEN HOTEL.
Concert at Hyperion Theatre, 8.00 P.M.
Leave New Haven directly after Concert. Steamer "Northam."
Arrive in New York Tuesday, Dec. 9.
GRAND CENTRAL HOTEL, 673 Broadway
Rehearsal at Chickering Hall, 12 o'clock noon.
Concert at Chickering Hall, 8.00 P.M.
Leave New York Wednesday, Dec. 10, at 11.30 A.M., *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.
Arrive Philadelphia 1.45 P.M.
CONTINENTAL HOTEL.
Concert at Academy of Music, 8.00 P.M.
Leave Philadelphia Thursday, Dec. 11, at 8.15 A.M., Baltimore and Ohio Depot, 24th and Chestnut Streets.
Arrive Washington 11.45 A.M.
WILLARD'S HOTEL.
Rehearsal at Lincoln Hall, 4 P.M.
Concert at Lincoln Hall, 8.00 P.M.
Leave Washington, Baltimore & Ohio Depot, Friday, Dec. 12, 2 P.M.
Arrive Baltimore 3 P.M.
CARROLTON HOUSE.
Rehearsal at Concordia Hall, 4.00 P.M.
Concert at Concordia Hall, 8.00 P.M.
Leave Baltimore directly after concert.
Arrive New York Saturday, Dec. 13, at 7.00 P.M.
Leave New York, Grand Central Depot, 10.00 A.M.
Arrive Boston 4.30 P.M., Providence Depot.

Instruments must be ready and marked to-night (Saturday) after the Concert.

Members of the Orchestra not playing in New Haven will leave for New York Monday, Dec. 8, *via* Fall River line. Train leaves Park Square Depot at 6.00 P.M.

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

SATURDAY, December 6, 1890.

Boston Journal.

MONDAY MORNING, DECEMBER 8, 1890

The Symphony Concert.

Nothing could better demonstrate the favor with which Mr. Franz Kneisel, the concert-meister of the Symphony Orchestra, is regarded by the musical public of Boston than the reception given to him Saturday evening, the occasion being his appearance as the soloist of the evening and his performance of Goldmark's concerto for violin, in A minor. It was an ovation such as has not been previously seen at Music Hall this year, and there has been nothing to approach it, except the reception to Mrs. Wyman. As Mr. Kneisel rose in his place the applause was loud and long continued—it was repeated at the end of each movement, and at the close the audience would not wait for the finale by the orchestra, but broke into a tremendous and very enthusiastic encore. Five times the talented violinist was called back to bow his thanks—and in the applause his fellow members of the orchestra heartily joined. The rendition was artistic and praiseworthy. The first and third movements call for great virtuosity in the performer, particularly the cadenza in the closing movement, which glides easily and gracefully into a tutti by the band. The andante, the basis of which is a lovely air, calls for exquisite phrasing and the pure legato tone which Mr. Kneisel knows so well how to give, and withal it is a beautiful movement and richly scored. At no time does the solo instrument or the band appear obtrusively prominent, but each seems a part of the ensemble. Its effect is harmony, and there was no question of the delight of the auditors. In the other two movements there was a deal of technique, which served to display the skill of the soloist rather than to add to the pleasure of the audience as a musical composition, but the performance was the attraction of the evening.

Since the original announcement of the programme, and too late for Mr. Wilson to incorporate in his annotations, Mr. Nikisch had added two melodies by Grieg for string orchestra, which seemed to quiet the audience after the theatrical performance of Beethoven's Coriolanus Overture and the enthusiasm awakened by the brilliant playing of Mr. Kneisel. The delicious ending of the second of these was beautiful, and very artistically done, and Mr. Nikisch had the thanks of the audience. It was a capital preparation for Schumann's Symphony in C major, which closed the programme, and was rendered in Mr. Nikisch's characteristic style. There is to be no Symphony next week, and the following week Miss Emma Thursby is to be the soloist.

There were many distinguished musical people at Music Hall last night, and operatic music was given to the delight of old opera habitues. Campanini and Del Puente were in excellent voice and were recalled many times. Among the audience was noticed Miss Mary Howe, the brilliant soprano from Brattleboro', Vt.

Gazette

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Schumann's second symphony ended the concert. Mr. Nikisch reads Schumann's works with a nobility of expression and a subtlety of meaning that shows how close the task lies to his heart. He allows the brasses their proper power, and works up the climaxes with overwhelming force. Yet the attacks in the second movement could have been more exact, and in details of routine and execution faults were to be found. The adagio was the best played movement, and a word of praise may here be spoken for the excellent oboe playing. The finale was one grand tornado of passion, but did not become mere vehemence until its close. During all these proceedings the kettle drummer had sat in silent indignation. He had seen the strings given beautiful passages, the woodwind come prominently to the front and the horns give a lofty theme of thanksgiving, while he, the most emphatic and muscular artist of the entire orchestra, was obliged to be mute. But at the very close of the symphony Schumann has given a short passage in accented triplets to the kettle drums, has marked them "Solo" (for they carry on the rhythm that has preceded on the brass and woodwind) and has added accents to them. It was our drummer's one golden opportunity and he seized it! In 10 seconds he had made more impression on the audience than all the other instruments combined! It may perhaps be doubted whether the cannonading was just the effect that the composer desired, but it was impressive, nevertheless. Hereafter when any American composer desires a *sforzandissimo* (picturing the crack of doom, the crash of the universe, or anything of that sort), he had better score it for kettledrum solo, and stipulate that our drummer shall play the part.

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Among the gems of the evening were the trio "I Lombardi," sung by Miss Klein, Sig. Campanini and Sig. Del Puente, the Jewel song from Faust by Miss Klein and the cello solo by Mr. Leo Schultz. The audience was very liberal in its applause, and the programme was doubled in length by the encores that were vigorously demanded.

SUNDAY HERALD.

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Solo for 'cello (selected).
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DAY MORNING, DEC. 8, 1890

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...ogramme of the eighth Symphony ...ven at Music Hall Saturday evening ...follows:

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...for violin in A minor, op. 28.....Goldmark
(First time.)
...for string orchestra.....Grieg
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TWENTY-EIGHT PAGES.

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Boston Courier.

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The first of three novelties came next. A concerto for violin, by Goldmark, in A minor, opus 28. Mr. Franz Kneisel was the soloist. The work is comparatively simple in structure, and throughout gives the solo instrument every opportunity to assert itself, without having to struggle with an overpowering orchestral score.

Two melodies for string orchestra, by Grieg, followed the concerto. They were announced for a first performance, but if we mistake not, have been given before in Boston. Schumann's symphony, No. 2, in C, opus 61, was the final number. The rendering of this was from beginning to end but another example of Mr. Nikisch's rare ability as a conductor.

Mr. Kneisel was fortunate in his selection, and evidently realized this fact himself; for, it seemed to us that while he played with all his usual breadth, clearness and artistic finish, he also infused into his performance an unwonted expressiveness and warmth.

The accompaniment, too, was perfectly sustained; and at the conclusion of the work our talented first violinist was applauded with extreme heartiness.

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THE MUSICAL COURIER.

—A WEEKLY PAPER—

NEW YORK, WEDNESDAY, NOVEMBER 26, 1890.

MRS. NIKISCH SINGS IN PROVIDENCE.—PROVIDENCE, R. I., November 19.—Mrs. Arthur Nikisch, wife of the conductor of the Boston Symphony Orchestra, sang for the first time before an American audience in this city this evening. She was five times recalled.

NIKISCH.—At the sixth of the season's symphony concerts in Music Hall, Boston, last Saturday evening, Mr. Arthur Nikisch conductor, the program consisted of Beethoven's symphony No. 1, in C major; Haydn's concerto for violoncello; Smetana's symphonic poem "Vltava," and Weber's overture "Oberon." The soloist was Mr. Anton Hekking.

THE BOSTON TIMES

BOSTON, SUNDAY, DEC. 7, 1890.

THE SYMPHONIES.

NINTH CONCERT.

Last night's concert was remarkable for the variety of discussion that it would naturally provoke, owing to Mr. Nikisch's somewhat erratic reading of Beethoven's "Coriolanus" overture, and the careless treatment that the Schumann Symphony in C, op. 61, No. 2, received. Mr. Kneisel's performance of the Concerto for violin in a minor by Goldmark was by far the worthiest feature of the concert, and this, as well as other interesting details of the occasion, will be treated at length in our next issue.

Boston Daily Globe.

WEDNESDAY, DEC. 10.

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NEW YORK, Dec. 9.—The Boston Symphony orchestra, at the concert given at Chickering Hall before an overflowing audience tonight, achieved a larger share of success than it has done for a long time. The success was due principally to the novelty of the evening, the concerto for violin and orchestra in A minor, op. 28, by the Viennese composer, Carl Goldmark.

EDITED BY HORACE GREELEY.

WEDNESDAY, DECEMBER 10, 1890.

TWELVE PAGES.

THE BOSTON SYMPHONY ORCHESTRA.

Unless one chooses to indulge in platitudes concerning the playing of the band, the sweet simplicity and cheeriness of Haydn's D-major symphony, the brilliancy of Dvorak's unique composition entitled "Scherzo Capriccioso" which is played in New-York quite as often as Beethoven's Symphony in C-minor, and that gorgeous, pompous, strutting and pretentious symphonic poem in which Liszt wished the world to recognize a lament for the sufferings of Tasso and a celebration of his tardy triumph, there is not much to be said about the second concert of the Boston Symphony Orchestra, which took place in Chickering Hall last night. It is true there was a novelty in the list of pieces which invited a twofold interest from the fact that it was a violin concerto by Goldmark which had never been heard in public in New-York and was played by Mr. Kneisel, who stands high in the admiration of local music-lovers; but unhappily the work turned out to be one of such an indeterminate character that it made scarcely any impression, exciting neither a keen sensation of pleasure nor a profound feeling of disappointment. It was followed by several hearty rounds of applause, but these were plainly a tribute to the performer and were wholly deserved by the suave loveliness of his tone and the masterly manner in which he conquered the technical difficulties with which the solo part bristles. Solo violinists are harder put to it than any of their colleagues among musical virtuosi for new concert pieces, and it is small wonder that the work of so well equipped a composer as Goldmark should be taught up with eagerness, but we would hesitate to say that the new concerto is a valuable addition to violin literature, or one that will relieve the violinists of the embarrassment which they have labored under since Mendelssohn wrote his lovely concerto for Ferdinand David. It seems likely that the two works by Bruch will still be looked upon as coming nearest to supplying the want. An exceedingly animated spirit prevailed among the audience that crowded the hall, and every number was greeted with tokens of delight.

The World

JOSEPH PULITZER

Published Every Day in the Year at Nos. 53-63 Park Row.

WEDNESDAY, DECEMBER 10, 1890.

THE BOSTON ORCHESTRA.

Arthur Nikisch's Second Concert—Goldmark's Violin Concerto.

The Boston Symphony Orchestra at the concert given at Chickering Hall last night before an overflowing audience achieved a larger share of success than it has done for a long time. The success was due principally to the novelty of the evening, the concerto for violin and orchestra (in A minor, op. 28) by the Viennese imposer, Carl Goldmark, and to the rendition of the violin part by Mr. Franz Kneisel, the concert-meister of the orchestra. It is a long time, in fact, since composer and executant together gave such unalloyed artistic delight to a New York audience. Even with the memories of so many brilliant visitors, last of all Sarasate with his splendid virtuosity, the playing of the Goldmark concerto by Mr. Kneisel and the Nikisch orchestra will long be remembered as an example of splendid artistic achievement. For once, the charm of melody, the pure beauty of sound, the chaste delicacy of musical workmanship, were permitted full exposition.

In his concerts for violin Herr Goldmark has written a work that will live. It is one which the virtuoso will avoid, because it does not afford enough opportunities for pyrotechnical display, but it will be welcomed wherever the love of music for itself, in its purity, its beauty, is present in artist and audience. All through Herr Goldmark has kept the orchestra in its proper place, and Herr Nikisch can be sincerely praised for not overstepping the bounds set by the composer.

The last two movements of the concerto are the best. The violin solo work in the second movement, the andante, is extremely lovely, almost poetic and original in its long-drawn-out beauties, even though it does occasionally infringe upon the domain of the Prize Song in "Meistersinger." Throughout the melodiousness is never lost sight of, and its beauty is set forth deliciously by the background of orchestral coloring.

The success of the number was gained by Mr. Kneisel in the third movement in the cadenza, after which the audience, without daring to disturb the progress of the concerto, burst into a well-defined but only half expressed murmur of astonished delight. The cadenza was one of the greatest difficulty, and could have afforded more opportunity for display perhaps, but Mr. Kneisel proved himself too good an artist to forget for a moment the demand for the dignity and artistic exposition of the composer's ideas. Mr. Kneisel's tone is not large, but it is always true and pure, perhaps even to coldness. His octaves were exceedingly clean. He is an absolute master of technique, which, however, is entirely submerged in artistic truthfulness. If he lacks anything it is in poetic expression, perhaps. But one can't have everything. Mr. Kneisel had an ovation at the conclusion of the work and was called back four or five times.

Mr. Nikisch conducted the orchestral portion of the work with great care and was heard to best advantage in the Haydn Symphony, in D major, where the strings for which the Boston musicians became famous under Gericke, had the burden of the work. At the next concert of the Boston Symphony Society here on Jan. 13, Mme. Nikisch, the wife of the conductor, will make her first appearance as the vocal soloist.

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Boston Post

MONDAY MORNING, DEC. 8, 1890

EIGHTH SYMPHONY CONCERT.

The programme of the eighth Symphony concert given at Music Hall Saturday evening was as follows:

Overture—"Coriolanus".....Beethoven
Concerto for violin in A minor, op. 28.....Goldmark
(First time.)
Two melodies for string orchestra.....Grieg
(First time.)
Symphony in C major, No. 2, op. 61.....Schumann

The concerto of Goldmark, although it contains passages of beauty, although in many ways it is admirably written, is neither a remarkable work nor a valuable contribution to the literature of the violin. The first movement opens with a pomp which misleads; for both the first and second themes are of a more sentimental than heroic nature. These themes have a strong family resemblance to each other, and the second, with its exquisite accompaniment, is closely related to certain numbers of the "Queen of Sheba," the most characteristic of Goldmark's works. The instrumentation of the whole concerto, let it be remarked, is the work of a master hand; it is so varied, so full of color, and above all so discreet. The melodies of the first movement are beautiful; but this same movement, with its mixture of pomp, sentimentalism and strict style, (for there is a curious digression for the orchestra in the shape of a species of fughetta, which serves as a resting place for the solo player), is rather episodic than firmly knit. The second movement is an air which, though clothed in modern harmonies, still preserves the old-fashioned grace of the last century. The final movement suggests the bolero, and with its spirited rhythm and characteristic melody will no doubt always be the most popular of the three. In this last movement is an elaborate cadenza. As a whole, the work does not show so much imagination as skilful elaboration of detail.

This concerto was superbly played by Mr. Kneisel. Its many and great difficulties were overcome with "classic calmness and accuracy," to use a favorite phrase of German critics; and in overcoming these difficulties the labor already spent and any present anxiety were studiously concealed. Sureness and a confidence which does not boast are always seen in Mr. Kneisel's work; and his exquisite taste keeps him from sensationalism or dulness. The beauty of tone displayed by him last Saturday evening has always charmed. Nor was it the brilliancy he gave the cadenza which distinguished his playing. The distinctive feature of his performance was its elegance. Possibly in the first and third movement one wished that a drop of the virtuoso's blood might quicken his pulse; but had there been more fire or passion, that which was ennobled by his elegance might have seemed tawdry; for by a dashing player the finale could easily be made a cheap affair.

The other numbers of the programme do not invite discussion. The pretty melodies of Grieg for string orchestra were given for the first time—that is, at these concerts. Our novelties come; but they come late. These same melodies have been often played in various towns of this land, and even the inhabitants of Des Moines listened to them three years ago.

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The Schumann symphony in C, were it not for the wonderful adagio, would not stand by the side of the others. For the dryness of treatment is often repulsive; and passages of grandeur are closely followed by barren measures. What could, for instance, be a greater contrast than the scherzo and either of its stiff trios; and even in the noble adagio there is an empty display of counterpoint which might well have been omitted. The last movement has much noise and but little of the true spirit of Schumann.

The performance of the orchestra was like unto the programme: it was eminently respectable.

There will be no concert of the Symphony Orchestra at Music Hall next Saturday evening. The programme for the evening of Dec. 20 includes Brahms's "Academic Overture," Heuberger's "Variations on a Theme by Schubert" and Mozart's "Jupiter" symphony. Miss Emma Thursby will sing an aria and songs.

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New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

WEDNESDAY, DECEMBER 10, 1890.

TWELVE PAGES.

THE BOSTON SYMPHONY ORCHESTRA.

Unless one chooses to indulge in platitudes concerning the playing of the band, the sweet simplicity and cheeriness of Haydn's D-major symphony, the brilliancy of Dvorak's unique composition entitled "Scherzo Capriccioso" which is played in New-York quite as often as Beethoven's Symphony in C-minor, and that gorgeous, pompous, strutting and pretentious symphonic poem in which Liszt wished the world to recognize a lament for the sufferings of Tasso and a celebration of his tardy triumph, there is not much to be said about the second concert of the Boston Symphony Orchestra, which took place in Chickering Hall last night. It is true there was a novelty in the list of pieces which invited a twofold interest from the fact that it was a violin concerto by Goldmark which had never been heard in public in New-York and was played by Mr. Kneisel, who stands high in the admiration of local music-lovers; but unhappily the work turned out to be one of such an indeterminate character that it made scarcely any impression, exciting neither a keen sensation of pleasure nor a profound feeling of disappointment. It was followed by several hearty rounds of applause, but these were plainly a tribute to the performer and were wholly deserved by the suave loveliness of his tone and the masterly manner in which he conquered the technical difficulties with which the solo part bristles. Solo violinists are harder put to it than any of their colleagues among musical virtuosi for new concert pieces, and it is small wonder that the work of so well equipped a composer as Goldmark should be taught up with eagerness, but we would hesitate to say that the new concerto is a valuable addition to violin literature, or one that will relieve the violinists of the embarrassment which they have labored under since Mendelssohn wrote his lovely concerto for Ferdinand David. It seems likely that the two works by Bruch will still be looked upon as coming nearest to supplying the want. An exceedingly animated spirit prevailed among the audience that crowded the hall, and every number was greeted with tokens of delight.

The World

JOSEPH PULITZER.

Published Every Day in the Year at Nos. 53-63 Park Row.

WEDNESDAY, DECEMBER 10, 1890.

THE BOSTON ORCHESTRA.

Arthur Nikisch's Second Concert—Goldmark's Violin Concerto.

The Boston Symphony Orchestra at the concert given at Chickering Hall last night before an overflowing audience achieved a larger share of success than it has done for a long time. The success was due principally to the novelty of the evening, the concerto for violin and orchestra (in A minor, op. 28) by the Viennese imposer, Carl Goldmark, and to the rendition of the violin part by Mr. Franz Kneisel, the concert-meister of the orchestra. It is a long time, in fact, since composer and executant together gave such unalloyed artistic delight to a New York audience. Even with the memories of so many brilliant visitors, last of all Sarasate with his splendid virtuosity, the playing of the Goldmark concerto by Mr. Kneisel and the Nikisch orchestra will long be remembered as an example of splendid artistic achievement. For once, the charm of melody, the pure beauty of sound, the chaste delicacy of musical workmanship, were permitted full exposition.

In his concerts for violin Herr Goldmark has written a work that will live. It is one which the virtuoso will avoid, because it does not afford enough opportunities for pyrotechnical display, but it will be welcomed wherever the love of music for itself, in its purity, its beauty, is present in artist and audience. All through Herr Goldmark has kept the orchestra in its proper place, and Herr Nikisch can be sincerely praised for not overstepping the bounds set by the composer.

The last two movements of the concerto are the best. The violin solo work in the second movement, the andante, is extremely lovely, almost poetic and original in its long-drawn-out beauties, even though it does occasionally infringe upon the domain of the Prize Song in "Meistersinger." Throughout the melodiousness is never lost sight of, and its beauty is set forth deliciously by the background of orchestral coloring.

The success of the number was gained by Mr. Kneisel in the third movement in the cadenza, after which the audience, without daring to disturb the progress of the concerto, burst into a well-defined but only half expressed murmur of astonished delight. The cadenza was one of the greatest difficulty, and could have afforded more opportunity for display perhaps, but Mr. Kneisel proved himself too good an artist to forget for a moment the demand for the dignity, and artistic exposition of the composer's ideas. Mr. Kneisel's tone is not large, but it is always true and pure, perhaps even to coldness. His octaves were exceedingly clean. He is an absolute master of technique, which, however, is entirely submerged in artistic truthfulness. If he lacks anything it is in poetic expression, perhaps. But one can't have everything. Mr. Kneisel had an ovation at the conclusion of the work and was called back four or five times.

Mr. Nikisch conducted the orchestral portion of the work with great care and was heard to best advantage in the Haydn Symphony, in D major, where the strings for which the Boston musicians became famous under Gericke, had the burden of the work. At the next concert of the Boston Symphony Society here on Jan. 13, Mme. Nikisch, the wife of the conductor, will make her first appearance as the vocal soloist.

Boston Transcript

MONDAY, DECEMBER 8, 1890.

Boston Symphony Orchestra.

There was great matter in the eighth concert Saturday evening, if some of it (the smaller portion) was indifferent. A great overture by Beethoven, not the less great for being short, and a great symphony of Schumann outweigh a deal of commoner metal. Here is the programme:

Beethoven—Overture, "Coriolan."
Goldmark—Concerto for violin, in A minor, op. 28. (First time).
Grieg—Two melodies for string orchestra. (First time).
Schumann—Symphony in C, No. 2, op. 61.
Soloist, Franz Kneisel.

Beethoven's overture, composed for Collin's tragedy (a German Shakspeare!) may as well be taken for his concise, intense, fiery embodiment in music of the character, the personality of the passionate, proud, conquering, fated Roman hero in himself, not as presented by any dramatist. What a concentrated fire glows and flashes in this music! The opening chords smite like thunderbolts. It is Jupiter Tonans, full of wrath. The little short-breathed broken phrases of the first motive show a troubled atmosphere; the more deliberate, sweeter, pleading melody that follows suggests, if you will, the mother and the wife and children at his feet in the battlefield, imploring mercy for Rome. The quick, fiery utterances flash out again and again with stern brief emphasis. At last the tempest of the proud soul is spent, he bows to the inevitable, and those opening thunderclaps die off in the distance amid haunting phrases of the softer melodies. How soon it has all passed! How much there is in that little! All that could be put into a five-act tragedy oven of our own Shakspeare! And the greatest wonder is, it is all *beautiful*; a consummate, fascinating whole of most ideal art, *teres et rotundus*, as perfect as a globe of crystal. It takes a genius like Beethoven to tell a story so; have any of the new school moderns done it? The rendering of the "Coriolan" seemed to us faultless, well considered at all points, a triumph of *true* effect.

The violin concerto of Goldmark sins very little in the way of modern extravagances; there is nothing coarse or boisterous about it; and only occasionally, seldom in fact, does it sound far-fetched. There is a sweet and gentle mood predominating throughout its three long movements. But it is long, without obvious necessity or reason. Tiresomely long, prolix, is the first movement (*Allegro moderato,*) while it is full of graceful, flowery phrasing, long drawn out without flaw, as if pleased with itself, making a sort of "endless melody" (not just in the Wagner sense) which must be grateful to the finished, self-poised, even and unfailing virtuoso violinist. The orchestration, too, is good. But often we caught ourself questioning the *raison d'être*; especially where suddenly a brusque fugue sets in emphatically. The theme is immediately answered in four parts; but where you expect a working-up, you are mystified by something turbulent and un-fugue-like; and all this is a prelude to—what? To a short cadenza. Now, a fugue, occurring in the course of a long movement, usually either ushers in something of importance or it forms the concise and stately peroration to things already presented in a simpler way; or it is a whole movement by itself, like the fugue on four subjects which constitutes the finale of Mozart's greatest symphony, which they call the "Jupiter." But to employ all the classical and ceremonious dignity of a fugue to introduce a mere cadenza, followed by indefinite length of sentimental but serene *cantabile!*—so much of it that one began to wonder whether we were not already in the air (*Andante*) promised for the second movement. No, that came distinct and positive enough, with a pleasing melody of its own and quite expressive, till in its turn it grew prolix. The third movement is built on two melodies (*Moderato* and *Allegretto*), brings out the solo violinist with great brilliancy, has a long cadenza, greater fulness of orchestration, and ends with a *tutti*. Mr. Kneisel's achievement of the sustained, exacting task was masterly throughout; his tone always beautiful, refined and pure; and the music passed for all that it is worth through the hands of such an interpreter. He was applauded to the echo, and it must have cost him quite a little martyrdom to respond to the insatiable recalls.

The two melodies by Grieg had not a little beauty, especially the second. They sounded charmingly as played by all the strings, leaving off the double basses. It is surprising how much of tone color there is in strings alone.

The great Schumann Symphony in C was one of the signal triumphs of Nikisch and his orchestra. Schumann's first (B flat) Symphony was composed at the age of thirty-one in 1841. The same year witnessed the production of the greater part of the one in D minor, which was finished several years afterward and now counts as No. 4, besides the "Overture, Scherzo and Finale," which is almost equivalent to a symphony. This one in C is properly the third, written in 1845-46. The proper No. 4, in E flat, called the "Cologne" or "Rhenish" symphony, was written in 1850. The C-major Symphony, which was first ventured before a Boston audience in the first season of the Harvard concerts in 1866 was perhaps the most recondite and beyond the general comprehension of all Schumann's symphonies. It is now listened to with a sincere, unflagging interest. At that time it was contemptuously dismissed by all the London critics (Athenæum, Times, Musical World, etc.) as a long, elaborate, obscure work of the "mystical," "involved," "transcendental," "unintelligible" Schumann. It is very different now even there; while here all his four symphonies have long been sure of frequent welcome. This in C strikes a deeper and a graver chord of thought and feeling than the others. The first Allegro, with its sombre, brooding, stately and determined introduction, is found the least clear and satisfactory portion of the work. It is commonly understood, and we have Schumann's word for it, that he wrote it in a morbid period, when his brain was affected after illness, and that it even had its inspiration in the struggle of the will to overcome the physical infirmity. It is wonderfully worked out; with what a persistency of purpose is shown by the fact that nearly the whole work is kept in the key of C major, the Adagio, to be sure, beginning in C minor, but gravitating back midway to the major again, and the first Trio seeking a gayer atmosphere for awhile in G. The slow introduction quickens after a few bars into a brighter melody, anticipating the Allegro before it formally arrives. And here those "sudden twitches" of the first violins from very high to very low notes suggest neuralgic spasms. But once fairly launched upon the Allegro, the more main theme there gets the better of the restless elements and we realize the unity and

The Scherzo is the most telling movement, its half playful, half sad rapid subject, based on the chord of the diminished seventh is charmingly relieved by the cheery spring-like triplets of the first Trio, and again by the calm, even flow of the second Trio (at home once more in the key of C) offset by the running staccato prattle of the viola and 'cello parts, and led back by delicate and curious contrapuntal paths into the principal subject of the Scherzo.

The Adagio is divine: tender and profound in feeling, high and spiritual in thought, warm and delicate in color; the syncopated chords of the violas suggesting a half-suppressed flutter of agitation beneath the smoothly flowing heartfelt melody, which soars and soars into the highest heaven of the violins, and drops back semitone by semitone through long full bar trills as if in swooning spiritual ecstacy. It is one of the most beautiful, most noble, loftily conceived Adagios. How few could ever write a great Adagio!

The exceedingly swift finale (*molto vivace*) has an irrepressible, exhaustless energy. If the two middle movements are the most enchanting, this is the most exciting. It almost takes your breath away; Schumann had here what Beethoven might have called a "*raptus*." And Beethoven would not have disowned him. Steadily, by force of genius and of true and resolute devotion, he won admission into the august circle of the *Dii majores* of the art of music. Even Englishmen now own him.

It has been the fashion to speak slightingly of Schumann's instrumentation. Did it not sound impressively and grandly on Saturday evening? Did it lack color, richness, power and searching quality? Did it not bring great thoughts before us in a noble, brilliant and befitting dress? The execution and interpretation were of the best that we have had of any symphony (so far as we were under favor of a self-suppressing drummer).

There will be no symphony concert next week. On Saturday, the 20th, Miss Emma Thursby will sing, and the orchestral works will be the "Academic Overture" of Brahms, variations on a theme of Schubert by Richard Heuberger, and the "Jupiter" symphony of Mozart.

J. S. D.

Sunday Night Entertainments.

If unstinted applause is a measure of success, then the performers in the eighth concert in the Music Hall popular series had reason to be well satisfied last evening. The programme that contributed to this pleasing result was made up as follows:

Overture, "Martha".....Flotow
Boston Orchestral Club.
Aria, Di Provenza (from "La Traviata").....Verdi
Giuseppe Del Puente.
Jewel Song from "Faust".....Gounod
Miss Ida Klein.
Solo for violoncello.....
Leo Schulz.
Aria, Cielo e mar, from "La Gioconda".....Ponchielli
Italo Campanini.
Serenade.....Hofman
Boston Orchestral Club.
Songs — "From flower to flower," and "Why?".....Del Puente
Mr. Del Puente.
Song—Vorrei Morire.....Tosti
Mr. Campanini.
Song—"Spring is here".....Jensen
Miss Klein.
Hungarian Dance.....Brahms
Boston Orchestral Club.
Trio from "I Lombardi".....Verdi
Miss Klein, Mr. Campanini, Mr. Del Puente.
Overture, "Pique Dame".....Suppe
Boston Orchestral Club.

The greatest favor was shown to Mr. Del Puente, whose artistic rendering of his two songs was rewarded with a double recall. Campanini's reception was but a trifle less cordial and his second number was accorded a similar compliment. Miss Klein gave Marguerite's song with a grace and archness of expression and a purity of tone that were very captivating and Mr. Schulz gave a fine exhibition of his skill. A feature of the evening was the first appearance of the Boston Orchestral Club, which at once won favor with the audience. The club is composed of the following-named gentlemen: E. Fiedler, J. Hoffman, violins; S. Goldstein, viola; L. Schulz, violoncello; A. Goldstein, contra-bass; E. M. Heindl, flute. There was an audience of good size, but not large enough to fill the hall.

Clipping from Transcript
Baltimore Md
Date 12-7.

BOSTON SYMPHONY ORCHESTRA.

First Concert of the Series in This City to be Given Friday.

Finding it impossible to secure dates for a series of evening concerts at any of the theatres in Baltimore and there not being any hall large enough to accommodate the Boston Symphony Orchestra in the central portion of the city, Manager Ellis was about to abandon his contemplated series of concerts in Baltimore the present season, when he fortunately secured the Concordia Opera House for the needed dates.

The hall is well known as one of the best in the city for concert purposes, and with the additional stage room to be provided, will be well adapted to the requirements of this large organization. The hall has been refitted, and will be in fine trim for the first event, which takes place on Friday evening next.

The soloist will be Mme. Fanny Bloomfield-Zeisler, who is a great favorite among the musical people of Baltimore, as well as in New York and Boston. Among the other soloists to be heard during the season are Vladimir de Pachman, the Russian pianist, the unrivaled interpreter of Chopin, and Mme. Arthur Nikisch, the eminent prima donn. soprano from the Leipzig Grand Opera, who makes her first American concert tour during the present season.

The programmes to be offered are of the highest order, including some of the most effective modern works as well as the best of the Beethoven symphonies and other works of the strictly classic period.

For the first concert, on next Friday evening, a superb programme is offered, beginning with the Beethoven symphony in E flat, No. 3, (the Heroic). This is to be followed by Saint-Saens's concerto for piano, the soloist being Madam Fanny Bloomfield-Zeisler. Then comes a brilliant scherzo capricioso, by Dvorak, the concert ending with Liszt's symphonic poem, "Tasso." The sale of single tickets will begin on Wednesday morning.

Boston Daily Traveller

MONDAY, DECEMBER 8, 1890.

Eighth Symphony Concert.
Frank Kneisel, Soloist.

The programme of the eighth Symphony concert was:

Beethoven.....Overture, "Coriolanus"
Goldmark...Concerto for Violin, in A minor, Op. 28
Allegro moderato.
Air (Andante).
Moderato; Allegretto.
(First time in Boston.)
Grieg.....Two Melodies for String Orchestra
Schumann.....Symphony in C major, No. 2, Op. 61

Wagner thought Beethoven's "Coriolanus" a masterpiece among the masterpieces of a master. When Mr. Nikisch completed a reading of it at the first concert of last season it was admitted on all sides that never before here had the great dramatic force of the composition been so well displayed; the performance of last Saturday lacked but little of the stern incisiveness of the earlier one. The concerto is an ably written violin composition. Goldmark originally intended solely to pursue the study and practice of the violin, and although turned from his purpose by a not unkind decree of fate, his mastery of the instrument acquired during his youth enables him to write for it now with special effectiveness. The work had not been played in the country before Saturday evening. Its bright particular moment is the slow movement, which rests upon a single melodic idea simply treated. The finale is also an attractive portion, evincing rather more care and detail in the accompaniment than the composer shows elsewhere in the work. Thematically the *allegro moderato* is strong, and despite over development the musical interest in it is well sustained. A striking cadenza occurs in the last movement, which adds the finishing touch of virtuosity to a work which, lacking depth of idea, is interesting to hear, and as a vehicle for the display of technique most gratifying to the performer. Mr. Kneisel achieved the greatest popular success of his career here, and he played splendidly at all points; yet it is in such works as the Beethoven and Brahms concertos that this soulful artist is at his best. As a matter of record it should be said that he was recalled four times.

The pieces by Grieg were added to the programme at the last moment; the fact illustrates the indecision and lack of method of our conductor in the important item of programme-making. Before the season is over, Mr. Nikisch will, we dare say, have earned the verdict of having been a catholic conductor as regards schools—more so than Mr. Gericke—but it cannot so easily be prophesied that in the juxtaposition of representative compositions he proceeds with a proper amount of deliberation or taste. The Grieg pieces were played at the Boston Symphony concert of Feb. 3, 1883, Mr. Henschel conductor. They are respectively called "Heartwounds" and "Spring," and considering the limitations of the vehicle the composer chooses, are extremely expressive. As an interpreter of Schumann Mr. Nikisch is a master. Surpassing his reading of either the "Rhenish" or the D minor, was that of the more subtle symphony in C, played on Saturday. Lack of space prevents our writing at length of what was a masterly delineation of Schumann, who, perhaps, in this work more than any other puts his soul into music. The performance was noble; in expressive power great, in point of technique admirable. There will be no concert this week. Miss Emma Thursby will be the soloist on Dec. 20, when the orchestra will play Mozart's "Jupiter" symphony; Brahms's "Academic Festival" overture, and a Theme and Variations by a Viennese youngster named Henberger.

The Symphony Orchestra is away this week for five concerts. Mr. Kneisel will be the soloist in New Haven, New York and Philadelphia, playing the Goldmark concerto; Mme. Bloomfield-Zeisler will play St. Saens's G minor, piano concerto in Baltimore and Washington.

At the Music Hall concert last night, Sig. Campanini, Sig. Del Puente, and Miss Ida Klein sang; Mr. Leo. Schultz, 'cellist, played, and there was instrumental music by a sextette, strings, and flute, which style themselves the Boston Orchestral Club. There is already an existing local organization having the name, we mean Mr. Chadwick's orchestra and chorus, and while on some accounts the adoption of the same name by the very excellent artists who made their debut last night may not occasion trouble,

Clipping from American Philadelphia Pa
Date 12-7

The programme of the second Boston Symphony Concert, which will take place at the Academy of Music next Wednesday evening under the direction of Mr. Arthur Nikisch, consists entirely of music recognized as belonging to the romantic school. Schumann's symphony in B flat is indeed a classic, but Schumann is pre-eminently a romanticist, his music being distinguished by all that richness of color, complexity of instrumentation, fervor of sentiment and freedom of method which are the characteristic features of the modern or romantic school of composition. Liszt's "symphonic poem" of "Tasso" is of course musical romanticism in its extreme development, while Dvorak and Goldmark, who are represented respectively by a "Scherzo Capriccioso and a violin concerto, are two of the most eminent of the living composers who have sought to express in music the complex feeling and the passion for sensuous beauty which mark the intellectual and emotional tendencies of this "fin de siecle." The Goldmark Concerto is new here, and as it will be played by Mr. Franz Kneisel it is sure of a worthy interpretation. As the affinities of Mr. Nikisch are rather with the romantic than with the classic school, Wednesday's concert promises to be rarely interesting and enjoyable.

The New-York Times.

TEN PAGES.

NEW-YORK, WEDNESDAY, DEC. 10, 1890.

THE BOSTON ORCHESTRA.

It is a familiar assertion that Homer sometimes indulged in the questionable practice of nodding. When one becomes accustomed to see something very like perfection in a certain quarter the slightest lapse from it seems larger than considerable defects in places where deficiency is common. It is probably for this reason that the second concert of the Boston Symphony Orchestra, given at Chickering Hall last night, did not afford that unmarred pleasure which the performances of this admirable organization usually do.

In the treatment of the Haydn symphony in D major, (No. 2 in the Breitkopf & Härtel edition,) with which the concert began, there seemed to be slight departures from the fine unity and precision which have come to be regarded as salient and unfailing characteristics of the playing of the gentlemen of Boston, and there were one or two unfortunate technical slips at critical moments in the wood and brass. In the last movement the band recovered its wonted spirit and played as it can play. Of Mr. Nikisch's reading of the pleasant composition only praise can be spoken. It was graceful, cheerful, smooth, and amiable; and these adjectives indicate the prominent qualities of the mass of Haydn's instrumental writing.

The Liszt symphonic poem, with which the concert closed, has certainly been played with greater finish by the Boston organization, and most New-York music lovers would be disposed to find some fault with any local orchestra which did not treat the work with more spirit than it was treated with last night. However, it is hardly worth while to mourn an imperfect performance of "Tasso." It is only buncombe, and very poor buncombe at that. The Dvorak "Scherzo Capriccioso," an orchestral virtuoso piece of genuine musical beauty, aroused the orchestra, and its performance was worthy of the warm and unqualified praise which is generally all that can be written of the playing of Mr. Nikisch's forces.

The soloist last evening was Franz Kneisel, the accomplished leader of the first violins. He chose for his efforts the new violin concerto in A minor, Opus 28, of Carl Goldmark, a composer whose activity and talent are making their impress on current musical thought. From the "Prometheus Bound" overture to the violin concerto, however, is a far cry. It is with genuine disappointment that the statement must be made that the new composition did not make a profound impression. It is extremely poor in thematic ideas, and the composer has vainly striven to give interest to his work by difficult and showy passages for the solo instrument, which bears the chief burden of the labor.

The three movements are cast in conventional mold, the first being an allegro built on a smoothly-innocuous bit of cantabile, the second an air, in which there is a tendency to imitate the Bach style without any of the Bach depth, and the third a feebly Mendelssohnian allegretto, which is provided with a troublesome, rhapsodic cadenza, full of technical obstacles, but devoid of real musical interest. It was quite natural that Mr. Kneisel should gladly seize upon what seemed a promising novelty for his instrument, but the Goldmark concerto will probably not find a permanent place in his répertoire. For the soloist's playing there can be nothing but words of praise. His tone, while not large, was delicious in its smoothness, roundness, and purity. His stopping was very accurate and his bowing excellent, and he performed the entire work with warm feeling and artistic finish. His rendering of the difficult cadenza above mentioned was a fine lesson in violin technics. He achieved a brilliant and well-merited success with the audience, being recalled enthusiastically four times.

NEW YORK HERALD,

WEDNESDAY, DECEMBER 10,

BOSTON'S SYMPHONY ORCHESTRA.

A VIOLIN CONCERTO BY GOLDMARK MUCH APPLAUDED.

The second concert in the series of four given here this winter by the Boston Symphony Orchestra took place in Chickering Hall last night in the presence of an enthusiastic audience that crowded the building.

When the Boston Orchestra first played here under Mr. Gericke's direction three years ago, New York's music lovers were surprised at the perfection shown, but rather averse to acknowledging that another American city possessed any musical organization of which the metropolis could be jealous. Such a feeling existed, and was perfectly natural. It did not, however, prevent the Boston Orchestra's concerts from receiving generous and constantly increasing support, for, while the first year's concerts were given at a loss, there was a substantial profit last winter, and this year the subscribers to the series practically take the whole house.

That there is every good reason for this remarkable patronage of an outside orchestra in a town already surfeited with good music I have had occasion to say many times before. In certain respects the work of the Boston orchestra under Mr. Nikisch surpasses even that of our far-famed Philharmonic Society. We have no such beauty of color in the strings and no such delicacy.

I doubt whether the Haydn symphony in D major was ever played better in this city than last night, certainly not in this generation, and yet Mr. Thomas has given some interpretations of these echoes of old fashioned daintiness which were all but perfection in spirit as well as execution.

Mr. Franz Kneisel, the excellent leader of this orchestra's violins, played a Goldmark concerto in A minor, a work of considerable but not extraordinary interest, and won much well deserved applause. Like everything of Goldmark, the concerto is technically admirable. Mr. Kneisel's tone is small, but it is pure, true and of exquisite quality. In the second of the concerto's three movements, an andante, and in a final cadenza of immense difficulty he was particularly successful and fairly earned the four recalls he received.

Divorak's brilliant and fascinating scherzo capriccioso, and Liszt's concoction of sound and fury, known as the "Lament and Triumph of Tasso," are both more than familiar to our concert goers.

The very perfection of the orchestra's work, which gave a new meaning to the quaint loveliness of the Haydn symphony, served to make the emptiness of Liszt's symphonic poem all the more apparent.

[56]

The Boston Symphony Orchestra.

Of all the programmes that have been interested in New York by the Boston Symphony Orchestra it may be questioned if any one has been as admirably fitted as yesterday's to place in the strongest light the sympathetic and plastic nature, and the technical proficiency of Mr. Nikisch's forces.

Content to rest for a while upon the impression wrought by his previous performance of the "Eroica," Mr. Nikisch last night made up his list of selections from works constructed on less majestic lines, and revealed himself and his band through the medium of Haydn's fluent and sparkling tunefulness, Goldmark's weird and changing harmonies, Dvorak's Oriental color, and Liszt's alternately sensuous and pompous strains. The four numbers rendered at Chickering Hall last evening were Haydn's D major, Symphony No. 2 (B. & H.), Goldmark's A minor concerto, Dvorak's "Scherzo Capriccioso," and Liszt's "Tasso."

An audience that filled every seat in the hall, and that, as to representative quality, has certainly not been seen in the concert room this season, was in attendance.

By reason of its novelty, Goldmark's violin concerto was awaited with most interest. A definite opinion of its worth can scarcely be expressed after a single hearing, the brief second movement, however, appealing at once to the listener through its melodiousness, which was brought out in the strongest manner by the perfect execution of Mr. Franz Kneisel. In this division of the work the composer does not depend solely upon restless harmonies and contrasts of instrumental timbres, and a happy and somewhat uncommon inspiration has enabled him to impart to it a sustained poetic charm that needs no analysis to diffuse itself with irresistible eloquence. This is not exactly the case with the opening allegro, or with the final moderato and allegretto. That should, all the same, be made familiar to the auditor through three or four performances. Their first impression is indefinite, the part of the solo instrument suggesting vividly a long series of violin exercises upon a harmonic background of that mystic and mournful tone distinguishing most of Goldmark's writings. In the first movement one was at a loss which to commend most enthusiastically—the virtuosity of the soloist or the exquisite delicacy of the orchestral accompaniment. The andante Mr. Kneisel had, so to speak, all to himself, and it was the flawless episode of his achievement.

The orchestra reached its highest point of perfection in the "Scherzo Capriccioso." This composition has often been rendered by resident musicians, and its *slancio* and brilliancy have, as a rule, had adequate exposition. It was reserved for Mr. Nikisch to present it as a tone-picture of intense richness, and, withal, faultless balance of color; to lose no particle of the brightness of the Eastern hues of the fabric, and to lay on with infinite lightness the softer tints; to combine, in a word, splendor and softness of color, and grace and swing of rhythm. The present generation of music lovers has enjoyed no orchestral playing to be compared with this effort of the band's last night, and Liszt's "Tasso," with its sharper contrasts and swift passages from elegiac song to martial clangor, was quite as felicitously given.

Haydn's symphony in D minor, with which the concert began, was rendered with precision and simplicity, and with no striving after theatric effect. Nothing would have been gained by imparting to it aught of the modern accent, and Mr. Nikisch judiciously kept to the traditional tempos and shading, leaving the composer to speak for himself. It is curious and edifying now and then to listen to Haydn, and to other ancient worthies, but there is no denying that retrogression, if instructive, is seldom impressive or inviting.

LEDGER AND TRANSCRIPT.

Philadelphia, Thursday, Dec. 11, 1890.

Academy of Music—Boston Symphony Orchestra.

The Academy of Music was filled last night almost to its seating capacity by lovers of good music, and they were well rewarded for their attendance. The music of finely wrought bits that Schumann put together as his first (B-flat) symphony; the fanciful rhapsodic and highly characteristic "Scherzo Capriccioso" of Dvorak, and Liszt's "Tasso" symphonic poem, with its intense—not to say sensational contrasts—were played by the Boston Symphony Orchestra with such precision, feeling and finish as that organization has rarely if ever before exhibited at any of its concerts. It would be a needless consumption of space and the reader's time to multiply praiseful terms over the superb effectiveness of the band in any particular portion of the list, as it would be ungenerous, almost hypercritical, indeed, to dwell upon the very few shortcomings that were to be noted. It need only be added that Mr. Nikisch, who again conducted the orchestral numbers without as much as glancing at a note, gave of each a reading that, while now and then marked by individual conceptions, was comprehensive, animated, and highly satisfying throughout.

The novelty was a violin concerto in A minor by Goldmark, the brilliant Austrian's twenty-eighth opus, which proved a fairly interesting entertainment, without having special fitness for the modern classics with which it was grouped. It is in three movements, each unnecessarily protracted considering the effects achieved, but all of delicate cut and musician-like workmanship. Franz Kneisel, the concert-meister of the band, was the soloist. He showed in every part of it the mastery of an accomplished artist, if not the brilliant distinction of a great one, playing with beauty and refinement rather than with warmth and breadth of tone. The hearty demonstrations that greeted him at the close of the concert compelled his reappearance repeatedly before the house.

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THURSDAY, DECEMBER 11, 1890.

THE BOSTON SYMPHONY.

An Excellent Concert at the Academy of Music Last Evening.

The second concert of the Boston Symphony Orchestra was given last night at the Academy to an audience surprisingly large considering that the holiday season is on. The concert was a thoroughly enjoyable one, although devoid of novelties with one exception. The symphony was Schumann's No. 1, in B flat (the Spring Symphony), the first of the composer's maturer works, and one which, although in some respects destitute of the finish of his later years, is free from the defects of those later works in which the themes become too much involved. Mr. Nikisch has his own ideas about this symphony. From the joyous paan which burst forth in the opening measures to the last note of the inspiring allegro he has shown originality in its treatment. Inconspicuous as is the bass in this orchestra, it is not made full use of in the andante, whereas we are accustomed to hear this feature predominate. It cannot be said that Mr. Nickish's ideas are open to criticism since, with the wealth of strings and wood wind at his command he gives the joyous theme and its variations with a richness and delicacy withal that leaves little to be desired. Mr. Nickish never allows one instrument to drown another and in this lies the great charm of his conducting. One is able to take in the whole orchestra, which few conductors are willing to permit us to do.

The concerto for violin and orchestra was in some respects a disappointment. Mr. Franz Kneisel is a thorough violinist, who plays with great purity and an excellent finish. But the work of the evening, Goldmark's concerto in A minor, was scarcely suited to illustrate his playing at his best. He played with extreme delicacy, but without dramatic fervor at any time. The orchestration is a portion of the original work and is more than a mere incidental accompaniment. In fact, the virtuoso part was little more than that of a first violin. It was delightful nevertheless and Mr. Kneisel was given four recalls.

The novelty of the evening was the Scherzo Capriccioso of Dvorak. Nowadays no concert is complete without a Slav number. This composition is strikingly original, wholly unconventional and full of Slavonic impetuosity.

The concluding number was Listz's familiar symphonic poem "Tasso," which was a favorite of Mr. Gericke. The trials and triumphs of the Italian poet, as narrated by the great German pianist, were admirably interpreted by the orchestra, ending in that grand swell of triumphant hope which closed a thoroughly delightful concert.

The Philadelphia Press.

THURSDAY, DECEMBER 11, 1890.

The Boston Symphony Orchestra at the Academy of Music.

The audience that welcomed the Boston Symphony Orchestra at the Academy of Music last evening was large and enthusiastic. From the beginning it was evident that the hearers were heartily in sympathy with the conductor and his admirably-drilled men. Schumann's Symphony in B flat, op. 23, which the composer himself calls his "Spring Symphony," was the first number. This was composed during the happiest period of Schumann's life, and his feelings are written in every principal theme. The work was dedicated to Adolph Bottger, as it was to one of that poet's works that Schumann felt he owed his inspiration for this his first effort in the line of symphonic work on a grand scale. It certainly is a marvel of beauty, and shows what strides the composer, who hated "theory pure and simple," had made. It was first performed under Mendelssohn's direction at the Gewandhaus, Leipzig, on March 31, 1841, having been composed but a short time before.

The ideas contained in the work are thoroughly Schumannesque, yet built up on a good classic foundation. The motto phrase, given out by the horns and trumpets, broke the stillness, which, entering in with the energetic leading subject was heard cropping out from time to time with a precision that was worthy of comment. The clarinets soon entered with the second subject, as plaintive and tender as the first was vigorous, thereby giving a beautiful contrast. The development with its subsidiary themes was beautifully played by the orchestra. The slow movement in E flat, in which the melody is given out first by the violins, then by the violoncellos, and lastly by the oboes and horns, was thoroughly enjoyable. The "Scherzo," with its two trios, was brim-full of happy feeling. The last movement, opening like the first, with a motto phrase, this time given with the full force of the orchestra, received an effective rendering. After listening to the work, it seems scarcely possible that Schumann could have penned all these beautiful thoughts in four days.

The expectancy of the audience was at its height when Franz Kneisel, the leading violinist of the orchestra, stepped upon the stage to interpret Goldmark's concerto for violin and orchestra in A minor, Op. 28. He omitted the first movement, and proceeded at once with the andante. Even the most critical must have been pleased with interpretation of this beautiful air, which, while not calling for the display of the last movement, was enjoyable on account of the lovely thought contained in the song-like theme itself. The last movement, partaking somewhat of a gypsy-like character, is brilliantly written for the solo instrument, and the scoring is more varied and interesting than in the remainder of the work. Mr. Kneisel played this tripping allegretto with ease, his long cadenza giving a chance for the display of his powers as a virtuoso. The orchestra sustained the player admirably.

Dvorak's Scherzo Capriccioso, Op. 66, with its peculiar color and rythms, made a pleasant break in the programme at this point, and Liszt's symphonic poem, "Tasso, Lamento e Trionfo" was a brilliant ending to this delightful musical evening.

NORTH AMERICAN. PHILADELPHIA. THURSDAY, DECEMBER 11, 1890

THE BOSTON SYMPHONY ORCHESTRA AT THE ACADEMY.

MRS. KENDAL IN A NEW ROLE

What There Is to Be Seen and Enjoyed at the Various Theatres Just Now, With a Glance at Next Week's Programme.

The usual crowd of well-dressed and intelligent people who attend upon such occasions filled the Academy of Music last evening, when the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, gave the second of its concerts for the current season. There were four numbers on the programme, every one of which was representative of the modern or romantic school of composition, and by the time the last selection had been reached most listeners must have had enough of the elaborate instrumentation, the constant straining after effect, the exaggerated emphasis and the chromatic restlessness distinctive of modern music in its latest development. After the extraordinary fire and passion of Dvorak's Scherzo Capricioso, which alternately suggests the wild revelry of a Walpurgis Night and the under-current of melancholy which attends the infrequent merry-making of a down-trodden and suffering people, after that piece of musical dissipation, something restful and soothing; some tranquil, pellucid stream of simple melody from the well-springs of Haydn or Mozart, would have been grateful and salutary. Instead of that, what followed was Liszt's symphonic poem of Tasso, with its high colors, its grandiloquent phrases, its insistent demand upon the attention and imagination of the audience, and so people went away feeling that modern music is one of those good things of which it is possible and even easy to have too much. There can, however, be nothing but praise for the work of the orchestra and its conductor. The symphony, that by Schumann in B flat, known as the "Spring" symphony, had a most sympathetic and effective rendering, and every number was played by the orchestra with all due effect. Perhaps the most brilliant work of the evening was done in the Dvorak Scherzo Capricioso. This composition, which had not before been heard here, is one of great difficulty, but it was given with splendid force and fire, and with all the abandonment, with all the ebb and flow of rhythmic impluse necessary to make clear its meaning and express its sentiment. The soloist was Mr. Franz Kneisel, the concert-master of the orchestra, who was heard in a not particularly interesting violin concerto by Goldmark. Mr. Kneisel has a beautifully smooth and delicate tone, and is a player of faultless technique, but a little more breadth and force are necessary to make his playing properly effective. Perhaps some of the trouble was with his instrument, which has the sweetness and the weakness of a Steiner.

The Times

PHILADELPHIA, DECEMBER 11, 1890.

THE SYMPHONY CONCERT.

The Performance Last Night and Some That Are to Come.

The second concert of the Boston Symphony Orchestra took place at the Academy of Music last night before a large audience. The programme opened with Schumann's first symphony in B flat, to which Mr. Nikisch gave a very delicate though somewhat colorless interpretation. Goldmark's recent violin concerto in A minor, a work of decided poetical quality, was played by Mr. Kneisel with absolutely faultless execution and an entire absence of animation. As an exhibition of the minute technics of the violin, the concertmeister's performance was admirable, but some light and shade, some accent or expression, would have been welcomed, even at the cost of an occasional faulty intonation. The other novelty was a "scherzo capriccioso" by Dvorak, something in the nature of the so-called rhapsody, and extremely bright, melodious and original. It was perhaps the more welcome last night because it absolutely required some animation in its performance. The concert closed with Liszt's meandering "Tasso."

The Adamowski Quartette will give its next concert in Haseltine's gallery on Saturday afternoon, when Mrs. Nikisch, the wife of the conductor, will make her first appearance here. Mrs. Nikisch was an operatic singer of rank at Cologne, Leipsic and Cassel, but retired from the stage upon her marriage, though she has continued to sing occasionally in concert. She will sing next Saturday a number of modern German songs. The instrumental programme includes a Beethoven quartette and one of Volkmann.

The concert of the Marine Band from Washington will take place at the Academy on Saturday evening, when Mr. Sousa will produce his new symphonic poem of "The Chariot Race." The soloists will be Camilla Urso and Mr. Auty.

THE RECORD.

Philadelphia, December 11, 1890.

Boston Symphony Concert.

Director Arthur Nikisch and his instrumentalists appeared at the Academy of Music last evening before an overflowing house. The fashionable element was out in full force, while balcony and galleries were crowded with the sincere lovers of harmony. For these latter there was Schumann's lovely B flat symphony, while Dvorak's gymnastic "Scherzo Capriccioso" and Liszt's "Tasso" symphonic poem supplied an equally artistic, if less tuneful, element to the programme. Franz Kneisel, a violinist of solid attainments and flawless technique, contributed the solo in Goldmark's concerto for violin and full orchestra. In this score the sensuous and fertile imagination of the composer runs riot among all the varied forms of harmony, and, as Mr. Kneisel's style is well adapted to florid compositions, his rendering of the work was well nigh faultless. Mr. Nikisch conducted with energy, and under his baton the band developed an explosive quality in the forte passages that was unknown in Mr. Gericke's time. The latter inclined to repression; Mr. Nikisch leans toward effusiveness.

BOSTON HERALD.

FRIDAY, DECEMBER 12, 1890.

THE SYMPHONY CONCERTS.

The Boston public, which takes so much interest in the Symphony concerts given in this city, may be interested to learn what their late conductor, Mr. Gericke, says about their success since his return to his native Vienna. He states that in the first year of his enterprise Mr. Higginson lost $20,000, and during the second $40,000; but that the tide has now turned, and the profits of this season are estimated at $15,000 above the expenses. Last season almost $100,000 was spent on these concerts by Bostonians. Yet so great is their popularity that this amount is eagerly paid by the people, and enough besides to give that handsome profit above stated. No one will envy Mr. Higginson its possession; indeed, it will require several years, probably, for him to make up his early losses. He entered upon the enterprise with no thought or expectation of anything but pecuniary loss attending it, and he never has spared expense in any respect to give the public the series of concerts of the highest artistic character which has resulted.

Boston Daily Globe.

FRIDAY, DEC. 12.

CAPTURED THE CAPITOL.

Boston Symphony Orchestra Delight Washington Elite.

WASHINGTON, Dec. 11.—An overflowing and extremely fashionable audience greeted Herr Nikisch this evening when he raised his baton over the Boston Symphony Orchestra.

Members of the cabinet, senators, representatives and the elite of fashionable society formed the representative gathering.

The programme was as follows: Weber, overture, "Oberon;" Saint-Saens, concerto for piano and orchestra in G minor; Schubert, Symphony No. 8 in B minor (unfinished); Liszt, symphonic poem, "Tasso Lamento e Trionfo."

Mrs. Fanny Bloomfield Zeisler was the soloist, and her rendition of the Saint-Saens concerto created a furore. Her execution and phrasing are remarkable.

The Oberon overture was rendered with the most exquisite grace and delicacy, which brought out all its lights and shades in the most characteristic manner. But it is such a work as the Schubert symphony in which the orchestra appears to the best advantage.

Tribune, New York.

Date 12-16

THE BOSTON SYMPHONY ORCHESTRA.

Unless one chooses to indulge in platitudes concerning the playing of the band, the sweet simplicity and cheeriness of Haydn's D-major symphony, the brilliancy of Dvorak's unique composition entitled "Scherzo Capriccioso" which is played in New-York quite as often as Beethoven's Symphony in C-minor, and that gorgeous, pompous, strutting and pretentious symphonic poem in which Liszt wished the world to recognize a lament for the sufferings of Tasso and a celebration of his tardy triumph, there is not much to be said about the second concert of the Boston Symphony Orchestra, which took place in Chickering Hall last night. It is true there was a novelty in the list of pieces which invited a twofold interest from the fact that it was a violin concerto by Goldmark which had never been heard in public in New-York and was played by Mr. Kneisel, who stands high in the admiration of local music-lovers; but unhappily the work turned out to be one of such an indeterminate character that it made scarcely any impression, exciting neither a keen sensation of pleasure nor a profound feeling of disappointment. It was followed by several hearty rounds of applause, but these were plainly a tribute to the performer and were wholly deserved by the suave loveliness of his tone and the masterly manner in which he conquered the technical difficulties with which the solo part bristles. Solo violinists are harder put to it than any of their colleagues among musical virtuosi for new concert pieces, and it is small wonder that the work of so well equipped a composer as Goldmark should be taught up with eagerness, but we would hesitate to say that the new concerto is a valuable addition to violin literature, or one that will relieve the violinists of the embarrassment which they have labored under since Mendelssohn wrote his lovely concerto for Ferdinand David. It seems likely that the two works by Bruch will still be looked upon as going nearest to supplying the want. An excerpt [illegible] The last and very number was [illegible]

[57]

...WEDNESDAY
...DECEMBER 10, 1890.

The Boston Symphony Orchestra.

Of all the programmes that have been interpreted in New York by the Boston Symphony Orchestra it may be questioned if any one has been as admirably fitted as yesterday's to place in the strongest light the sympathetic and plastic nature, and the technical proficiency of Mr. Nikisch's forces.

Content to rest for a while upon the impression wrought by his previous performance of the "Eroica," Mr. Nikisch last night made up his list of selections from works constructed on less majestic lines, and revealed himself and his band through the medium of Haydn's fluent and sparkling tunefulness, Goldmark's weird and changing harmonies, Dvorak's Oriental color, and Liszt's alternately sensuous and pompous strains. The four numbers rendered at Chickering Hall last evening were Haydn's D major, Symphony No. 2 (B. & H.), Goldmark's A minor concerto, Dvorak's "Scherzo Capriccioso," and Liszt's "Tasso."

An audience that filled every seat in the hall, and that, as to representative quality, has certainly not been seen in the concert room this season, was in attendance.

By reason of its novelty, Goldmark's violin concerto was awaited with most interest. A definite opinion of its worth can scarcely be expressed after a single hearing, the brief second movement, however, appealing at once to the listener through its melodiousness, which was brought out in the strongest manner by the perfect execution of Mr. Franz Kneisel. In this division of the work the composer does not depend solely upon restless harmonies and contrasts of instrumental timbres, and a happy and somewhat uncommon inspiration has enabled him to impart to it a sustained poetic charm that needs no analysis to diffuse itself with irresistible eloquence. This is not exactly the case with the opening allegro, or with the final moderato and allegretto. That should, all the same, be made familiar to the auditor through three or four performances. Their first impression is indefinite, the part of the solo instrument suggesting vividly a long series of violin exercises upon a harmonic background of that mystic and mournful tone distinguishing most of Goldmark's writings. In the first movement one was at a loss which to commend most enthusiastically—the virtuosity of the soloist or the exquisite delicacy of the orchestral accompaniment. The andante Mr. Kneisel had, so to speak, all to himself, and it was the flawless episode of his achievement.

The orchestra reached its highest point of perfection in the "Scherzo Capriccioso." This composition has often been rendered by resident musicians, and its *slancio* and brilliancy have, as a rule, had adequate exposition. It was reserved for Mr. Nikisch to present it as a tone-picture of intense richness, and, withal, faultless balance of color: to lose no particle of the brightness of the Eastern hues of the fabric, and to lay on with infinite lightness the softer tints; to combine, in a word, splendor and softness of color, and grace and swing of rhythm. The present generation of music lovers has enjoyed no orchestral playing to be compared with this effort of the band's last night, and Liszt's "Tasso," with its sharper contrasts and swift passages from elegiac song to martial clangor, was quite as felicitously given.

Haydn's symphony in D minor, with which the concert began, was rendered with precision and simplicity, and with no striving after theatric effect. Nothing would have been gained by imparting to it aught of the modern accent, and Mr. Nikisch judiciously kept to the traditional tempos and shading, leaving the composer to speak for himself. It is curious and edifying now and then to listen to Haydn, and to other ancient worthies, but there is no denying that retrogression, if instructive, is seldom impressive or inviting.

LEDGER AND TRANSCRIPT.

Philadelphia, Thursday, Dec. 11, 1890.

Academy of Music—Boston Symphony Orchestra.

The Academy of Music was filled last night almost to its seating capacity by lovers of good music, and they were well rewarded for their attendance. The music of finely wrought bits that Schumann put together as his first (B-flat) symphony; the fanciful rhapsodic and highly characteristic "Scherzo Capriccioso" of Dvorak, and Liszt's "Tasso" symphonic poem, with its intense—not to say sensational contrasts—were played by the Boston Symphony Orchestra with such precision, feeling and finish as that organization has rarely if ever before exhibited at any of its concerts. It would be a needless consumption of space and the reader's time to multiply praiseful terms over the superb effectiveness of the band in any particular portion of the list, as it would be ungenerous, almost hypercritical, indeed, to dwell upon the very few shortcomings that were to be noted. It need only be added that Mr. Nikisch, who again conducted the orchestral numbers without as much as glancing at a note, gave of each a reading that, while now and then marked by individual conceptions, was comprehensive, animated, and highly satisfying throughout.

The novelty was a violin concerto in A minor by Goldmark, the brilliant Austrian's twenty-eighth opus, which proved a fairly interesting entertainment, without having special fitness for the modern classics with which it was grouped. It is in three movements, each unnecessarily protracted considering the effects achieved, but all of delicate cut and musician-like workmanship. Franz Kneisel, the concert-meister of the band, was the soloist. He showed in every part of it the mastery of an accomplished artist, if not the brilliant distinction of a great one, playing with beauty and refinement rather than with warmth and breadth of tone. The hearty demonstrations that greeted him at the close of the concert compelled his reappearance repeatedly before the house.

Philadelphia Inquirer

THURSDAY, DECEMBER 11, 1890.

THE BOSTON SYMPHONY.

An Excellent Concert at the Academy of Music Last Evening.

The second concert of the Boston Symphony Orchestra was given last night at the Academy to an audience surprisingly large considering that the holiday season is on. The concert was a thoroughly enjoyable one, although devoid of novelties with one exception. The symphony was Schumann's No. 1, in B flat (the Spring Symphony), the first of the composer's maturer works, and one which, although in some respects destitute of the finish of his later years, is free from the defects of those later works in which the themes become too much involved. Mr. Nikisch has his own ideas about this symphony. From the joyous pæan which burst forth in the opening measures to the last note of the inspiring allegro he has shown originality in its treatment. Inconspicuous as is the bass in this orchestra, it is not made full use of in the andante, whereas we are accustomed to hear this feature predominate. It cannot be said that Mr. Nickish's ideas are open to criticism since, with the wealth of strings and wood wind at his command he gives the joyous theme and its variations with a richness and delicacy withal that leaves little to be desired. Mr. Nickish never allows one instrument to drown another and in this lies the great charm of his conducting. One is able to take in the whole orchestra, which few conductors are willing to permit us to do.

The concerto for violin and orchestra was in some respects a disappointment. Mr. Franz Kneisel is a thorough violinist, who plays with great purity and an excellent finish. But the work of the evening, Goldmark's concerto in A minor, was scarcely suited to illustrate his playing at his best. He played with extreme delicacy, but without dramatic fervor at any time. The orchestration is a portion of the original work and is more than a mere incidental accompaniment. In fact, the virtuoso part was little more than that of a first violin. It was delightful nevertheless and Mr. Kneisel was given four recalls.

The novelty of the evening was the Scherzo Capriccioso of Dvorak. Nowadays no concert is complete without a Slav number. This composition is strikingly original, wholly unconventional and full of Slavonic impetuosity.

The concluding number was Listz's familiar symphonic poem "Tasso," which was a favorite of Mr. Gericke. The trials and triumphs of the Italian poet, as narrated by the great German pianist, were admirably interpreted by the orchestra, ending in that grand swell of triumphant hope which closed a thoroughly delightful concert.

The Philadelphia Press.

THURSDAY, DECEMBER 11, 1890.

The Boston Symphony Orchestra at the Academy of Music.

The audience that welcomed the Boston Symphony Orchestra at the Academy of Music last evening was large and enthusiastic. From the beginning it was evident that the hearers were heartily in sympathy with the conductor and his admirably-drilled men. Schumann's Symphony in B flat, op. 38, which the composer himself calls his "Spring Symphony," was the first number. This was composed during the happiest period of Schumann's life, and his feelings are written in every principal theme. The work was dedicated to Adolph Bottger, as it was to one of that poet's works that Schumann felt he owed his inspiration for this his first effort in the line of symphonic work on a grand scale. It certainly is a marvel of beauty, and shows what strides the composer, who hated "theory pure and simple," had made. It was first performed under Mendelssohn's direction at the Gewandhaus, Leipzig, on March 31, 1841, having been composed but a short time before.

The ideas contained in the work are thoroughly Schumannesque, yet built up on a good classic foundation. The motto phrase, given out by the horns and trumpets, broke the stillness, which, entering in with the energetic leading subject was heard cropping out from time to time with a precision that was worthy of comment. The clarinets soon entered with the second subject, as plaintive and tender as the first was vigorous, thereby giving a beautiful contrast. The development with its subsidiary themes was beautifully played by the orchestra. The slow movement in E flat, in which the melody is given out first by the violins, then by the violoncellos, and lastly by the oboes and horns, was thoroughly enjoyable. The "Scherzo," with its two trios, was brim-full of happy feeling. The last movement, opening like the first, with a motto phrase, this time given with the full force of the orchestra, received an effective rendering. After listening to the work, it seems scarcely possible that Schumann could have penned all these beautiful thoughts in four days.

The expectancy of the audience was at its height when Franz Kneisel, the leading violinist of the orchestra, stepped upon the stage to interpret Goldmark's concerto for violin and orchestra in A minor, Op. 28. He omitted the first movement, and proceeded at once with the andante. Even the most critical must have been pleased with interpretation of this beautiful air, which, while not calling for the display of the last movement, was enjoyable on account of the lovely thought contained in the song-like theme itself. The last movement, partaking somewhat of a gypsy-like character, is brilliantly written for the solo instrument, and the scoring is more varied and interesting than in the remainder of the work. Mr. Kneisel played this tripping allegretto with ease, his long cadenza giving a chance for the display of his powers as a virtuoso. The orchestra sustained the player admirably.

Dvorak's Scherzo Capriccioso, Op. 66, with its peculiar color and rythms, made a pleasant break in the programme at this point, and Liszt's symphonic poem, "Tasso, Lamento e Trionfo" was a brilliant ending to this delightful musical evening.

NORTH AMERICAN, PHILADELPHIA, THURSDAY, DECEMBER 11, 1890.

THE BOSTON SYMPHONY ORCHESTRA AT THE ACADEMY.

MRS. KENDAL IN A NEW ROLE

What There Is to Be Seen and Enjoyed at the Various Theatres Just Now, With a Glance at Next Week's Programme.

The usual crowd of well-dressed and intelligent people who attend upon such occasions filled the Academy of Music last evening, when the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, gave the second of its concerts for the current season. There were four numbers on the programme, every one of which was representative of the modern or romantic school of composition, and by the time the last selection had been reached most listeners must have had enough of the elaborate instrumentation, the constant straining after effect, the exaggerated emphasis and the chromatic restlessness distinctive of modern music in its latest development. After the extraordinary fire and passion of Dvorak's Scherzo Capricioso, which alternately suggests the wild revelry of a Walpurgis Night and the under-current of melancholy which attends the infrequent merry-making of a down-trodden and suffering people, after that piece of musical dissipation, something restful and soothing; some tranquil, pellucid stream of simple melody from the well-springs of Haydn or Mozart, would have been grateful and salutary. Instead of that, what followed was Liszt's symphonic poem of Tasso, with its high colors, its grandiloquent phrases, its insistent demand upon the attention and imagination of the audience, and so people went away feeling that modern music is one of those good things of which it is possible and even easy to have too much. There can, however, be nothing but praise for the work of the orchestra and its conductor. The symphony, that by Schumann in B flat, known as the "Spring" symphony, had a most sympathetic and effective rendering, and every number was played by the orchestra with all due effect. Perhaps the most brilliant work of the evening was done in the Dvorak Scherzo Capricioso. This composition, which had not before been heard here, is one of great difficulty, but it was given with splendid force and fire, and with all the abandonment, with all the ebb and flow of rhythymic impluse necessary to make clear its meaning and express its sentiment. The soloist was Mr. Franz Kneisel, the concert-master of the orchestra, who was heard in a not particularly interesting violin concerto by Goldmark. Mr. Kneisel has a beautifully smooth and delicate tone, and is a player of faultless technique, but a little more breadth and force are necessary to make his playing properly effective. Perhaps some of the trouble was with his instrument, which has the sweetness and the weakness of a Steiner.

The Times

PHILADELPHIA, DECEMBER 11, 1890.

THE SYMPHONY CONCERT.

The Performance Last Night and Some That Are to Come.

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The Adamowski Quartette will give its next concert in Haseltine's gallery on Saturday afternoon, when Mrs. Nikisch, the wife of the conductor, will make her first appearance here. Mrs. Nikisch was an operatic singer of rank at Cologne, Leipsic and Cassel, but retired from the stage upon her marriage, though she has continued to sing occasionally in concert. She will sing next Saturday a number of modern German songs. The instrumental programme includes a Beethoven quartette and one of Volkmann.

The concert of the Marine Band from Washington will take place at the Academy on Saturday evening, when Mr. Sousa will produce his new symphonic poem of "The Chariot Race." The soloists will be Camilla Urso and Mr. Auty.

THE RECORD.

Philadelphia, December 11, 1890.

Boston Symphony Concert.

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BOSTON HERALD.

FRIDAY, DECEMBER 12, 1890.

THE SYMPHONY CONCERTS.

The Boston public, which takes so much interest in the Symphony concerts given in this city, may be interested to learn what their late conductor, Mr. Gericke, says about their success since his return to his native Vienna. He states that in the first year of his enterprise Mr. Higginson lost $20,000, and during the second $40,000; but that the tide has now turned, and the profits of this season are estimated at $15,000 above the expenses. Last season almost $100,000 was spent on these concerts by Bostonians. Yet so great is their popularity that this amount is eagerly paid by the people, and enough besides to give that handsome profit above stated. No one will envy Mr. Higginson its possession; indeed, it will require several years, probably, for him to make up his early losses. He entered upon the enterprise with no thought or expectation of anything but pecuniary loss attending it, and he never has spared expense in any respect to give the public the series of concerts of the highest artistic character which has resulted.

Boston Daily Globe.

FRIDAY, DEC. 12.

CAPTURED THE CAPITOL.

Boston Symphony Orchestra Delight Washington Elite.

WASHINGTON, Dec. 11.—An overflowing and extremely fashionable audience greeted Herr Nikisch this evening when he raised his baton over the Boston Symphony Orchestra.

Members of the cabinet, senators, representatives and the elite of fashionable society formed the representative gathering.

The programme was as follows: Weber, overture, "Oberon;" Saint-Saens, concerto for piano and orchestra in G minor; Schubert, Symphony No. 8 in B minor (unfinished); Liszt, symphonic poem, "Tasso Lamento e Trionfo."

Mrs. Fanny Bloomfield Zeisler was the soloist, and her rendition of the Saint-Saens concerto created a furore. Her execution and phrasing are remarkable.

The Oberon overture was rendered with the most exquisite grace and delicacy, which brought out all its lights and shades in the most characteristic manner. But it is such a work as the Schubert symphony in which the orchestra appears to the best advantage.

Date 12-10

THE BOSTON SYMPHONY ORCHESTRA.

Unless one chooses to indulge in platitudes concerning the playing of the band, the sweet simplicity and cheeriness of Haydn's D-major symphony, the brilliancy of Dvorak's unique composition entitled "Scherzo Capriccioso" which is played in New-York quite as often as Beethoven's Symphony in C-minor, and that gorgeous, pompous, strutting and pretentious symphonic poem in which Liszt wished the world to recognize a lament for the sufferings of Tasso and a celebration of his tardy triumph, there is not much to be said about the second concert of the Boston Symphony Orchestra, which took place in Chickering Hall last night. It is true there was a novelty in the list of pieces which invited a twofold interest from the fact that it was a violin concerto by Goldmark which had never been heard in public in New-York and was played by Mr. Kneisel, who stands high in the admiration of local music-lovers; but unhappily the work turned out to be one of such an indeterminate character that it made scarcely any impression, exciting neither a keen sensation of pleasure nor a profound feeling of disappointment. It was followed by several hearty rounds of applause, but these were plainly a tribute to the performer and were wholly deserved by the suave loveliness of his tone and the masterly manner in which he conquered the technical difficulties with which the solo part bristles. Solo violinists are harder put to it than any of their colleagues among musical virtuosi for new concert pieces, and it is small wonder that the work of so well equipped a composer as Goldmark should be taught up with eagerness, but we would hesitate to say that the new concerto is a valuable addition to violin literature, or one that will relieve the violinists of the embarrassment which they have labored under since Mendelssohn wrote his lovely concerto for Ferdinand David. It seems likely that the two works by Bruch will still be looked upon as coming nearest to supplying the want. An exceedingly animated spirit prevailed among the audience that crowded the hall, and every number was greeted with bursts of delight.

[57]

Clipping from

Date 12-7

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Clipping from Press Phil. Pa.

Date 12/

Second of This Season's Concerts by the Boston Orchestra at the Academy.

Of leading importance among the musical happenings of this week will be the second of the series of concerts by the Boston Symphony Orchestra at the Academy of Music next Wednesday evening. The performance of the best music by such a complete and splendidly trained body of instrumentalists, under the guidance of a conductor possessed of such emotional force and intellectuality as are combined in Mr. Nikisch, makes every concert by the Boston Orchestra a notable event worthy the fine audiences which assemble to hear them. For the opening number of the programme the Schumanu Symphony in B flat has been chosen. Mr. Nikisch is especially happy in interpreting this composer, as he has shown on every occasion that he has presented a work by him. In speaking of a recent performance of this symphony in Boston, a high authority says: "Fire, poetry, dignity, and sentiment of the most impressive and delightful order colored it from beginning to end." The other orchestral numbers are Dvorak's Scherzo Capriccioso and Liszt's symphonic poem, "Tasso."

Franz Kneisel, the concertmeister of the orchestra, is the soloist, and will play Goldmark's Concerto for Violin, which has not before been heard in this city. The concert will begin promptly at 8 o'clock.

Clipping No.

Clipping from Bulletin Philadelphia Pa

Date 12-6

The programme of the second Boston Symphony Concert, which will take place at the Academy of Music under the direction of Mr. Arthur Nikisch next Wednesday evening, December 10, consists entirely of music recognized as belonging to the romantic school. Schumann's symphony in B flat is indeed a classic, but Schumann is pre-eminently a romancist, his music being distinguished by all that richness of color, complexity and instrumentation, fervor of sentiment and freedom of method which are the characteristic features of the modern or romantic school of composition. Liszt's "symphonic poem" of "Tasso" is of course musical romanticism in its extreme development, while Dvorak and Goldmark, who are represented respectively by a "Scherzo Capriccioso" and a violin concerto, are two of the most eminent of the living composers who have sought to express in music the complex feeling and the passion for sensuous beauty which mark the intellectual and emotional tendencies of this "fin de siècle." The Goldmark Concerto is new here, and as it will be played by Mr. Franz Kneisel, it is sure of a worthy interpretation. As the affinities of Mr. Nikisch are rather with the romantic than with the classic school, Wednesday's concert promises to be rarely interesting and enjoyable.

The Beacon.

BOSTON, SATURDAY, DEC. 13, 1890.

THE SYMPHONY CONCERTS.

The eighth Symphony concert was too long by just the number which Mr. Nikisck added after the programme was first given out. It is strange that he cannot be made to comprehend that an hour and a half—or a hour and forty minutes at most—should be the limit, only to be exceeded for some specially good reason. On this occasion, the interpolation of two rather meaningless melodies for strings by Grieg, which had nothing in their setting to atone for their own thinness, compelled many people to lose the last movement of the Symphony, which is worth several hundred of the sketches which crowded it out for no other apparent reason than that they were new here. The overture was Beethoven's "Coriolanus," during the course of which Mr. Nikisch dealt too variably and sentimentally with the sweet, soothing second theme. The symphony was Schumann's second, in C major, exuberant in passionate energy, restless, eager, impatient and fitful, of which only one phrase—the *adagio*—so much as suggests peace, happiness and geniality; but this is as instinct with placid, hopeful beauty as the other movements are of contrasting emotion. The performance was kept well within proper bounds and the repeated and significant phrases for the brass were temperately given. There yet remains to mention the solo number of the evening, which was Goldmark's violin concerto in A minor, an entire novelty, presented by Mr. Kneisel. This composition, which has attracted already much attention and comment abroad, is in many respects quite different from what might be expected from the author of the "Sakuntala" overture and "The Queen of Sheba." Its manner, although most favorable, both for the virtuoso and for the feeling player, is generally quiet, and only in the finale is the author's fondness for Oriental imagery and color evident. The full orchestra is used, but the scoring is discreetly subordinated to the solo part, and the band is only really let out, as one might say, in the transitional or introductory passages. The work opens with a movement which promises to have the swing and speed of a march, but puts off that guise as soon as the leading instrument steps forward into its place. While this speaks, the composition is reserved and depends for its effect upon changes of tone-color; there are to be noted some delicate points made by the strings in high, keen harmonies and some strong episodic climaxes in reaching which the brass lends splendid sudden aid. If there be any objection to urge against the movement, it is that of undue length and elaboration. The *andante* is a sweet, appealing air, and the finale is brilliant, gay, and enriched with many nice conceits of scoring and some dainty bits of fantastic device. Mr. Kneisel played the solo so well that we cannot think of any violinist who could render it better. His tone has gained both in fulness and in warmth, and his execution, always clear and true, has all necessary ease and despatch; sincere artist that he is, he will never strive for volume at the expense of any finer element, and he was therefore occasionally over-weighted by the orchestra, which Mr. Nikisch not infrequently permitted to be rough and loud. The audience valued his performance rightly and called him forward a half a dozen times. There will be no concert tonight, but a week hence will be heard those good old friends, Brahms's "Academic" overture and Mozart's "Jupiter" symphony, together with a novelty in the shape of a set of variations by Heuberger on a Schubert theme. Miss Emma Thursby, who has never yet sung in these concerts, will be the soloist.

HOME JOURNAL.

SATURDAY, DECEMBER 13, 1890

REVIEW OF THE WEEK.

He who cries out when the many remain careless and impassive is apt to accomplish nothing and gain the name of scold. He butts his head against a wall. Cozener or honest man, scholar or dunce, his hearers weary of him and answer his impassioned harangues by a yawn. For he bores them, he tires them out, and often when they know he speaks the truth, he exasperates them. Rarely do they follow in the footsteps of the judge "which feared not God, neither regarded man," but avenged the widow to stop her continual coming. A complaint is seldom pleasant to the ear, and when it appears at stated intervals, the reader might say "and it appears to me like a doleful old song, which a bewildered sick man goes on droning out to wearied listeners, and the attendants at the bedside say to themselves, 'If he were in health again he would sing to us some other song, for we have heard this a hundred times.'"

* * * * * *

And yet what can be said of the programs which have been presented to the subscribers to the Symphony concerts under the direction of the present conductor? Take the one of last Saturday:

Overture "Coriolanus"..... ....Beethoven
Concerto for violin in A minor, op. 28.....Goldmark
(first time.)
Two Melodies for string orchestra.....Grieg
(first time.)
Symphony in C Major, No. 2, op. 61.....Schumann

* * * * * *

Here is a respectable program. Nothing can be said against any number *per se*. The overture is a masterpiece, the symphony is certainly worth hearing, the melodies are pretty, the concerto gave an opportunity for the exhibition of the great skill of Mr. Kneisel. Why, then, should complaint be entered against this program?

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Because it is only one of many of similar character which are thrown together without care or thought. Because these programs are not well balanced or arranged with any eye to contrast. Because the "novelties" are chosen from the works of one school, and while they may be played for the first time at these concerts, they are not novelties of to-day. We find upon Saturday's program the words "first time" attached to the "Melodies" of Grieg. They have been played in this city upon at least two occasions; and I am told upon good authority that they were played by the Symphony orchestra under Mr. Henschel. Two weeks ago the program for December 5th as advertised did not include them; a day or two before the concert they were hastily pitched into the program. Nor is this the first time that Mr. Nikisch has shown this carelessness, this vacillation in selection as in performance. It would be well for the management henceforth to put at the bottom of proposed programs, "The management reserves the right of changing this schedule," as often appears upon the time-tables of railways.

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No one disputes the fact that the works of Haydn, Mozart, Beethoven and Schubert, Mendelssohn and Schumann are the staff of symphonic musical life. No one disputes the fact that the overtures of Beethoven, Mendelssohn, Cherubini and Weber are works of surpassing merit. No one wishes that these masterpieces should be shelved. But to ignore the works of other men, to confine the selections to the writings of one nation, to continually give the same things over and over again,—these should not be the distinguishing marks of the conductor who is called upon to take charge of the Boston Symphony concerts. Such programs do not reflect credit upon the knowledge or experience of the director. Such programs do not make for the education of the public. We love perhaps the more devotedly the friends whom we only occasionally see. We often love them the more because we are forced to continually make new acquaintances. Does any one suppose that Beethoven will suffer if Godard and Saint-Saëns have a hearing? Will the overture to the "Hebrides" be less beautiful if we listen to Rubinstein or Cui?

* * * * * *

It is true that the arrangement of a program is no easy matter. It is doubtful if any three persons chosen at random in the audience to act as a committee of selection would agree perfectly upon any program proposed by one of them. Still by comparing our programs with the programs arranged by Thomas or Seidl in this country, or the programs of concerts given in Germany or France, it is plain to see that while the great works of dead masters always appear, the moderns are not neglected in other cities, and many compositions are performed and relished, of which we in Boston hardly know the names.

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Reasons have been given for the peculiar course adopted by the management. It has been said that Mr. Nikisch is feeling his way; that before he was invited to these shores he had had but limited experience as a director of concerts; for he led the opera, and an opera of the second class, which did not rank with the opera at Berlin, Dresden, Vienna, Munich, Frankfort, Cologne, Hanover or Hamburg; and so he is now educating himself for the position which he holds. But this, if true, is an unkind reflection upon the wisdom displayed by Mr. Higginson in calling Mr. Nikisch from his happy home in Leipzig. It is also said that the management cannot afford to buy the scores and parts of many modern works. Neither of these reasons is a sufficient one; and in view of the figures published in the Transcript September 20 and November 1 (the accuracy of which has never been disputed), the latter reason is absurd.

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Whatever be the reason, whether it be ignorance or parsimony, the fact remains that the programs given since the advent of Mr. Nikisch have been eminently unsatisfactory. And we owe a heavier debt to solo singers and players for the introduction of modern works of different schools than we do to the conductor whose duty it is to make us acquainted with all that is good in music, irrespective of nationality.

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Saturday's concert would not call for remark, were it not for the careful and finished performance of the Goldmark concerto by Mr. Kneisel. The work itself in spite of the great beauty of several of its themes and the skill shown in the working-up of detail, is not of the first order. Some of the material seems to have been introduced without a purpose. What business has the fughetta in the first movement? Why is it lugged in? The difficulties of the piece were played by Mr. Kneisel with apparent ease. His tone seemed broader and warmer than usual, and so far as technique and phrasing were alike concerned, it was a most musician-like performance. Still when Mr. Kneisel makes his appearance as a virtuoso, he cannot disguise the fact that he is first of all a quartet player of the highest rank, as he is a skilled leader of the violins. No one man can unite all the qualities of a virtuoso and a great quartet player. And to the musician the rare qualities which are found in Mr. Kneisel outweigh the dazzle and intoxication of the virtuoso's display.

There is but little to be said about the other numbers. Mr. Nikisch did not treat the second theme of the Overture so sentimentally as he did last year, and although his reading was in several respects slightly at variance with traditions which may or may not have been well established, it was not aggressively original. Nor was there anything worthy of special remark in the performance of the Symphony except the grotesque exhibition of the strength of the drummer who has won the cheap renown of being the funny-man of the orchestra.

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Clipping from Advertiser New York City

Date 12-10

BOSTON SYMPHONY ORCHESTRA.

Boston should feel proud that from time to time it is able to teach New York a lesson. Not only has it shown us for the past years how an orchestra can successfully be kept together, and by this association achieve the highest musical results, but even, occasionally, as last evening, it is in a position gently to instruct us in the matter of taste. For the public of this city it cannot be gainsaid that "good Papa Haydn" has been relegated to the category of those masters who provide musical fare as light as it is antiquated. Even so great an authority as Theodore Thomas, with his impeccable musical judgment, is apt, when performing a symphony by Haydn, to add another, generally by a more modern master, in order to lend interest and substance to the program on which it figures. And yet Haydn deserves to be treated with as much respect and admiration as the greatest of his compeers. It is doubtful if a surer evidence of sound musical taste could be offered than an intelligent appreciation and fondness for his distinguishing characteristics. It needed a visit from the Boston Symphony Orchestra to demonstrate once more that a Haydn symphony could by itself be made sufficiently important and interesting to assume the place of honor on a program as dignified as that of last evening's concert, which occured at Chickering Hall, before the customary distinguished and numerous audience. Those who imagined that Mr. Nikisch's choice of this work foreshadowed the intention of any revolutionary reading, must have been disappointed. Even under Mr. Gericke there could not have been greater simplicity of interpretation, though in certain details there would certainly have been still greater finish. The symphony was followed by a novelty for New York, in the shape of Goldmark's Concerto, which although over a dozen years has not been played here before. Like all its sister works, by other more or less famous masters, it primarily makes us understand why violinists so persistently adhere to the two great and apparently never-to-be-supplanted concertos—Beethoven's and Mendelssohn's. The present work shows not only excellent workmanship in each of its three movements, but also Goldmark's special familiarity with the resources of the violin, which, in the beginning of his career, he had chosen as a means of acquiring wealth and fame. Of the concerto's three movements the last is not only the most grateful, though the most difficult, but also rhythmically and melodically the most pleasing. The ponderous opening phrases of the concerto are strikingly suggestive of the "Kaisermarsch," although the remainder of the movement, notably the violin part, is in no way Wagnerian. The andante is neither in its invention nor in its elaboration of more than ordinary interest. None the less, the concerto, in its entirety, made a distinctly pleasing impression, due in a great measure to its delightful performance by Herr Kneisel, the *Concertmeister* of the orchestra, who ere now has given proof of his rare talent and ability. He belongs to that extremely small category of soloists who never fail to please and satisfy. The Dvorak Scherzo Capriccioso is probably more familiar to New Yorkers than to the musical public of any other city in the world, thanks to the popularity which Mr. Thomas has insured for it since first he introduced it here—a popularity that has compelled it to be placed again and again on his programs. He has no composition in his apparently inexhaustible repertory that has deservedly brought him more plaudits or praise as a conductor, and so it was a bit venturesome on Mr. Nikisch's part to enter into what seemed such declared competition with one whom for only a short time to come we can call New York's leading conductor. While Mr. Nikisch in no way dispelled the impression originally received from the work, which seeks its equal for freshness, coloring and originality in modern orchestral literature, he nevertheless did full justice to its intoxicating measures. A distinguished characteristic of this, as of all Dvorak's most important compositions in particular, and of [illegible] of the greatest masters in general, it possesses pre-eminently the [illegible] humor which is spontaneous and irresistible. The set of orchestral variations on a Venetian gondolier's song which Liszt wrote in 1849 for the Goethe festival, and which he christened "Tasso, Lamento e Trionfo," by way of compliment to two great poets, is the second and one of the most popular of his symphonic poems. Its magnificent power as a show piece for any well drilled orchestra, especially when led by so fervent a follower of the gifted abbé's as Mr. Nikisch, cannot well be disputed even by the most violent opposers of Liszt, the composer. The D major symphony and the "Tasso" poem mark two extremes of musical inspiration, which was not made all too apparent, however, by reason of the intervening numbers, though they represented a sufficiently strong contrast. The third concert is set down for January 18.

[58]

Clipping from

Date 12-7

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Franz Kneisel, the concertmeister of the orchestra, is the soloist, and will play Goldmark's Concerto for Violin, which has not before been heard in this city. The concert will begin promptly at 8 o'clock.

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The Beacon.

BOSTON, SATURDAY, DEC. 13, 1890.

THE SYMPHONY CONCERTS.

The eighth Symphony concert was too long by just the number which Mr. Nikisck added after the programme was first given out. It is strange that he cannot be made to comprehend that an hour and a half—or a hour and forty minutes at most—should be the limit, only to be exceeded for some specially good reason. On this occasion, the interpolation of two rather meaningless melodies for strings by Grieg, which had nothing in their setting to atone for their own thinness, compelled many people to lose the last movement of the Symphony, which is worth several hundred of the sketches which crowded it out for no other apparent reason than that they were new here. The overture was Beethoven's "Coriolanus," during the course of which Mr. Nikisch dealt too variably and sentimentally with the sweet, soothing second theme. The symphony was Schumann's second, in C major, exuberant in passionate energy, restless, eager, impatient and fitful, of which only one phrase—the *adagio*—so much as suggests peace, happiness and geniality; but this is as instinct with placid, hopeful beauty as the other movements are of contrasting emotion. The performance was kept well within proper bounds and the repeated and significant phrases for the brass were temperately given. There yet remains to mention the solo number of the evening, which was Goldmark's violin concerto in A minor, an entire novelty, presented by Mr. Kneisel. This composition, which has attracted already much attention and comment abroad, is in many respects quite different from what might be expected from the author of the "Sakuntala" overture and "The Queen of Sheba." Its manner, although most favorable, both for the virtuoso and for the feeling player, is generally quiet, and only in the finale is the author's fondness for Oriental imagery and color evident. The full orchestra is used, but the scoring is discreetly subordinated to the solo part, and the band is only really let out, as one might say, in the transitional or introductory passages. The work opens with a movement which promises to have the swing and speed of a march, but puts off that guise as soon as the leading instrument steps forward into its place. While this speaks, the composition is reserved and depends for its effect upon changes of tone-color; there are to be noted some delicate points made by the strings in high, keen harmonies and some strong episodic climaxes in reaching which the brass lends splendid sudden aid. If there be any objection to urge against the movement, it is that of undue length and elaboration. The *andante* is a sweet, appealing air, and the finale is brilliant, gay, and enriched with many nice conceits of scoring and some dainty bits of fantastic device. Mr. Kneisel played the solo so well that we cannot think of any violinist who could render it better. His tone has gained both in fulness and in warmth, and his execution, always clear and true, has all necessary ease and despatch; sincere artist that he is, he will never strive for volume at the expense of any finer element, and he was therefore occasionally over-weighted by the orchestra, which Mr. Nikisch not infrequently permitted to be rough and loud. The audience valued his performance rightly and called him forward a half a dozen times. There will be no concert tonight, but a week hence will be heard those good old friends, Brahms's "Academic" overture and Mozart's "Jupiter" symphony, together with a novelty in the shape of a set of variations by Heuberger on a Schubert theme. Miss Emma Thursby, who has never yet sung in these concerts, will be the soloist.

HOME JOURNAL.

SATURDAY, DECEMBER 13, 1890

REVIEW OF THE WEEK.

He who cries out when the many remain careless and impassive is apt to accomplish nothing and gain the name of scold. He butts his head against a wall. Cozener or honest man, scholar or dunce, his hearers weary of him and answer his impassioned harangues by a yawn. For he bores them, he tires them out, and often when they know he speaks the truth, he exasperates them. Rarely do they follow in the footsteps of the judge "which feared not God, neither regarded man," but avenged the widow to stop her continual coming. A complaint is seldom pleasant to the ear, and when it appears at stated intervals, the reader might say "and it appears to me like a doleful old song, which a bewildered sick man goes on droning out to wearied listeners, and the attendants at the bedside say to themselves, 'If he were in health again he would sing to us some other song, for we have heard this a hundred times.'"

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And yet what can be said of the programs which have been presented to the subscribers to the Symphony concerts under the direction of the present conductor? Take the one of last Saturday:

Overture "Coriolanus"..... ....Beethoven
Concerto for violin in A minor, op. 28.....Goldmark
(first time.)
Two Melodies for string orchestra.....Grieg
(first time.)
Symphony in C Major, No. 2, op. 61.....Schumann

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Here is a respectable program. Nothing can be said against any number *per se*. The overture is a masterpiece, the symphony is certainly worth hearing, the melodies are pretty, the concerto gave an opportunity for the exhibition of the great skill of Mr. Kneisel. Why, then, should complaint be entered against this program?

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Because it is only one of many of similar character which are thrown together without care or thought. Because these programs are not well balanced or arranged with any eye to contrast. Because the "novelties" are chosen from the works of one school, and while they may be played for the first time at these concerts, they are not novelties of to-day. We find upon Saturday's program the words "first time" attached to the "Melodies" of Grieg. They have been played in this city upon at least two occasions; and I am told upon good authority that they were played by the Symphony orchestra under Mr. Henschel. Two weeks ago the program for December 5th as advertised did not include them; a day or two before the concert they were hastily pitched into the program. Nor is this the first time that Mr. Nikisch has shown this carelessness, this vacillation in selection as in performance. It would be well for the management henceforth to put at the bottom of proposed programs, "The management reserves the right of changing this schedule," as often appears upon the time-tables of railways.

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No one disputes the fact that the works of Haydn, Mozart, Beethoven and Schubert, Mendelssohn and Schumann are the staff of symphonic musical life. No one disputes the fact that the overtures of Beethoven, Mendelssohn, Cherubini and Weber are works of surpassing merit. No one wishes that these masterpieces should be shelved. But to ignore the works of other men, to confine the selections to the writings of one nation, to continually give the same things over and over again,—these should not be the distinguishing marks of the conductor who is called upon to take charge of the Boston Symphony concerts. Such programs do not reflect credit upon the knowledge or experience of the director. Such programs do not make for the education of the public. We love perhaps the more devotedly the friends whom we only occasionally see. We often love them the more because we are forced to continually make new acquaintances. Does any one suppose that Beethoven will suffer if Godard and Saint-Saëns have a hearing? Will the overture to the "Hebrides" be less beautiful if we listen to Rubinstein or Cui?

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It is true that the arrangement of a program is no easy matter. It is doubtful if any three persons chosen at random in the audience to act as a committee of selection would agree perfectly upon any program proposed by one of them. Still by comparing our programs with the programs arranged by Thomas or Seidl in this country, or the programs of concerts given in Germany or France, it is plain to see that while the great works of dead masters always appear, the moderns are not neglected in other cities, and many compositions are performed and relished, of which we in Boston hardly know the names.

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Reasons have been given for the peculiar course adopted by the management. It has been said that Mr. Nikisch is feeling his way; that before he was invited to these shores he had had but limited experience as a director of concerts; for he led the opera, and an opera of the second class, which did not rank with the opera at Berlin, Dresden, Vienna, Munich, Frankfort, Cologne, Hanover or Hamburg; and so he is now educating himself for the position which he holds. But this, if true, is an unkind reflection upon the wisdom displayed by Mr. Higginson in calling Mr. Nikisch from his happy home in Leipzig. It is also said that the management cannot afford to buy the scores and parts of many modern works. Neither of these reasons is a sufficient one; and in view of the figures published in the Transcript September 20 and November 1 (the accuracy of which has never been disputed), the latter reason is absurd.

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Whatever be the reason, whether it be ignorance or parsimony, the fact remains that the programs given since the advent of Mr. Nikisch have been eminently unsatisfactory. And we owe a heavier debt to solo singers and players for the introduction of modern works of different schools than we do to the conductor whose duty it is to make us acquainted with all that is good in music, irrespective of nationality.

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Saturday's concert would not call for remark, were it not for the careful and finished performance of the Goldmark concerto by Mr. Kneisel. The work itself in spite of the great beauty of several of its themes and the skill shown in the working-up of detail, is not of the first order. Some of the material seems to have been introduced without a purpose. What business has the fughetta in the first movement? Why is it lugged in? The difficulties of the piece were played by Mr. Kneisel with apparent ease. His tone seemed broader and warmer than usual, and so far as technique and phrasing were alike concerned, it was a most musician-like performance. Still when Mr. Kneisel makes his appearance as a virtuoso, he cannot disguise the fact that he is first of all a quartet player of the highest rank, as he is a skilled leader of the violins. No one man can unite all the qualities of a virtuoso and a great quartet player. And to the musician the rare qualities which are found in Mr. Kneisel outweigh the dazzle and intoxication of the virtuoso's display.

There is but little to be said about the other numbers. Mr. Nikisch did not treat the second theme of the Overture so sentimentally as he did last year, and although his reading was in several respects slightly at variance with traditions which may or may not have been well established, it was not aggressively original. Nor was there anything worthy of special remark in the performance of the Symphony except the grotesque exhibition of the strength of the drummer who has won the cheap renown of being the funny-man of the orchestra.

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Clipping from Advertiser New York City

Date 12-10

BOSTON SYMPHONY ORCHESTRA.

Boston should feel proud that from time to time it is able to teach New York a lesson. Not only has it shown us for the past years how an orchestra can successfully be kept together, and by this association achieve the highest musical results, but even, occasionally, as last evening, it is in a position gently to instruct us in the matter of taste. For the public of this city it cannot be gainsaid that "good Papa Haydn" has been relegated to the category of those masters who provide musical fare as light as it is antiquated. Even so great an authority as Theodore Thomas, with his impeccable musical judgment, is apt, when performing a symphony by Haydn, to add another, generally by a more modern master, in order to lend interest and substance to the program on which it figures. And yet Haydn deserves to be treated with as much respect and admiration as the greatest of his compeers. It is doubtful if a surer evidence of sound musical taste could be offered than an intelligent appreciation and fondness for his distinguishing characteristics. It needed a visit from the Boston Symphony Orchestra to demonstrate once more that a Haydn symphony could by itself be made sufficiently important and interesting to assume the place of honor on a program as dignified as that of last evening's concert, which occured at Chickering Hall, before the customary distinguished and numerous audience. Those who imagined that Mr. Nikisch's choice of this work foreshadowed the intention of any revolutionary reading, must have been disappointed. Even under Mr. Gericke there could not have been greater simplicity of interpretation, though in certain details there would certainly have been still greater finish. The symphony was followed by a novelty for New York, in the shape of Goldmark's [illegible] Concerto, which although over a dozen years [illegible] has not been played here before. Like all its sister works, by other more or less famous masters, it primarily makes us understand why violinists so persistently adhere to the two great and apparently never-to-be-supplanted concertos—Beethoven's and Mendelssohn's. The present work shows not only excellent workmanship in each of its three movements, but also Goldmark's special familiarity with the resources of the violin, which, in the beginning of his career, he had chosen as a means of acquiring wealth and fame. Of the concerto's three movements the last is not only the most grateful, though the most difficult, but also rhythmically and melodically the most pleasing. The ponderous opening phrases of the concerto are strikingly suggestive of the "Kaisermarsch," although the remainder of the movement, notably the violin part, is in no way Wagnerian. The andante is neither in its invention nor in its elaboration of more than ordinary interest. None the less, the concerto, in its entirety, made a distinctly pleasing impression, due in a great measure to its delightful performance by Herr Kneisel, the *Concertmeister* of the orchestra, who ere now has given proof of his rare talent and ability. He belongs to that extremely small category of soloists who never fail to please and satisfy. The Dvorak Scherzo Capriccioso is probably more familiar to New Yorkers than to the musical public of any other city in the world, thanks to the popularity which Mr. Thomas has insured for it since first he introduced it here—a popularity that has compelled it to be placed again and again on his programs. He has no composition in his apparently inexhaustible repertory that has deservedly brought him more plaudits or praise as a conductor, and so it was a bit venturesome on Mr. Nikisch's part to enter into what seemed such declared competition with one whom for only a short time to come we can call New York's leading conductor. While Mr. Nikisch in no way dispelled the impression originally received from the work, which seeks its equal for freshness, coloring and originality in modern orchestral literature, he nevertheless did full justice to its intoxicating measures. A distinguished characteristic of this, as of all Dvorak's most important compositions in particular, and of [illegible] of the greatest masters in general, it possesses pre-eminently the [illegible] humor which is spontaneous and irresistible. The set of orchestral variations on a Venetian gondolier's song which Liszt wrote in 1849 for the Goethe festival, and which he christened "Tasso, Lamento e Trionfo," by way of compliment to two great poets, is the second and one of the most popular of his symphonic poems. Its magnificent power as a show piece for any well drilled orchestra, especially when led by so fervent a follower of the gifted abbé's as Mr. Nikisch, cannot well be disputed even by the most violent opposers of Liszt, the composer. The D major symphony and the "Tasso" poem mark two extremes of musical inspiration, which was not made all too apparent, however, by reason of the intervening numbers, though they represented a sufficiently strong contrast. The third concert is set down for January 13.

[58]

Clipping from
Baltimore
12-10

Boston Symphony Orchestra.

...ox office for the sale of single tickets ...reserved seats opens this morning at Tal...'s ticket office, 13 North Charles street. ...orchestra is the largest and best that has ...this city. The programme for the first ...rt, next Friday evening, is of the highest ... it includes the "Beethoven Heroic ...phony," composed in honor of Napoleon ...parte; "Saint-Saens," piano concerto, to ...ayed by the Baltimore favorite, Mme. ...e Bloomfield Zeisler; a beautiful scherzo ...rcioso by Dvorok, and Liszt's sublime ...honic poem on the Italian poet, Torquato ... either of the four numbers on the pro... will be worth the cost of the concert. ...rchestra numbers 75 artists, all in ex...lent trim, under the masterly direction of ...r Arthur Nikisch. There is still an oppor...nity to purchase season tickets, the holders ...which receive analytical programmes in book ...m by mail as an aid to a better understand...g of the works performed and to increase the ...yment of the concerts. Among the soloists ...ring the season will be Mme. Arthur Nikisch, ...of the Leipsic Grand Opera, and Mr. ...lair de Pachmann, the celebrated Russian ...oser and pianist and the unrivaled in...preter of Chopin's beautiful music. The ...son sale has already been large, and the ...ingle-ticket seats will be rapidly taken up.

Clipping from
New York Tribune
Date 12-11

BOSTON SYMPHONY ORCHESTRA.

...r. Nikisch opened the second concert of the ...ston Symphony Society in Chickering H... ...st evening by conducting one of Haydn's ...ymphonies, in D major (No. 2 in the Breitko... ...and Haertel edition). It was of course play... ...with precision and animation, yet it did n... ...interest the audience as much as the fo...owing numbers, although in a few places ...especially in the andante, Mr. Nikisch ...attempted in a cautious way to introduce some ...modern spirit by a slight modification of tempo. ...But it is useless to try to make of a Haydn sym...phony anything but dance-music, even in its ...slow movement; and those who consider this a ...paradoxical statement should remember that al...though we have only quick dances, correspond...ing with our nervous temperament, Haydn's ...contemporaries often danced to slow and state...ly measures which did not disarrange their pow...dered wigs. One observation obtruded itself ...in listening to this symphony—that Haydn has ...received credit as the father of instrumentation, ...which really belongs to Bach, who died when ...Haydn was only eighteen. Historians of music ...have with singular pertinacity repeated the as...sertion that Haydn first taught the different in...struments to speak their own idiomatic language ...(even Riemann, strange to say, echoes this senti...ment); whereas, in fact, Bach made the wood-...wind especially speak a much more definite ...motional language than Haydn. Last eve...ning, in listening to Haydn's symphony ...as played by one of the most admirably ...balanced and drilled orchestras in the world, one ...could not but reflect how much more variety of ...tone-color, we will not say Wagnér in the Sieg...fried Idyl, but such composers as Moszkowski or ...Grieg, can get out of a similar combination of in...struments, minus brass. Bach is in this respect, ...as well as in his harmonies and modulations, ...much more modern than Haydn, and it is to be ...regretted that Mr. Nikisch, in his desire to give ...us some antique music, did not go back a little ...further and give us some Bach. We believe that ...the New York public will yet be educated up to ...Bach—educated, that is, not only to understand ...him, but to love him dearly, as all great com...posers and gifted amateurs do.

Haydn was followed by Goldmark's new vio...lin concerto, which, as a composition, proved a ...disappointment, although it was admirably ...played by Mr. Kneisel, and most sympathetically ...accompanied by the orchestra. Goldmark may ...not be a literal follower of the Horatian maxim, ...*Nonum prematur in annum*, as far as keep...ing his MS. in his desk after completion ...is concerned, but he certainly does file ...and polish his work with a care and ...deliberation unusual to musicians. When ...his ideas are worth polishing, he there...fore does excellent work, but in the violin con...certo he has few definite ideas to polish, and al...though there are a few telling touches of drama...tic coloring, the composition as a whole is little ...better than a show-piece for the violin. Mr. ...Kneisel played with perfect technique, admira...ble spirit, and delightful purity of intonation, ...even in the most breakneck passages at ...giddy heights, and in the cadenza he ...held the audience spellbound and ...breathless, as could be remarked by ...the absolute silence which followed, and the ...suppressed commotion at its conclusion. He ...was most heartily applauded, and Mr. Nikisch is ...indeed most fortunate in having such an artist ...for his concertmeister. After his concerto, he ...took his place again at the head of the violins as ...if the playing of such a difficult number were a ...mere bagatelle. In this connection it may be ...said that Mr. Nikisch's unusual plan of placing ...the violas in front of the 'cellos seems to us ...somewhat injudicious, as the 'cellos often have ...solo passages, which do not have their full effect ...unless the tone vibrations can be sent out into ...the hall directly without any impediment.

The last two pieces on the programme, Dvo...rák's Scherzo Capriccioso and Liszt's "Tasso," ...which called for the full orchestra, were the ...most enjoyable of all, although both of them ...have been as well played here many a time be...fore. Some new striking details, however, ...were brought out in Dvorák's masterwork, and ...the close was delightfully agitated and exciting. ...This work may be placed on a level with Cho...pin's scherzos for piano, and when it is played as ...it was last evening, it makes one doubt whether, ...after all, a concert cannot be made as interesting ...as an opera. The audience, which occupied ...[illegible]

[59]

...Boston Symphony Orchestra.

Of all the programmes that have been interpreted in New York by the Boston Symphony Orchestra it may be questioned if any one has been as admirably fitted as yesterday's to place in the strongest light the sympathetic and plastic nature, and the technical proficiency of Mr. Nikisch's forces.

Content to rest for a while upon the impression wrought by his previous performance of the "Eroica," Mr. Nikisch last night made up his list of selections from works constructed on less majestic lines, and revealed himself and his band through the medium of Haydn's fluent and sparkling tunefulness, Goldmark's weird and changing harmonies, Dvorak's Oriental color, and Liszt's alternately sensuous and pompous strains. The four numbers rendered at Chickering Hall last evening were Haydn's D major, Symphony No. 2 (B. & H.), Goldmark's A minor concerto, Dvorak's "Scherzo Capriccioso," and Liszt's "Tasso."

An audience that filled every seat in the hall, and that, as to representative quality, has certainly not been seen in the concert room this season, was in attendance.

By reason of its novelty, Goldmark's violin concerto was awaited with most interest. A definite opinion of its worth can scarcely be expressed after a single hearing, the brief second movement, however, appealing at once to the listener through its melodiousness, which was brought out in the strongest manner by the perfect execution of Mr. Franz Kneisel. In this division of the work the composer does not depend solely upon restless harmonies and contrasts of instrumental timbres, and a happy and somewhat uncommon inspiration has enabled him to impart to it a sustained poetic charm that needs no analysis to diffuse itself with irresistible eloquence. This is not exactly the case with the opening allegro, or with the final moderato and allegretto. That should all the same, be made familiar to the auditor through three or four performances. Their first impression is indefinite, the part of the solo instrument suggesting vividly a long series of violin exercises upon a harmonic background of that mystic and mournful tone distinguishing most of Goldmark's writings. In the first movement one was at a loss which to commend most enthusiastically—the virtuosity of the soloist or the exquisite delicacy of the orchestral accompaniment. The andante Mr. Kneisel had, so to speak, all to himself, and it was the flawless episode of his achievement.

The orchestra reached its highest point of perfection in the "Scherzo Capriccioso." This composition has often been rendered by resident musicians, and its *slancio* and brilliancy have, as a rule, had adequate exposition. It was reserved for Mr. Nikisch to present it as a tone-picture of intense richness, and, withal, faultless balance of color; to lose no particle of the brightness of the Eastern hues of the fabric and to lay on with infinite lightness the softer tints; to combine, in a word, splendor and softness of color, and grace and swing of rhythm. The present generation of music lovers has enjoyed no orchestral playing to be compared with this effort of the band's last night, and Liszt's "Tasso," with its sharper contrasts and swift passages from elegiac song to martial clangor, was quite as felicitously given.

Haydn's symphony in D minor, with which the concert began, was rendered with precision and simplicity, and with no striving after theatric effect. Nothing would have been gained by imparting to it aught of the modern accent, and Mr. Nikisch judiciously kept to the traditional tempos and shading, leaving the composer to speak for himself. It is curious and edifying now and then to listen to Haydn, and to other ancient worthies, but there is no denying that retrogression, if instructive, is seldom impressive or inviting.

Clipping from
Times
Date 12-11

BOSTON SYMPHONY CONCERT.

Performance That Elicited Only Praise on Every Hand.

The second concert of Mr. Arthur Nikisch's Boston symphony orchestra took place last night before an audience that completely filled Chickering Hall. The concert was in every way a brilliant success and in several respects a marked improvement upon the former one. Better judgment was displayed in the selection and arrangement of the programme, and the orchestra performed with unusual dash and spirit. This latter was particularly noticeable in Liszt's "Tasso," which closed the evening.

The opening selection was Haydn's symphony in D major, which was exquisitely rendered. Mr. Nikisch revealed ideas of his own concerning the interpretation of this well known symphony, and his method of treating the subject was particularly happy. The last movement, the allegro spiritoso, is worthy of special mention for its original and effective rendering.

The second selection introduced Mr. Franz Kneisel once more to a New York audience as a violin soloist—this time in Goldmark's delightful concerto in A minor. Mr. Kneisel has many admirers among the music lovers of this city, but even his best friends must have experienced a degree of agreeable surprise at his remarkably artistic work. Such fineness and purity of tone, sympathetic treatment and rare technical skill are seldom found in the same performer.

The scherzo capriccioso of Dvorak followed and displayed the capacities of the orchestra at their best. The rendering of this piece, as well as the symphonic poem "Tasso," must have sufficed to silence those who have taken exception to Mr. Nikisch on the score of "noisiness." A more effective performance of these two selections has certainly never been heard in this city for years. Mr. Nikisch's work was exceptionally good, his orchestra was never in better form and never more thoroughly under control, while throughout these latter pieces in particular there was conveyed an impression of reserved power which added materially to the effectiveness of the work.

Date 12-10

BOSTON'S SYMPHONY ORCHESTRA.

A VIOLIN CONCERTO BY GOLDMARK MUCH APPLAUDED.

The second concert in the series of four given here this winter by the Boston Symphony Orchestra took place in Chickering Hall last night in the presence of an enthusiastic audience that crowded the building.

When the Boston Orchestra first played here under Mr. Gericke's direction three years ago, New York's music lovers were surprised at the perfection shown, but rather averse to acknowledging that another American city possessed any musical organization of which the metropolis could be jealous. Such a feeling existed, and was perfectly natural. It did not, however, prevent the Boston Orchestra's concerts from receiving generous and constantly increasing support, for, while the first year's concerts were given at a loss, there was a substantial profit last winter, and this year the subscribers to the series practically take the whole house.

That there is every good reason for this remarkable patronage of an outside orchestra in a town already surfeited with good music I have had occasion to say many times before. In certain respects the work of the Boston orchestra under Mr. Nikisch surpasses even that of our far-famed Philharmonic Society. We have no such beauty of color in the strings and no such delicacy.

I doubt whether the Haydn symphony in D major was ever played better in this city than last night, certainly not in this generation, and yet Mr. Thomas has given some interpretations of these echoes of old fashioned daintiness which were all but perfection in spirit as well as execution.

Mr. Franz Kneisel, the excellent leader of this orchestra's violins, played a Goldmark concerto in A minor, a work of considerable but not extraordinary interest, and won much well deserved applause. Like everything of Goldmark, the concerto is technically admirable. Mr. Kneisel's tone is small, but it is pure, true and of exquisite quality. In the second of the concerto's three movements, an andante, and in a final cadenza of immense difficulty he was particularly successful and fairly earned the four recalls he received.

Dvorak's brilliant and fascinating scherzo capriccioso, and Liszt's concoction of wound and fury, known as the "Lament and Triumph of Tasso" are both more than familiar to our concert goers.

The very perfection of the orchestra's work which gave a new meaning to the quaint lovelin... of the Haydn symphony, served to make the em... ness of Liszt's symphonic poem all the more ... parent.

Clipping from
Eagle Brooklyn N Y.

BOSTON SYMPHONY ORCHESTRA.

The second concert in Chickering hall by the Boston symphony orc... given last night and was attended by a large audience, including a considerable Brooklyn delegation that is faithful to good music wherever available and that has perhaps a special interest in this orchestra in view of the hint that it may succeed the Thomas forces in the Brooklyn Philharmonic concerts. It is a magnificent band—none better—and was in splendid form last night, responding to Mr. Nikisch's baton with absolute accuracy and fine spirit. Haydn's second symphony was played in a manner to oblige a new respect for this composer. He was never allowed to appear trivial, as he does when a small or commonplace orchestra attempts this work, but even when his gayety was childlike it was sincere and well expressed. Dvorak's familiar and delightful scherzo capriccioso was rendered with all the vim it demanded, and there was a dignified, sonorous and artistic reading of Liszt's "Lament and Triumph of Tasso." Franz Kneisel, kapellmeister of the band, played the violin part in a new concerto by Goldmark that was received with instant favor. Mr. Kneisel's tone is sweet and his execution brilliant, but there are soloists of more solidity and power. The concerto, which has more heart and more cause than most of Goldmark's writings, opens with a heavy, grandiose movement, of march like progress, to which succeeds a tender air and a brilliant closing number that more suggests in its swing and vivacity the Russian than the German author, though it contains a long and valueless cadenza. The support of the orchestra was delightful, and the two long notes that begin the andante took deep meaning from the rich, low chords of the strings. The next concert will be given on the night of January 1.

The Telegram.

PUBLISHED EVERY DAY IN THE WEEK BY THE PROVIDENCE TELEGRAM PUBLISHING COMPANY.

SUNDAY, DECEMBER 14, 1890.

BOSTON SYMPHONY ORCHESTRA.

Prominent among the musical happenings of the coming week is the third concert of the series by the Boston Symphony orchestra, which takes place on Wednesday evening at Infantry hall.

A notable feature of this concert will be the solo numbers by Miss Emma Thursby, the distinguished soprano, who has been specially engaged for the occasion, and who is sure to receive a cordial welcome from a host of admirers. Since her last appearance in this city Miss Thursby has spent much of her time in Europe, making several extended concert tours and meeting with the same success she always enjoys at home.

Mr. Nikish presents the following program:

Symphony in B flat No. 1.....Schumann
Polanaise from "Mignon".....A. Thomas
Miss Thursby.
Danse Macabre.....Saint Saens
Aria—"La Perle du Brosil".....David
Miss Thursby.
Scherzo Cappriccioso.....Dvorak

The advance sale of tickets insures a brilliant audience.

Baltimore American
AND COMMERCIAL ADVERTISER

SATURDAY, DECEMBER 13, 1890.

THE CONCERT WAS GRAND.

THE BOSTON SYMPHONY ORCHESTRA AT THE CONCORDIA.

Their First Concert an Unqualified Success—The Beethoven Eroica Was Superbly Rendered, as Were All the Numbers — A Fashionable Audience.

The Boston Symphony Orchestra, the largest organization of the kind that ever visited this city, or, in fact, has ever traveled in America, arrived yesterday from Washington, where they gave a concert on Thursday evening. The orchestra numbers over eighty persons in all, and the company nearly took possession of the Carrollton Hotel, where they occupied almost all the available places, and conversed in nearly all the known languages, as the ensemble is made up of many nationalities, prominent among whom were the German, French, Italian and Bohemian elements, with a number of English, Scotch, Irish, and not a few genuine native Americans.

dered about the city, admiring our new buildings and casting glances at the handsome ladies, on whose account the Monumental City is justly famous. Their first visit was to the Concordia Opera House to house and groom, as we may say, their musical instruments, which are always pets to the owners. After surveying the building to see that it was a safe depository for musical valuables, they sought out its rooms, and in snug corners, away from all suspicion of dampness, they carefully deposited the machines formed of wood, brass and catgut, on which so much esthetic enjoyment depends. They were delighted with the Concordia, and from the first moment felt themselves at home "under the genial Linden."

Needing no further rehearsals, they wan-

Before half-past seven the crowd began to gather for the choice of the remaining seats on admission tickets. The carriages soon began to arrive with delegations of the season-ticket holders, many of whom had not been inside of the Concordia for years. Some indiscreet maidens, enthusiastically reminiscing, were courageous enough to recall the shades of Richings, Hersee, Parepa-Rosa, Campbell, Habelmann, Carl Formes, and others of the departed, who formerly made the old hall of song vocal with melody, as well as to mention Nilsson, Capoul, Edith Abell and others, who graced its stage at later periods. Certainly, not since the days of Parepa has the Concordia contained such an elegant and fashionable audience as was present last evening, and it may be truly said that no other kind of a concert would have drawn them thither. But there was no choice. No other place of sufficient capacity was open to the orchestra, and so the fine, old hall, with its old-fashioned, but tasty, Greek frescoing and musical stucco work, was rehabilitated and repeopled with the beauty and fashion of the city.

Very soon after eight o'clock Herr Nikisch made his appearance, and, after bowing to a round of welcome from the audience, lifted his baton and began. The Beethoven Eroica Symphony is a very familiar work in Baltimore, having been frequently performed at the Peabody during its twenty-five years of symphony concerts. But, nevertheless, no work is more welcome. It is a fine specimen of the best classic form, and full of the inspiration arising from a noble subject wrought into the sublime poetry of true music by the greatest genius of his time. Beethoven wrote the work first in honor of Napoleon; but when, in his estimation, Napoleon fell, by becoming emperor, he changed the title of the symphony, and expressed its object as "to celebrate the memory of a great man." It is now a great musical monument, appropriate to the memory of every great man—more undying than any mortal fame and more enduring than any work in bronze or marble. Its production by this splendid orchestra gave unbounded satisfaction to the large audience, and Mr. Nikisch was compelled to bow his acknowledgments again and again.

Madame Fannie Bloomfield Zeisler also found that she had friends in Baltimore, when she appeared at the piano to play the Saint-Saens favorite G minor concerto. The work is not quite in the concerto form, which usually begins with an allegro, and has four movements. Saint-Saens begins with an andante sostentuo, which may have been composed originally as a second movement, or, perhaps, the composer has the French idea of form, as something exceedingly good, but more especially to revolutionize and rebel against. The work was superbly rendered, and Madame Fannie Bloomfield Zeisler several times recalled. If Saint-Saens departed from strict form in the composition of his G minor concerto, Dvorak has gone still farther off in his scherzo. This, in fact, has been the tendency of modern composers, until, perhaps, quite recently, when some of the best are beginning to return to the more ancient ways. Without some adherence to genuine and well-defined form, or conventional ground-plan, musical compositions become more and more rhapsodic and fantastic, until they cease to be comprehensible—at least, to the listener who is not in the composer's special secret. This work, however, is one of rare melodic beauty, and was enthusiastically enjoyed in spite of its lack of conventionality.

The concluding number was the well known Liszt symphonic poem, entitled "Tasso." The musical poet of passion wrote on the score of Tasso: "In Ferrara he loved and suffered; at Rome he was avenged. His glory still lives in the songs of Venice." These three points Liszt emphasizes in his music. The first in the "Lament," the second in the "Triumph," the third his "glory" in both. Three centuries after Tasso's death, the gondoliers still chant plaintive melodies, to the sentiment of Tasso, who wrote:

"I sing the pious arms, and him who gave
Deliverance from heathen thrall to Christ's great grave."

In every sense, this symphonic poem is one of Liszt's best works. Starting with a noble subject, he has given it a wonderful embodiment. He employs all the instruments of the most modern orchestra, and does not hesitate, when occasion demands, to give them full occupation. The contrasts between lamentation, humiliation and despair on the one hand, and vindication, triumph and glory on the other, are quite unmistakable in Liszt's sympathetic, yet brilliant instrumentation. It was a great treat to hear the work given by this excellent orchestra, and all the more, because it was already familiar to our musical public, who naturally enjoy most that which they know best.

Altogether, the first concert by the Boston Symphony Orchestra this season in Baltimore has proved an unqualified success, and the four yet to come will, undoubtedly, be kept up to the same high standard.

Clipping from Herald Baltimore Md

Date 12-10

Boston Symphony Orchestra.

The box sheet for the sale of single tickets with reserved seats opens this morning at Talbott's ticket office, 13 North Charles street. The orchestra is the largest and best that has visited this city. The programme for the first concert, next Friday evening, is of the highest order. It includes the "Beethoven Heroic Symphony," composed in honor of Napoleon Bonaparte; "Saint-Saens," piano concerto, to be played by the Baltimore favorite, Mme. Annie Bloomfield Zeisler; a beautiful scherzo capriccioso by Dovrok, and Liszt's sublime symphonic poem on the Italian poet, Torquato Tasso. Either of the four numbers on the programme will be worth the cost of the concert. The orchestra numbers 75 artists, all in excellent trim, under the masterly direction of Herr Arthur Nikisch. There is still an opportunity to purchase season tickets, the holders of which receive analytical programmes in book form by mail as an aid to a better understanding of the works performed and to increase the enjoyment of the concerts. Among the soloists during the season will be Mme. Arthur Nikisch, late of the Leipsic Grand Opera, and Mr. Vladimir de Pachmann, the celebrated Russian composer and pianist and the unrivaled interpreter of Chopin's beautiful music. The season sale has already been large, and the single-ticket seats will be rapidly taken up.

Clipping from Post New York City

Date 12-11

BOSTON SYMPHONY ORCHESTRA.

Mr. Nikisch opened the second concert of the Boston Symphony Society in Chickering Hall last evening by conducting one of Haydn's 125 symphonies, in D major (No. 2 in the Breitkopf and Haertel edition). It was of course played with precision and animation, yet it did not interest the audience as much as the following numbers, although in a few places especially in the andante, Mr. Nikisch attempted in a cautious way to introduce some modern spirit by a slight modification of tempo. But it is useless to try to make of a Haydn symphony anything but dance-music, even in its slow movements; and those who consider this a paradoxical statement should remember that although we have only quick dances, corresponding with our nervous temperament, Haydn's contemporaries often danced to slow and stately measures which did not disarrange their powdered wigs. One observation obtruded itself in listening to this symphony—that Haydn has received credit as the father of instrumentation, which really belongs to Bach, who died when Haydn was only eighteen. Historians of music have with singular pertinacity repeated the assertion that Haydn first taught the different instruments to speak their own idiomatic language (even Riemann, strange to say, echoes this sentiment); whereas, in fact, Bach made the wood-wind especially speak a much more definite emotional language than Haydn. Last evening, in listening to Haydn's symphony as played by one of the most admirably balanced and drilled orchestras in the world, one could not but reflect how much more variety of tone-color, we will not say Wagner in the Siegfried Idyl, but such composers as Moszkowski or Grieg, can get out of a similar combination of instruments, minus brass. Bach is in this respect, as well as in his harmonies and modulations, much more modern than Haydn, and it is to be regretted that Mr. Nikisch, in his desire to give us some antique music, did not go back a little further and give us some Bach. We believe that the New York public will yet be educated up to Bach—educated, that is, not only to understand him, but to love him dearly, as all great composers and gifted amateurs do.

Haydn was followed by Goldmark's new violin concerto, which, as a composition, proved a disappointment, although it was admirably played by Mr. Kneisel, and most sympathetically accompanied by the orchestra. Goldmark may not be a literal follower of the Horatian maxim, *Nonum prematur in annum*, as far as keeping his MS. in his desk after completion is concerned, but he certainly does file and polish his work with a care and deliberation unusual to musicians. When his ideas are worth polishing, he therefore does excellent work, but in the violin concerto he has few definite ideas to polish, and although there are a few telling touches of dramatic coloring, the composition as a whole is little better than a show-piece for the violin. Mr. Kneisel played with perfect technique, admirable spirit, and delightful purity of intonation, even in the most breakneck passages at giddy heights, and in the cadenza he held the audience spellbound and breathless, as could be remarked by the absolute silence which followed, and the suppressed commotion at its conclusion. He was most heartily applauded, and Mr. Nikisch is indeed most fortunate in having such an artist for his concertmeister. After his concerto, he took his place again at the head of the violins as if the playing of such a difficult number were a mere bagatelle. In this connection it may be said that Mr. Nikisch's unusual plan of placing the violas in front of the 'cellos seems to us somewhat injudicious, as the 'cellos often have solo passages, which do not have their full effect unless the tone vibrations can be sent out into the hall directly without any impediment.

The last two pieces on the programme, Dvorák's Scherzo Capriccioso and Liszt's "Tasso," which called for the full orchestra, were the most enjoyable of all, although both of them have been as well played here many a time before. Some new striking details, however, were brought out in Dvorák's masterwork, and the close was delightfully agitated and exciting. This work may be placed on a level with Chopin's scherzos for piano, and when it is played as it was last evening, it makes one doubt whether, after all, a concert cannot be made as interesting as an opera. The audience, which [illegible] evidently thou[illegible]

Clipping from Sun, New York City.

Date 12-10

The Boston Symphony Orchestra.

Of all the programmes that have been interpreted in New York by the Boston Symphony Orchestra it may be questioned if any one has been as admirably fitted as yesterday's to place in the strongest light the sympathetic and plastic nature, and the technical proficiency of Mr. Nikisch's forces.

Content to rest for a while upon the impression wrought by his previous performance of the "Eroica," Mr. Nikisch last night made up his list of selections from works constructed on less majestic lines, and revealed himself and his band through the medium of Haydn's fluent and sparkling tunefulness, Goldmark's weird and changing harmonies, Dvorak's Oriental color, and Liszt's alternately sensuous and pompous strains. The four numbers rendered at Chickering Hall last evening were Haydn's D major, Symphony No. 2 (B. & H.), Goldmark's A minor concerto, Dvorak's "Scherzo Capriccioso," and Liszt's "Tasso."

An audience that filled every seat in the hall, and that, as to representative quality, has certainly not been seen in the concert room this season, was in attendance.

By reason of its novelty, Goldmark's violin concerto was awaited with most interest. A definite opinion of its worth can scarcely be expressed after a single hearing, the brief second movement, however, appealing at once to the listener through its melodiousness, which was brought out in the strongest manner by the perfect execution of Mr. Franz Kneisel. In this division of the work the composer does not depend solely upon restless harmonies and contrasts of instrumental timbres, and a happy and somewhat uncommon inspiration has enabled him to impart to it a sustained poetic charm that needs no analysis to diffuse itself with irresistible eloquence. This is not exactly the case with the opening allegro, or with the final moderato and allegretto. That should, all the same, be made familiar to the auditor through three or four performances. Their first impression is indefinite, the part of the solo instrument suggesting vividly a long series of violin exercises upon a harmonic background of that mystic and mournful tone distinguishing most of Goldmark's writings. In the first movement one was at a loss which to commend most enthusiastically—the virtuosity of the soloist or the exquisite delicacy of the orchestral accompaniment. The andante Mr. Kneisel had, so to speak, all to himself, and it was the flawless episode of his achievement.

The orchestra reached its highest point of perfection in the "Scherzo Capriccioso." This composition has often been rendered by resident musicians, and its *slancio* and brilliancy have, as a rule, had adequate exposition. It was reserved for Mr. Nikisch to present it as a tone-picture of intense richness, and, withal, faultless balance of color; to lose no particle of the brightness of the Eastern hues of the fabric and to lay on with infinite lightness the softer tints; to combine, in a word, splendor and softness of color, and grace and swing of rhythm. The present generation of music lovers has enjoyed no orchestral playing to be compared with this effort of the band's last night, and Liszt's "Tasso," with its sharper contrasts and swift passages from elegiac song to martial clangor, was quite as felicitously given.

Haydn's symphony in D minor, with which the concert began, was rendered with precision and simplicity, and with no striving after theatric effect. Nothing would have been gained by imparting to it aught of the modern accent, and Mr. Nikisch judiciously kept to the traditional tempos and shading, leaving the composer to speak for himself. It is curious and edifying now and then to listen to Haydn, and to other ancient worthies, but there is no denying that retrogression, if instructive, is seldom impressive or inviting.

Clipping from Press New York City

Date 12-11

BOSTON SYMPHONY CONCERT.

A Performance That Elicited Only Praise on Every Hand.

The second concert of Mr. Arthur Nikisch's Boston symphony orchestra took place last night before an audience that completely filled Chickering Hall. The concert was in every way a brilliant success and in several respects a marked improvement upon the former one. Better judgment was displayed in the selection and arrangement of the programme, and the orchestra performed with unusual dash and spirit. This latter was particularly noticeable in Liszt's "Tasso," which closed the evening.

The opening selection was Haydn's symphony in D major, which was exquisitely rendered. Mr. Nikisch revealed ideas of his own concerning the interpretation of this well known symphony, and his method of treating the subject was particularly happy. The last movement, the allegro spiritoso, is worthy of special mention for its original and effective rendering.

The second selection introduced Mr. Franz Kneisel once more to a New York audience as a violin soloist—this time in Goldmark's delightful concerto in A minor. Mr. Kneisel has many admirers among the music lovers of this city, but even his best friends must have experienced a degree of agreeable surprise at his remarkably artistic work. Such fineness and purity of tone, sympathetic treatment and rare technical skill are seldom found in the same performer.

The scherzo capriccioso of Dovrák followed and displayed the capacities of the orchestra at their best. The rendering of this piece, as well as the symphonic poem "Tasso," must have sufficed to silence those who have taken exception to Mr. Nikisch on the score of "noisiness." A more effective performance of these two selections has certainly never been heard in this city for years. Mr. Nikisch's work was exceptionally good, his orchestra was never in better form and never more thoroughly under control, while throughout these latter pieces in particular there was conveyed an impression of reserved power which added materially to the effectiveness of its work.

Herald, New York City.

Date 12-10

BOSTON'S SYMPHONY ORCHESTRA.

A VIOLIN CONCERTO BY GOLDMARK MUCH APPLAUDED.

The second concert in the series of four given here this winter by the Boston Symphony Orchestra took place in Chickering Hall last night in the presence of an enthusiastic audience that crowded the building.

When the Boston Orchestra first played here under Mr. Gericke's direction three years ago, New York's music lovers were surprised at the perfection shown, but rather averse to acknowledging that another American city possessed any musical organization of which the metropolis could be jealous. Such a feeling existed, and was perfectly natural. It did not, however, prevent the Boston Orchestra's concerts from receiving generous and constantly increasing support, for, while the first year's concerts were given at a loss, there was a substantial profit last winter, and this year the subscribers to the series practically take the whole house.

That there is every good reason for this remarkable patronage of an outside orchestra in a town already surfeited with good music I have had occasion to say many times before. In certain respects the work of the Boston orchestra under Mr. Nikisch surpasses even that of our far-famed Philharmonic Society. We have no such beauty of color in the strings and no such delicacy.

I doubt whether the Haydn symphony in D major was ever played better in this city than last night, certainly not in this generation, and yet Mr. Thomas has given some interpretations of these echoes of old fashioned daintiness which were all but perfection in spirit as well as execution.

Mr. Faanz Kneisel, the excellent leader of this orchestra's violins, played a Goldmark concerto in A minor, a work of considerable but not extraordinary interest, and won much well deserved applause. Like everything of Goldmark, the concerto is technically admirable. Mr. Kneisel's tone is small, but it is pure, true and of exquisite quality. In the second of the concerto's three movements, an andante, and in a final cadenza of immense difficulty he was particularly successful and fairly earned the four recalls he received.

Dvorak's brilliant and fascinating scherzo capriccioso, and Liszt's concoction of sound and fury, known as the "Lament and Triumph of Tass are both more than familiar to our concert goer

The very perfection of the orchestra's w which gave a new meaning to the quaint lovelin of the Haydn symphony, served to make the em ness of Liszt's symphonic poem all the more parent.

Clipping from Eagle Brooklyn N Y.

BOSTON SYMPHONY ORCHESTRA.

The second concert in Chickering hall by the Boston symphony orchestra was given last night and was attended by a large audience, including a considerable Brooklyn delegation that is faithful to good music wherever available and that has perhaps a special interest in this orchestra in view of the hint that it may succeed the Thomas forces in the Brooklyn Philharmonic concerts. It is a magnificent band—none better—and was in splendid form last night, responding to Mr. Nikisch's baton with absolute accuracy and fine spirit. Haydn's second symphony was played in a manner to oblige a new respect for this composer. He was never allowed to appear trivial, as he does when a small or commonplace orchestra attempts this work, but even when his gayety was childlike it was sincere and well expressed. Dvorak's familiar and delightful scherzo capriccioso was rendered with all the vim it demanded, and there was a dignified, sonorous and artistic reading of Liszt's "Lament and Triumph of Tasso." Franz Kneisel, kapellmeister of the band, played the violin part in a new concerto by Goldmark that was received with instant favor. Mr. Kneisel's tone is sweet and his execution brilliant, but there are soloists of more solidity and power. The concerto, which has more heart and more cause than most of Goldmark's writings, opens with a heavy, grandiose movement, of march like progress, to which succeeds a tender air and a brilliant closing number that more suggests in its swing and vivacity the Russian than the German author, though it contains a long and valueless cadenza. The support of the orchestra was delightful, and the two long notes that begin the andante took deep meaning from the rich, low chords of the strings. The next concert will be given on the night of January 1.

The Telegram.

PUBLISHED EVERY DAY IN THE WEEK BY THE PROVIDENCE TELEGRAM PUBLISHING COMPANY.

SUNDAY, DECEMBER 14, 1890.

BOSTON SYMPHONY ORCHESTRA.

Prominent among the musical happenings of the coming week is the third concert of the series by the Boston Symphony orchestra, which takes place on Wednesday evening at Infantry hall.

A notable feature of this concert will be the solo numbers by Miss Emma Thursby, the distinguished soprano, who has been specially engaged for the occasion, and who is sure to receive a cordial welcome from a host of admirers. Since her last appearance in this city Miss Thursby has spent much of her time in Europe, making several extended concert tours and meeting with the same success she always enjoys at home.

Mr. Nikish presents the following program:

Symphony in B flat No. 1.....Schumann
Polanaise from "Mignon".....A. Thomas
Miss Thursby.
Danse Macabre.....Saint Saens
Aria—"La Perle du Bresil,".....David
Miss Thursby.
Scherzo Cappriccioso.....Dvorak

The advance sale of tickets insures a brilliant audience.

Baltimore American AND COMMERCIAL ADVERTISER

SATURDAY, DECEMBER 13, 1890.

THE CONCERT WAS GRAND.

THE BOSTON SYMPHONY ORCHESTRA AT THE CONCORDIA.

Their First Concert an Unqualified Success—The Beethoven Eroica Was Superbly Rendered, as Were All the Numbers — A Fashionable Audience.

The Boston Symphony Orchestra, the largest organization of the kind that ever visited this city, or, in fact, has ever traveled in America, arrived yesterday from Washington, where they gave a concert on Thursday evening. The orchestra numbers over eighty persons in all, and the company nearly took possession of the Carrollton Hotel, where they occupied almost all the available places, and conversed in nearly all the known languages, as the ensemble is made up of many nationalities, prominent among whom were the German, French, Italian and Bohemian elements, with a number of English, Scotch, Irish, and not a few genuine native Americans.

dered about the city, admiring our new buildings and casting glances at the handsome ladies, on whose account the Monumental City is justly famous. Their first visit was to the Concordia Opera House to house and groom, as we may say, their musical instruments, which are always pets to the owners. After surveying the building to see that it was a safe depository for musical valuables, they sought out its rooms, and in snug corners, away from all suspicion of dampness, they carefully deposited the machines formed of wood, brass and catgut, on which so much esthetic enjoyment depends. They were delighted with the Concordia, and from the first moment felt themselves at home "under the genial Linden."

Needing no further rehearsals, they wan-

Before half-past seven the crowd began to gather for the the choice of the remaining seats on admission tickets. The carriages soon began to arrive with delegations of the season-ticket holders, many of whom had not been inside of the Concordia for years. Some indiscreet maidens, enthusiastically reminiscing, were courageous enough to recall the shades of Richings, Hersee, Parepa-Rosa, Campbell, Habelmann, Carl Formes, and others of the departed, who formerly made the old hall of song vocal with melody, as well as to mention Nilsson, Capoul, Edith Abell and others, who graced its stage at later periods. Certainly, not since the days of Parepa has the Concordia contained such an elegant and fashionable audience as was present last evening, and it may be truly said that no other kind of a concert would have drawn them thither. But there was no choice. No other place of sufficient capacity was open to the orchestra, and so the fine, old hall, with its old-fashioned, but tasty, Greek frescoing and musical stucco work, was rehabilitated and repeopled with the beauty and fashion of the city.

Very soon after eight o'clock Herr Nikisch made his appearance, and, after bowing to a round of welcome from the audience, lifted his baton and began. The Beethoven Eroica Symphony is a very familiar work in Baltimore, having been frequently performed at the Peabody during its twenty-five years of symphony concerts. But, nevertheless, no work is more welcome. It is a fine specimen of the best classic form, and full of the inspiration arising from a noble subject wrought into the sublime poetry of true music by the greatest genius of his time. Beethoven wrote the work first in honor of Napoleon; but when, in his estimation, Napoleon fell, by becoming emperor, he changed the title of the symphony, and expressed its object as "to celebrate the memory of a great man." It is now a great musical monument, appropriate to the memory of every great man—more undying than any mortal fame and more enduring than any work in bronze or marble. Its production by this splendid orchestra gave unbounded satisfaction to the large audience, and Mr. Nikisch was compelled to bow his acknowledgments again and again.

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INFANTRY HALL, PROVIDENCE.

Wednesday Evening, Dec. 17, at 8.

PROGRAMME

3

C. A. ELLIS, Manager.

F. R. COMEE, Assistant Manager.

Gazette

SUNDAY MORNING EDITION

The music performed at the eighth concert of the Boston Symphony Orchestra was: Overture, "Coriolanus," Beethoven; Concerto for violin, A minor, op. 28, Goldmark; (first time) two melodies for string orchestra, Grieg; and Symphony C, No. 2, op. 61, Schumann. The Beethoven overture was read more in harmony with the generally received interpretation of the work than it was last season, and its performance was more enjoyable in due proportion. The orchestra acquitted itself spiritedly, but with over-much of that coarseness that has of late crept over its playing. In fact, there is a marked deterioration in the work of this fine body of artists, either from careless rehearsing or from relaxation in the discipline necessary to keep them up to the high point of efficiency of which they are capable. Roughness and noise are too frequent, and in the latter respect the new drummer is a prominent, and often an exasperatingly ludicrous, factor. The drum is not the most musical of instruments, and battering it until it gives forth a sound that is as sharp and as unvibratory as the report of a block of granite falling on a wooden pavement is not calculated to bring out its best qualities. The Grieg melodies, which were heard for the first time at these concerts, are very graceful and pretty, and were tenderly and expressively played. The Schumann symphony has never delighted us as have the other works in kind by the same composer, except in the lovely adagio, which is one of Schumann's divine inspirations. For the rest, there is much padding, many tiresome and apparently needless repetitions, a great deal of fire without warmth, and dry noisiness. The work is far less clear and interesting than is Schumann's first symphony. There was sufficient and to spare of passionate brilliancy in the performance, but at times there were also a harsh coarseness in the strings and a blatant vulgarity in the wind, especially the brasses, that were at cruel variance with the perfect playing of the orchestra in the past. The Goldmark concerto, though admirably written for the violin, and masterly in its rich and effective orchestration, will scarcely take its place among the violin concertos that have attained immortality. Its style is refined beyond question, its themes are graceful in conception and treatment, and it never falls from true artistic dignity; but it produces no effect that impresses by its force or its originality. The first movement is stately and large, and has a suave and easy flow that makes it very interesting until it begins to pall by its extreme length. The slow movement opens with a delightful motive, faintly recalling now the Handel largo from "Xerxes," and now the Bach air from the suite in D, but without suggesting plagiarism. The finale is a fiery allegro, strong in its rhythms, and is worked up to a remarkably effective climax. The musicianship and the workmanship of the concerto are perfect, but as a whole it is wanting in those essentials that distinguish the Beethoven and Mendelssohn concertos, and even the concertos of Bruch. The technical difficulties, which are immense, were overcome by Mr. Kneisel without seeming effort. The artist's perfect intonation is always a delight in itself. Faultless phrasing, breadth and purity of style and tone and the highest refinement of taste are always potent elements in Mr. Kneisel's playing, and they were shown in their best development and fulness in his interpretation and playing of this work. The slow movement was given with a graceful poetic delicacy and a glowing warmth that were delightful. Perhaps something more in respect to volume of tone and vigorous fire might have been desired in the other movements, but the shortcomings in these respects did not detract from the refined beauty of the artist's performance as a whole. He was almost frenziedly applauded, and was recalled again and again.

THE SUN.

BALTIMORE, SATURDAY, DEC. 13, 1890.

Boston Symphony Orchestra's Concert.

The Boston Symphony Orchestra gave its first concert of the season here at the Concordia Opera House last night. It was predicted that the comparative inconvenience of the place would deter many persons from going, but the large audience showed that these fine performances are really appreciated by Baltimoreans, and that those who are genuinely fond of music would suffer any inconvenience rather than lose the rare musical treat that is afforded by the Boston Symphony Orchestra. Indeed, it was a privilege to be present at such a concert. Mr. Arthur Nikisch, the leader, has identified himself thoroughly with the players, and comparison need no longer be made with his predecessor, Gericke. It is not what he has accomplished with Gericke's orchestra, but his own work with his own musicians that stands out boldly now on its own merit. In the work of the orchestra, which well-nigh reaches perfection, it is not only that each player is a competent performer, or as in many cases, an artist of ability, for even fine players may run riot when not guided by a strong influence. There is a spirit about it throughout, a spirit that shines out in the mighty, passionate, rough chords that stir the heart to its depths by their very roughness, or in the most delicate and graceful passages in which the orchestra subdues its immense power and breathes only of joy and brightness. The orchestra is not gradually deteriorating from its high standard under Nikisch, as many would have it. He is not undoing all of the admirable results of the patient toil of Gericke, most conscientious and artistic of conductors, but he is infusing a new life into the players, and especially in the rich works of the modern composers does he make the orchestra a tower of strength. In the "Eroica Symphony" of Beethoven, that great work which seems to embody every profound feeling, every lofty emotion that human nature can conceive, the orchestra showed its power as well as the earnestness of the leader, and the breathless silence that reigned during the movements, and the hearty outbursts of applause that followed each gave testimony of the impression produced on the hearers. Not less strong was the effect of the Dvorak "Scherzo-Capriccioso," so vigorous and brilliant in its treatment, and of the symphonic poem by Liszt—"Tasso," which perhaps gave the orchestra a better opportunity to show its resources than any other number. "Lamento e trionfo," the work is called, and in these two great contrasts of feeling are told the motive of the symphonic poem. Mrs. Fanny Bloomfield-Zeisler was the soloist, and gave an admirable performance of the G minor piano-concerto by Saint-Saens. Mrs. Bloomfield enjoys an unusual popularity in Baltimore and as usual received an ovation. In her playing she shows the strength and vigor of a man allied to a woman's delicacy and tenderness, a rare combination in any player.

WASHINGTON, DECEMBER 12, 1890.

A MUSICAL TREAT.

The Boston Symphony Concert at Lincoln Hall Last Night.

There is no apparent limit to the capacity of the Washington public for good music well rendered, to judge from the size and components of the audience assembled in Lincoln Hall last evening at the second concert of the Boston Symphony Orchestra. Whatever seats by any chance were vacant at the very successful presentation of "The Messiah" by the Choral Society the evening previous, last night found eager occupants, and many musical enthusiasts tested the acoustic excellence of the pretty music hall in the outlying precincts sacred to "standing room only."

From its initial appearance in Washington the Symphony Orchestra has owned a devoted clientele in the Capital City, very justly proportioned to the superlative artistic merits of this matchless band and the appreciative intelligence of the community. Through every change of personnel and leadership its high standard of excellence has been not merely maintained, but advanced, and it is safe to say it has never presented a programme of more absorbing interest and alluring arrangement than that of last evening. It was a programme peculiarly cumulative and climacteric, which found the audience attentive and responsive, held it wrapt and well-nigh reverent, and left it in a state of happy and breathless exaltation.

The concert very discreetly opened with the fairly familiar measures of the Oberon overture, wherein the marvelous technique and method of Mr. Nikisch's virtuosos were none the less noticeable from our opportunities of contrast with less artistic interpretations. The second number of the programme, Saint Saens' Concerto for piano and orchestra, in G minor, introduced to the audience the soloist of the occasion, Mrs. Fannie Bloomfield-Zeisler, a young artiste whose fame is new to Washington, but whose exceptional merits of execution, even amid the almost embarrassing riches of her orchestral environment, fully justified the proud honor of her selection.

If any fault could be found with so enjoyable a performance it would be that the sumptuous weight of the accompaniment occasionally obscured the efforts of the pianist. The artistic apotheosis of the evening, however, was to come in the numbers which followed. If ever in a composition there breathed the immortal soul of genius, it is in the long-neglected, but now for all time memorable unfinished Eighth Symphony of Schubert. More pre-eminently even than the deaf Beethoven, Schubert "learned in sorrow what he taught in song," and this ever wonderful fragment might well have been the expiring sigh of his burdened spirit, whose sorrows were destined to become the lasting joy of nations.

Nothing could have been more eloquent than the lovely song of the 'cellos in the pathetic opening movement, the subdued wailing of the violins, the insistent appeal of the repeated dominant theme. It was in this that perhaps the superb virtuosity of the symphony players held the interest of its audience as never before.

The transition to the alluring and kaleidoscopic affects of the Liszt symphonic poem, "Tasso Lamento e Trionfo," was a transition of surprise, but, if possible, of enhanced power and charm. The versatility of the wonderful old Abbe, his originality and phenominal knowledge and command of the resources of the modern orchestra, are nowhere more appreciably manifest than in this superb creation.

The plaintive suggestion of the earlier movements yields at the close to a lofty, noble, and exalting choral of triumph, which fairly lifted the audience to its feet and sent them home with a regretful sigh that anything so beautiful should be necessarily so brief.

It will seem a long time, indeed, till we shall once more be confronted with the Van Dyke beard and Rembrandt bangs of Mr. Arthur Nikisch; contemplate the picturesque pose of his left thumb in his trouser pocket, and admire the resultant rythmic curves of his Pre-Raphaelite rear elevation. But until we do, the memory of the second concert of his unrivalled orchestra will linger long and gratefully in our memory.

SUNDAY HERALD.

BOSTON, DECEMBER 14, 1890.

THE SYMPHONY ORCHESTRA.

During the week just ended the Boston Symphony orchestra has concluded its second tour to the cities of New York, Philadelphia, Baltimore and Washington, giving in each another in the series of concerts announced for the present season. It is very gratifying to know that the organization is on the top wave of success in all these cities, and that the conductor, Mr. Arthur Nikisch, and the concert master, Mr. Franz Kneisel, are quite as popular with the musical publics of these other cities as they are in Boston. The patronage bestowed upon the concerts of this tour has again exceeded any previous record, and there are ample evidences that the concerts of the present season will exceed in the point of financial results any previously given outside of Boston by this orchestra. It may be interesting to many who heard the Goldmark concerto played by Mr. Kneisel to know that the critics of other cities failed to discover the beauties attributed to this composition by some authoritative writers nearer home, though the masterly skill shown by Mr. Kneisel in its performance has been universally praised. Next Saturday evening the ninth of the Boston series of concerts will be given, with Miss Emma Thursby as the soloist, the programme being Brahms' "Academic Overture," an aria, with orchestra; Richard Reuberger's variations on a theme by Schubert; some songs with piano, and Mozart's symphony in C major (Jupiter).

COMMONWEALTH.

ESTABLISHED IN 1862.

ON, SATURDAY, DECEMBER 13, 1890.

A fit temple to the loveliest of the arts is Sanders Theatre. It is always a privilege to hear music there, and the audience, so eminently a part of the place, is in itself an inspiration. It was there, under the happiest of circumstances, that Mrs. Arthur Nikisch made her Cambridge and Boston début—for the occasion was of sufficient importance to attract the men of Boston who are making musical history for their respective publications. Mrs. Nikisch sang in public before her marriage, though only for a short time. Her voice is a sympathetic *mezzo* of ample range. It is no larger than Mrs. Henschel's, yet by reason of its warmer quality it seems fuller. Its training has been in a good school, though the singer is not so exact a vocalist, as regards production of the voice, as doubtless she was when her business was singing. Mrs. Nikisch is a true artist; in her, intelligence and sentiment are so well merged that her singing stirs the emotions and permits one to reason about it also. Added to these gifts are a charm of manner and a lovely face which reflects every mood of her composer. Knowing these things, it is not wonderful that Cambridge was delighted with her. Her selections were Raff's familiar song, with orchestra, "The Dream King and his Love," and three songs sung to the sympathetic piano accompaniment of her husband. The selections for orchestra given at the concert had been heard in Boston this season.

At the last Boston Symphony Concert an interesting novelty was brought forward by Mr. Kneisel, the concert-master of the orchestra. This was Goldmark's violin concerts in A minor, op. 28. It seems strange that so available a work as this should not have been played in the country before, especially as our native and visiting *virtuosi* are apparently tireless in their search for novelties. Though by no means a great work, it is one that affects the listener pleasantly and is most satisfactory to the performer. Goldmark set out to be a violinist and did not turn towards the broader goal of musician until he had mastered his early vocation; consequently in all his works the string parts will bear the closest scrutiny, and in the concerto the solo writing is the purest art. The concerto is a work for violin accompanied by orchestra; for, barring a unique *fugato* episode in the first movement, and of course the usual *tutti*, the instruments are generally used as a support and do not share equally with the solo violin, as is the case with some modern works of the kind, the burden of developing the composition. Doubtless the audience was most pleased with the charming slow movement, though the tripping finale, with the masterful performance of that rarely heard creation, an *interesting* cadenza, which Mr. Kneisel gave, and the thematic interest appertaining to the first movement, did not escape notice. Mr. Kneisel played the work with great beauty of tone, finish and breadth of style, and, in the virtuosic parts, with so masterly a technique—and the composition is full of difficulties—as to leave nothing to be desired. The orchestral numbers of this programme were Beethoven's "Coriolanus" overture; two melodies for strings by Grieg, and Schumann's C major symphony. POCO A POCO.

Boston Journal.

MONDAY MORNING, DEC. 15, 1890.

The Boston Symphony Orchestra met with the most remarkable success during its tour last week in the cities of New York, Philadelphia, Washington and Baltimore. Mr. Kneisel played on several occasions the violin concerto by Goldmark which was given at the last symphony at Boston, and the audiences were larger than at any previous trip by the orchestra. Next Wednesday night the orchestra appears in Providence, with Miss Emma Thursby as soloist. She is also to be the soloist for the concert of this week in Boston.

[60]

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INFANTRY HALL, PROVIDENCE.

Wednesday Evening, Dec. 17, at 8.

PROGRAMME

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C. A. ELLIS, Manager.

F. R. COMEE, Assistant Manager.

Gazette

SUNDAY MORNING EDITION

The music performed at the eighth concert of the Boston Symphony Orchestra was: Overture, "Coriolanus," Beethoven; Concerto for violin, A-minor, op. 28, Goldmark; (first time) two melodies for string orchestra, Grieg; and Symphony C, No. 2, op. 61, Schumann. The Beethoven overture was read more in harmony with the generally received interpretation of the work than it was last season, and its performance was more enjoyable in due proportion. The orchestra acquitted itself spiritedly, but with over-much of that coarseness that has of late crept over its playing. In fact, there is a marked deterioration in the work of this fine body of artists, either from careless rehearsing or from relaxation in the discipline necessary to keep them up to the high point of efficiency of which they are capable. Roughness and noise are too frequent, and in the latter respect the new drummer is a prominent, and often an exasperatingly ludicrous, factor. The drum is not the most musical of instruments, and battering it until it gives forth a sound that is as sharp and as unvibratory as the report of a block of granite falling on a wooden pavement is not calculated to bring out its best qualities. The Grieg melodies, which were heard for the first time at these concerts, are very graceful and pretty, and were tenderly and expressively played. The Schumann symphony has never delighted us as have the other works in kind by the same composer, except in the lovely adagio, which is one of Schumann's divine inspirations. For the rest, there is much padding, many tiresome and apparently needless repetitions, a great deal of fire without warmth, and dry noisiness. The work is far less clear and interesting than is Schumann's first symphony. There was sufficient and to spare of passionate brilliancy in the performance, but at times there were also a harsh coarseness in the strings and a blatant vulgarity in the wind, especially the brasses, that were at cruel variance with the perfect playing of the orchestra in the past. The Goldmark concerto, though admirably written for the violin, and masterly in its rich and effective orchestration, will scarcely take its place among the violin concertos that have attained immortality. Its style is refined beyond question, its themes are graceful in conception and treatment, and it never falls from true artistic dignity; but it produces no effect that impresses by its force or its originality. The first movement is stately and large, and has a suave and easy flow that makes it very interesting until it begins to pall by its extreme length. The slow movement opens with a delightful motive, faintly recalling now the Handel largo from "Xerxes," and now the Bach air from the suite in D, but without suggesting plagiarism. The finale is a fiery allegro, strong in its rhythms, and is worked up to a remarkably effective climax. The musicianship and the workmanship of the concerto are perfect, but as a whole it is wanting in those essentials that distinguish the Beethoven and Mendelssohn concertos, and even the concertos of Bruch. The technical difficulties, which are immense, were overcome by Mr. Kneisel without seeming effort. The artist's perfect intonation is always a delight in itself. Faultless phrasing, breadth and purity of style and tone and the highest refinement of taste are always potent elements in Mr. Kneisel's playing, and they were shown in their best development and fulness in his interpretation and playing of this work. The slow movement was given with a graceful poetic delicacy and a glowing warmth that were delightful. Perhaps something more in respect to volume of tone and vigorous fire might have been desired in the other movements, but the shortcomings in these respects did not detract from the refined beauty of the artist's performance as a whole. He was almost frenziedly applauded, and was recalled again and again.

THE SUN.

BALTIMORE, SATURDAY, DEC. 13, 1890.

Boston Symphony Orchestra's Concert.

The Boston Symphony Orchestra gave its first concert of the season here at the Concordia Opera House last night. It was predicted that the comparative inconvenience of the place would deter many persons from going, but the large audience showed that these fine performances are really appreciated by Baltimoreans, and that those who are genuinely fond of music would suffer any inconvenience rather than lose the rare musical treat that is afforded by the Boston Symphony Orchestra. Indeed, it was a privilege to be present at such a concert. Mr. Arthur Nikisch, the leader, has identified himself thoroughly with the players, and comparison need no longer be made with his predecessor, Gericke. It is not what he has accomplished with Gericke's orchestra, but his own work with his own musicians that stands out boldly now on its own merit. In the work of the orchestra, which well-nigh reaches perfection, it is not only that each player is a competent performer, or as in many cases, an artist of ability, for even fine players may run riot when not guided by a strong influence. There is a spirit about it throughout, a spirit that shines out in the mighty, passionate, rough chords that stir the heart to its depths by their very roughness, or in the most delicate and graceful passages in which the orchestra subdues its immense power and breathes only of joy and brightness. The orchestra is not gradually deteriorating from its high standard under Nikisch, as many would have it. He is not undoing all of the admirable results of the patient toil of Gericke, most conscientious and artistic of conductors, but he is infusing a new life into the players, and especially in the rich works of the modern composers does he make the orchestra a tower of strength. In the "Eroica Symphony" of Beethoven, that great work which seems to embody every profound feeling, every lofty emotion that human nature can conceive, the orchestra showed its power as well as the earnestness of the leader, and the breathless silence that reigned during the movements, and the hearty outbursts of applause that followed each gave testimony of the impression produced on the hearers. Not less strong was the effect of the Dvorak "Scherzo-Capriccioso," so vigorous and brilliant in its treatment, and of the symphonic poem by Liszt—"Tasso," which perhaps gave the orchestra a better opportunity to show its resources than any other number. "Lamento e trionfo," the work is called, and in these two great contrasts of feeling are told the motive of the symphonic poem. Mrs. Fanny Bloomfield-Zeisler was the soloist, and gave an admirable performance of the G minor piano-concerto by Saint-Saens. Mrs. Bloomfield enjoys an unusual popularity in Baltimore and as usual received an ovation. In her playing she shows the strength and vigor of a man allied to a woman's delicacy and tenderness, a rare combination in any player.

The Washington Post

WASHINGTON, DECEMBER 12, 1890.

A MUSICAL TREAT.

The Boston Symphony Concert at Lincoln Hall Last Night.

There is no apparent limit to the capacity of the Washington public for good music well rendered, to judge from the size and components of the audience assembled in Lincoln Hall last evening at the second concert of the Boston Symphony Orchestra. Whatever seats by any chance were vacant at the very successful presentation of "The Messiah" by the Choral Society the evening previous, last night found eager occupants, and many musical enthusiasts tested the acoustic excellence of the pretty music hall in the outlying precincts sacred to "standing room only."

From its initial appearance in Washington the Symphony Orchestra has owned a devoted clientele in the Capital City, very justly proportioned to the superlative artistic merits of this matchless band and the appreciative intelligence of the community. Through every change of personnel and leadership its high standard of excellence has been not merely maintained, but advanced, and it is safe to say it has never presented a programme of more absorbing interest and alluring arrangement than that of last evening. It was a programme peculiarly cumulative and climacteric, which found the audience attentive and responsive, held it wrapt and well-nigh reverent, and left it in a state of happy and breathless exaltation.

The concert very discreetly opened with the fairly familiar measures of the Oberon overture, wherein the marvelous technique and method of Mr. Nikisch's virtuosos were none the less noticeable from our opportunities of contrast with less artistic interpretations. The second number of the programme, Saint Saens' Concerto for piano and orchestra, in G minor, introduced to the audience the soloist of the occasion, Mrs. Fannie Bloomfield-Zeisler, a young artiste whose fame is new to Washington, but whose exceptional merits of execution, even amid the almost embarrassing riches of her orchestral environment, fully justified the proud honor of her selection.

If any fault could be found with so enjoyable a performance it would be that the sumptuous-weight of the accompaniment occasionally obscured the efforts of the pianist. The artistic apotheosis of the evening, however, was to come in the numbers which followed. If ever in a composition there breathed the immortal soul of genius, it is in the long-neglected, but now for all time memorable unfinished Eighth Symphony of Schubert. More pre-eminently even than the deaf Beethoven, Schubert "learned in sorrow what he taught in song," and this ever wonderful fragment might well have been the expiring sigh of his burdened spirit, whose sorrows were destined to become the lasting joy of nations.

Nothing could have been more eloquent than the lovely song of the 'cellos in the pathetic opening movement, the subdued wailing of the violins, the insistent appeal of the repeated dominant theme. It was in this that perhaps the superb virtuosity of the symphony players held the interest of its audience as never before.

The transition to the alluring and kaleidoscopic affects of the Liszt symphonic poem, "Tasso Lamento e Trionfo," was a transition of surprise, but, if possible, of enhanced power and charm. The versatility of the wonderful old Abbe, his originality and phenominal knowledge and command of the resources of the modern orchestra, are nowhere more appreciably manifest than in this superb creation.

The plaintive suggestion of the earlier movements yields at the close to a lofty, noble, and exalting choral of triumph, which fairly lifted the audience to its feet and sent them home with a regretful sigh that anything so beautiful should be necessarily so brief.

It will seem a long time, indeed, till we shall once more be confronted with the Van Dyke beard and Rembrandt bangs of Mr. Arthur Nikisch; contemplate the picturesque pose of his left thumb in his trouser pocket, and admire the resultant rythmic curves of his Pre-Raphaelite rear elevation. But until we do, the memory of the second concert of his unrivalled orchestra will linger long and gratefully in our memory.

SUNDAY HERALD.

BOSTON, DECEMBER 14, 1890.

THE SYMPHONY ORCHESTRA.

During the week just ended the Boston Symphony orchestra has concluded its second tour to the cities of New York, Philadelphia, Baltimore and Washington, giving in each another in the series of concerts announced for the present season. It is very gratifying to know that the organization is on the top wave of success in all these cities, and that the conductor, Mr. Arthur Nikisch, and the concert master, Mr. Franz Kneisel, are quite as popular with the musical publics of these other cities as they are in Boston. The patronage bestowed upon the concerts of this tour has again exceeded any previous record, and there are ample evidences that the concerts of the present season will exceed in the point of financial results any previously given outside of Boston by this orchestra. It may be interesting to many who heard the Goldmark concerto played by Mr. Kneisel to know that the critics of other cities failed to discover the beauties attributed to this composition by some authoritative writers nearer home, though the masterly skill shown by Mr. Kneisel in its performance has been universally praised. Next Saturday evening the ninth of the Boston series of concerts will be given, with Miss Emma Thursby as the soloist, the programme being Brahms' "Academic Overture," an aria, with orchestra; Richard Heuberger's variations on a theme by Schubert; some songs with piano, and Mozart's symphony in C major (Jupiter).

COMMONWEALTH.

ESTABLISHED IN 1862.

ON, SATURDAY, DECEMBER 13, 1890.

A fit temple to the loveliest of the arts is Sanders Theatre. It is always a privilege to hear music there, and the audience, so eminently a part of the place, is in itself an inspiration. It was there, under the happiest of circumstances, that Mrs. Arthur Nikisch made her Cambridge and Boston début—for the occasion was of sufficient importance to attract the men of Boston who are making musical history for their respective publications. Mrs. Nikisch sang in public before her marriage, though only for a short time. Her voice is a sympathetic *mezzo* of ample range. It is no larger than Mrs. Henschel's, yet by reason of its warmer quality it seems fuller. Its training has been in a good school, though the singer is not so exact a vocalist, as regards production of the voice, as doubtless she was when her business was singing. Mrs. Nikisch is a true artist; in her, intelligence and sentiment are so well merged that her singing stirs the emotions and permits one to reason about it also. Added to these gifts are a charm of manner and a lovely face which reflects every mood of her composer. Knowing these things, it is not wonderful that Cambridge was delighted with her. Her selections were Raff's familiar song, with orchestra, "The Dream King and his Love," and three songs sung to the sympathetic piano accompament of her husband. The selections for orchestra given at the concert had been heard in Boston this season.

At the last Boston Symphony Concert an interesting novelty was brought forward by Mr. Kneisel, the concert-master of the orchestra. This was Goldmark's violin concerts in A minor, op. 28. It seems strange that so available a work as this should not have been played in the country before, especially as our native and visiting *virtuosi* are apparently tireless in their search for novelties. Though by no means a great work, it is one that affects the listener pleasantly and is most satisfactory to the performer. Goldmark set out to be a violinist and did not turn towards the broader goal of musician until he had mastered his early vocation; consequently in all his works the string parts will bear the closest scrutiny, and in the concerto the solo writing is the purest art. The concerto is a work for violin accompanied by orchestra; for, barring a unique *fugato* episode in the first movement, and of course the usual *tutti*, the instruments are generally used as a support and do not share equally with the solo violin, as is the case with some modern works of the kind, the burden of developing the composition. Doubtless the audience was most pleased with the charming slow movement, though the tripping finale, with the masterful performance of that rarely heard creation, an *interesting* cadenza, which Mr. Kneisel gave, and the thematic interest appertaining to the first movement, did not escape notice. Mr. Kneisel played the work with great beauty of tone, finish and breadth of style, and, in the virtuosic parts, with so masterly a technique—and the composition is full of difficulties—as to leave nothing to be desired. The orchestral numbers of this programme were Beethoven's "Coriolanus" overture; two melodies for strings by Grieg, and Schumann's C major symphony.

Poco a Poco.

Boston Journal.

MONDAY MORNING, DEC. 15, 1890.

The Boston Symphony Orchestra met with the most remarkable success during its tour last week in the cities of New York, Philadelphia, Washington and Baltimore. Mr. Kneisel played on several occasions the violin concerto by Goldmark which was given at the last symphony at Boston, and the audiences were larger than at any previous trip by the orchestra. Next Wednesday night the orchestra appears in Providence, with Miss Emma Thursby as soloist. She is also to be the soloist for the concert of this week in Boston.

[60]

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...DAY, DECEMBER 11, 1890.

THE BOSTON SYMPHONY.

Excellent Concert at the Academy of Music Last Evening.

The second concert of the Boston Symphony Orchestra was given last night at the Academy to an audience surprisingly large, considering that the holiday season is on. The concert was a thoroughly enjoyable one, though devoid of novelties with one exception. The symphony was Schumann's No. 1, in B flat (the Spring Symphony), one of the composer's maturer works, but one which, although in some respects a substitute of the finish of his later years, is free from the defects of those later works in which the themes become too much involved. Mr. Nikisch has his own ideas about this symphony. From the joyous pæan which burst forth in the opening measures to the last note of the inspiring allegro he has shown originality in its treatment. Inconspicuous as is the bass in this orchestra, it is not made full use of in the andante, whereas we are accustomed to hear this feature predominate. It cannot be said that Mr. Nikisch's ideas are open to criticism since, with the wealth of strings and wood wind at his command he gives the joyous theme and its variations with a richness and delicacy withal that leaves little to be desired. Mr. Nikisch never allows one instrument to drown another and in this lies the great charm of his conducting. One is able to take in the whole orchestra, which few conductors are willing to permit us to do.

The concerto for violin and orchestra was in some respects a disappointment. Mr. Franz Kneisel is a thorough violinist, who plays with great purity and an excellent finish. But the work of the evening, Goldmark's concerto in A minor, was scarcely suited to illustrate his playing at his best. He played with extreme delicacy, but without dramatic fervor at any time. The orchestration is a portion of the original work and is more than a mere incidental accompaniment. In fact, the virtuoso part was little more than that of a first violin. It was delightful nevertheless and Mr. Kneisel was given four recalls.

The novelty of the evening was the Scherzo Capriccioso of Dvorak. Nowadays no concert is complete without a Slav number. This composition is strikingly original, wholly unconventional and full of Slavonic impetuosity.

The concluding number was Liszt's familiar symphonic poem "Tasso," which was a favorite of Mr. Gericke. The trials and triumphs of the Italian poet, as narrated by the great German pianist, were admirably interpreted by the orchestra, ending in that grand swell of triumphant hope which closed a thoroughly delightful concert.

PROVIDENCE JOURNAL.

SUNDAY, DECEMBER 14, 1890.

INFANTRY HALL - - - NIKISCH

"The present generation of music lovers has enjoyed no orchestral playing to be compared with this effort of the band's last night."—N. Y. Sun, Dec. 10, '90.

Boston Symphony Orchestra

MR. ARTHUR NIKISCH - - - CONDUCTRO.

THIRD CONCERT

WEDNESDAY EV'G, DEC. 17, AT 8.

Special engagement of the favorite soprano,

MISS EMMA THURSBY,

Who will make her reappearance on the concert stage after an absence of several years.

PROGRAMME:

Symphony in B flat, No. 1.....Schumann
Polonaise from "Mignon".....A. Thomas
Miss THURSBY.
Danse Macabre.....Saint Saëns
Aria, "La Perle du Bresil".....David
Miss THURSBY.
Scherzo Cappriccioso.....Dvorak

Tickets now on sale at M. STEINERT & SONS' Music Store, 176 and 178 Westminster street.

(6) C. A. ELLIS, Manager.

The Symphony Concert.—Miss Emma Thursby, Soloist.

The Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, visited the cities on the Atlantic seaboard during the past week and won fresh laurels by their superb performances in New York, Philadelphia, Baltimore and Washington. The third concert of its series in this city takes place at Infantry Hall next Wednesday evening. A feature of extraordinary interest will be the reappearance of Miss Emma Thursby on the concert stage, after an absence of several years. Miss Thursby will sing with orchestra the Polonaise from "Mignon," Thomas, and an aria from "La Perle du Bresil," David. Mr. Nikisch has chosen for the orchestral numbers the symphony in B flat, Schumann; "Danse Macabre," Saint-Saëns, and the "Scherzo Capriccioso," Dvorak. Contrary to the usual custom the symphony will be placed at the beginning instead of at the end of the programme, an arrangement that will please many persons. Tickets are on sale at Steinert's.

Hyperion Theatre, - New Haven,

Monday Evening, Dec. 8, at 8.

BOSTON SYMPHONY ORCHESTRA

SEASON 1890-91

PROGRAMME

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C. A. ELLIS, Manager.

F. R. COMEE, Assistant Manager.

Press Phil. Pa.

Date 12-11

The Boston Symphony Orchestra at the Academy of Music.

The audience that welcomed the Boston Symphony Orchestra at the Academy of Music last evening was large and enthusiastic. From the beginning it was evident that the hearers were heartily in sympathy with the conductor and his admirably-drilled men. Schumann's Symphony in B flat, op. 38, which the composer himself calls his "Spring Symphony," was the first number. This was composed during the happiest period of Schumann's life, and his feelings are written in every principal theme. The work was dedicated to Adolph Bottger, as it was to one of that poet's works that Schumann felt he owed his inspiration for this his first effort in the line of symphonic work on a grand scale. It certainly is a marvel of beauty, and shows what strides the composer, who hated "theory pure and simple," had made. It was first performed under Mendelssohn's direction at the Gewandhaus, Leipzig, on March 31, 1841, having been composed but a short time before.

The ideas contained in the work are thoroughly Schumannesque, yet built up on a good classic foundation. The motto phrase, given out by the horns and trumpets, broke the stillness, which, entering in with the energetic leading subject was heard cropping out from time to time with a precision that was worthy of comment. The clarinets soon entered with the second subject, as plaintive and tender as the first was vigorous, thereby giving a beautiful contrast. The development with its subsidiary themes was beautifully played by the orchestra. The slow movement in E flat, in which the melody is given out first by the violins, then by the violoncellos, and lastly by the oboes and horns, was thoroughly enjoyable. The "Scherzo" with its two trios, was brim-full of happy feeling. The last movement, opening like the first, with a motto phrase, this time given with the full force of the orchestra, received an effective rendering. After listening to the work, it seems scarcely possible that Schumann could have penned all these beautiful thoughts in four days.

The expectancy or the audience was at its height when Franz Kneisel, the leading violinist of the orchestra, stepped upon the stage to interpret Goldmark's concerto for violin and orchestra in A minor, Op. 28. He omitted the first movement, and proceeded at once with the andante. Even the most critical must have been pleased with interpretation of this beautiful air, which, while not calling for the display of the last movement, was enjoyable on account of the lovely thought contained in the song-like theme itself. The last movement, partaking somewhat of a gypsy-like character, is brilliantly written for the solo instrument, and the scoring is more varied and interesting than in the remainder of the work. Mr. Kneisel played this tripping allegretto with ease, his long cadenza giving a chance for the display of his powers as a virtuoso. The orchestra sustained the player admirably.

Dvorak's Scherzo Capriccioso, Op. 66, with its peculiar color and rythms, made a pleasant break in the programme at this point, and Liszt's symphonic poem, "Tasso, Lamento e Trionfo" was a brilliant ending to this [illegible]

THE MORNING HERALD

PUBLISHED EVERY DAY IN THE YEAR BY THE HERALD PUBLISHING COMPANY, Baltimore and Charles Sts.. A. BECHHOFER, General Manager.

SATURDAY, DECEMBER 13, 1890.

BOSTON SYMPHONY CONCERT.

A Delightful Evening With Mr. Nikisch's Talented Musicians.

The Boston Symphony Orchestra last evening gave the first of its series of six concerts in this city at the Concordia Opera House. Past seasons have demonstrated how delightful these concerts are, and last night's experience simply confirmed a record already established. It was a genuine musical treat. The wonder was that the hall was not crowded. It ought to have been so, and the fact that it was not is far from being creditable to a community which ascribes to itself so much culture and wealth. Some art-loving philanthropist might take a hint from last night's vacant seats, buy up a few score next time and present the tickets to meritorious students of music who are not so fortunate financially.

Mr. Arthur Nikisch again handled the baton. He needs no compliment other than the appreciative applause bestowed upon his orchestra. A better trained band of musicians would be hard to find. It certainly has no superior in America. To many its playing must be a revelation.

Beethoven's wonderful "Heroic Symphony" was the first number. Only those who have heard an orchestra like Mr. Nikisch's can know what the symphony is—words cannot translate it. It runs the whole gamut of human emotion, it penetrates the deepest recesses of the human soul, it is the sublimity of musical expression. Mr. Nikisch's musicians played it in a masterly manner.

Mrs. Fanny Bloomfield-Zeisler was the soloist of the evening. She played as the second number a concerto of Saint Sæns (G minor, Op. 22). Mrs. Zeisler was most cordially received, being well and favorably known here. Her playing showed the patient, faithful student. She is not possessed of a deal of physical strength, and in some passages a lack of power was apparent. Nevertheless, she acquitted herself with credit and fairly earned an enthusiastic recall.

The other two numbers of the programme were a charming "Scherzo Capriccioso" by Dvorak, which pleased the audience immensely, and Liszt's symphonic poem "Tasso," which is not unknown to Baltimore musical audiences. Both were rendered admirably, the Tasso being very impressively done. The music, it may be remarked, was heard with excellent effect in the Concordia. The acoustics appear to be well adapted to orchestral performances. The chairs, however, might be a little more comfortable. But one can't have everything, and you forget the trifling physical discomfort while you are Mr. Nikisch's guest.

Clipping from Post
Washington D.
Date 12-11

Boston Symphony Orchestra.

The concerts by the Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, have found favor with the musical public in a remarkable degree, fully merited by the superb performances of the organization. The second concert of the series takes place at Lincoln Hall this evening. Mme. Fannie Bloomfield Zeisler is the soloist, and will play with orchestra the Saint-Saens concerto for painoforte. The orchestral programme includes the overture "Oberon," Weber—the unfinished symphony, Schubert and Liszt's symphonic poem "Tasso." The advance sale of seats ensures a very large attendance.

Clipping from Herald
Baltimore Md
Date 12-12

Boston Orchestra Concert.

The first concert of the present season by the Boston Symphony Orchestra will be given this evening in Concordia Opera House. The orchestra numbers 75 artists and has attained a high degree of perfection under the rehearsal of Mr. Nikisch. The programme is the best the orchestra has ever presented in Baltimore, and the musical public is highly delighted with this evening's promise. The sale of both season and single tickets has been large, but there is still an opportunity for seats or admission tickets.

THE DAILY NEWS.

BALTIMORE, SATURDAY, DEC. 13, 1890.

THE BOSTON SYMPHONY CONCERT.

A Splendid Performance Before a Large Audience at the Concordia.

The picturesque and artistic figure of Mr. Arthur Nikisch, with the Boston Symphony Orchestra, appeared for the first time this season in Baltimore at the Concordia Opera House last night. The programme consisted of Beethoven's "Heroic Symphony" (No. 3 in E flat); Saint-Saens' concerto for piano and orchestra in G minor, opus 22; Dvorak's Scherzo Capriccioso, opus 66, and Liszt's symphonic poem, "Tasso." There was a large audience and the fine performance was exquisitely enjoyed. The pianist was Mrs. Fanny Bloomfield-Zeisler.

The magnificent work of the orchestra and the leader's perfect control of it was shown principally in the first number, the Beethoven symphony, which was performed with skill and precision through all its four movements. In the allegro the ideas of the composer were enthusiastically interpreted, and the peculiarities of the work fully displayed. The solemnity of the adagio would not have been more intense nor could the vivacity of the scherzo have had greater brilliancy. The concluding movement was finished to a degree of musical perfection rarely heard. Mr. Nikisch had reason to feel proud of the work of himself and his fellow-musicians when he turned, bowing to acknowledge the applause which followed.

In the Saint-Saens concerto the chief work fell to the piano and Mrs. Bloomfield-Zeisler worthily performed it. In the light and graceful passages she was wonderful and her fingers flew over the keys with a rapid accuracy that made her hearers' eyes light with enthusiasm while whispers of approval passed between them during the continuous ripple of notes. Her execution was at times almost marvellous, and the triple round of applause given her was won by merit in every bar. The orchestra did splendidly, maintaining its subordination and being well kept under control by its conductor during the pianist's solos.

The remainder of the programme was executed with the same unfaltering skill that marked the preceding portion. The scherzo by Dvorak is a surprising thing and is as full of caprice as its name indicates. The key and the time change again and again until the listener wonders when the end will come and where and how. The piece abounds in sweet melodies and it proved popular. The Liszt number, which ended the evening, might be compared to some of the lengthy declensions in the German grammar, marvellous but rather wearying to most persons. It was artistically played and those who appreciated it, and perhaps not a few who didn't, signified their approval of the orchestral performance by heartily applauding when Mr. Nikisch and his co-workers bowed a good-night.

Regret is often expressed that the Peabody Hall is the only one in Baltimore peculiarly fitted for large concerts. When the theatres are unobtainable, it is regarded as impossible to secure a suitable place for a musical event. The fact that the Concordia is not more frequently used seems singular. It is regarded by many persons as too out-of-the-way for the purpose. Yet it is only about two blocks from Ford's Opera House, is within easy reach of most of the street car lines, and in acoustic properties is so admirable that it is a favorite hall with political speakers. Last night's concert afforded a fine exposition of the musical excellence of the Concordia. The most delicate passages of the violins and of the piano were everywhere clearly audible and the vigorous outbursts of the instruments showed that there were no annoying echoes. The other concerts to be given at the same place by the same orchestra later in the season will no doubt attract thither even more music admirers than were present last night.

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- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Hyperion Theatre, - New Haven,

Monday Evening, Dec. 8, at 8.

PROGRAMME

2

C. A. ELLIS, Manager.

F. R. COMEE, Assistant Manager.

Philadelphia Inquirer

THURSDAY, DECEMBER 11, 1890.

THE BOSTON SYMPHONY.

An Excellent Concert at the Academy of Music Last Evening.

The second concert of the Boston Symphony Orchestra was given last night at the Academy to an audience surprisingly large considering that the holiday season is on. The concert was a thoroughly enjoyable one, although devoid of novelties with one exception. The symphony was Schumann's No. 1, in B flat (the Spring Symphony), the first of the composer's maturer works, and one which, although in some respects destitute of the finish of his later years, is free from the defects of those later works in which the themes become too much involved. Mr. Nikisch has his own ideas about this symphony. From the joyous pæan which burst forth in the opening measures to the last note of the inspiring allegro he has shown originality in its treatment. Inconspicuous as is the bass in this orchestra, it is not made full use of in the andante, whereas we are accustomed to hear this feature predominate. It cannot be said that Mr. Nickisch's ideas are open to criticism since, with the wealth of strings and wood wind at his command he gives the joyous theme and its variations with a richness and delicacy withal that leaves little to be desired. Mr. Nickish never allows one instrument to drown another and in this lies the great charm of his conducting. One is able to take in the whole orchestra, which few conductors are willing to permit us to do.

The concerto for violin and orchestra was in some respects a disappointment. Mr. Franz Kneisel is a thorough violinist, who plays with great purity and an excellent finish. But the work of the evening, Goldmark's concerto in A minor, was scarcely suited to illustrate his playing at his best. He played with extreme delicacy, but without dramatic fervor at any time. The orchestration is a portion of the original work and is more than a mere incidental accompaniment. In fact, the virtuoso part was little more than that of a first violin. It was delightful nevertheless and Mr. Kneisel was given four recalls.

The novelty of the evening was the Scherzo Capriccioso of Dvorak. Nowadays no concert is complete without a Slav number. This composition is strikingly original, wholly unconventional and full of Slavonic impetuosity.

The concluding number was Liszt's familiar symphonic poem "Tasso," which was a favorite of Mr. Gericke. The trials and triumphs of the Italian poet, as narrated by the great German pianist, were admirably interpreted by the orchestra, ending in that grand swell of triumphant hope which closed a thoroughly delightful concert.

PROVIDENCE JOURNAL.

SUNDAY, DECEMBER 14, 1890.

INFANTRY HALL - - - NIKISCH

"The present generation of music lovers has enjoyed no orchestral playing to be compared with this effort of the band's last night."—N. Y. Sun, Dec. 10, '90.

Boston Symphony Orchestra

MR. ARTHUR NIKISCH - - - CONDUCTRO.

THIRD CONCERT

WEDNESDAY EV'G, DEC. 17, AT 8.

Special engagement of the favorite soprano,

MISS EMMA THURSBY,

Who will make her reappearance on the concert stage after an absence of several years.

PROGRAMME:

Symphony in B flat, No. 1.....Schumann
Polonaise from "Mignon".....A. Thomas
Miss THURSBY.
Danse Macabre.....Saint Saëns
Aria, "La Perle du Bresil".....David
Miss THURSBY.
Scherzo Cappriccioso.....Dvorak

Tickets now on sale at M. STEINERT & SONS' Music Store, 176 and 178 Westminster street.

(6) C. A. ELLIS, Manager.

The Symphony Concert—Miss Emma Thursby, Soloist.

The Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, visited the cities on the Atlantic seaboard during the past week and won fresh laurels by their superb performances in New York, Philadelphia, Baltimore and Washington. The third concert of its series in this city takes place at Infantry Hall next Wednesday evening. A feature of extraordinary interest will be the reappearance of Miss Emma Thursby on the concert stage, after an absence of several years. Miss Thursby will sing with orchestra the Polonaise from "Mignon," Thomas, and an aria from "La Perle du Bresil," David. Mr. Nikisch has chosen for the orchestral numbers the symphony in B flat, Schumann; "Danse Macabre," Saint-Saens, and the "Scherzo Capriccioso," Dvorak.

Contrary to the usual custom the symphony will be placed at the beginning instead of at the end of the programme, an arrangement that will please many patrons. Tickets are on sale at Steinert's.

Press Phil. Pa.

Date 12-11

The Boston Symphony Orchestra at the Academy of Music.

The audience that welcomed the Boston Symphony Orchestra at the Academy of Music last evening was large and enthusiastic. From the beginning it was evident that the hearers were heartily in sympathy with the conductor and his admirably-drilled men. Schumann's Symphony in B flat, op. 38, which the composer himself calls his "Spring Symphony," was the first number. This was composed during the happiest period of Schumann's life, and his feelings are written in every principal theme. The work was dedicated to Adolph Bottger, as it was to one of that poet's works that Schumann felt he owed his inspiration for this his first effort in the line of symphonic work on a grand scale. It certainly is a marvel of beauty, and shows what strides the composer, who hated "theory pure and simple," had made. It was first performed under Mendelssohn's direction at the Gewandhaus, Leipzig, on March 31, 1841, having been composed but a short time before.

The ideas contained in the work are thoroughly Schumannesque, yet built up on a good classic foundation. The motto phrase, given out by the horns and trumpets, broke the stillness, which, entering in with the energetic leading subject was heard cropping out from time to time with a precision that was worthy of comment. The clarinets soon entered with the second subject, as plaintive and tender as the first was vigorous, thereby giving a beautiful contrast. The development with its subsidiary themes was beautifully played by the orchestra. The slow movement in E flat, in which the melody is given out first by the violins, then by the violoncellos, and lastly by the oboes and horns, was thoroughly enjoyable. The "Scherzo," with its two trios, was brim-full of happy feeling. The last movement, opening like the first, with a motto phrase, this time given with the full force of the orchestra, received an effective rendering. After listening to the work, it seems scarcely possible that Schumann could have penned all these beautiful thoughts in four days.

The expectancy of the audience was at its height when Franz Kneisel, the leading violinist of the orchestra, stepped upon the stage to interpret Goldmark's concerto for violin and orchestra in A minor, Op. 28. He omitted the first movement, and proceeded at once with the andante. Even the most critical must have been pleased with interpretation of this beautiful air, which, while not calling for the display of the last movement, was enjoyable on account of the lovely thought contained in the song-like theme itself. The last movement, partaking somewhat of a gypsy-like character, is brilliantly written for the solo instrument, and the scoring is more varied and interesting than in the remainder of the work. Mr. Kneisel played this tripping allegretto with ease, his long cadenza giving a chance for the display of his powers as a virtuoso. The orchestra sustained the player admirably.

Dvorak's Scherzo Capriccioso, Op. 66, with its peculiar color and rythms, made a pleasant break in the programme at this point, and Liszt's symphonic poem, "Tasso, Lamento e Trionfo" was a brilliant ending to this delight-

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THE MORNING HERALD

PUBLISHED EVERY DAY IN THE YEAR BY THE HERALD PUBLISHING COMPANY, Baltimore and Charles Sts.. A. BECHHOFER, General Manager.

SATURDAY, DECEMBER 13, 1890.

BOSTON SYMPHONY CONCERT.

A Delightful Evening With Mr. Nikisch's Talented Musicians.

The Boston Symphony Orchestra last evening gave the first of its series of six concerts in this city at the Concordia Opera House. Past seasons have demonstrated how delightful these concerts are, and last night's experience simply confirmed a record already established. It was a genuine musical treat. The wonder was that the hall was not crowded. It ought to have been so, and the fact that it was not is far from being creditable to a community which ascribes to itself so much culture and wealth. Some art-loving philanthropist might take a hint from last night's vacant seats, buy up a few score next time and present the tickets to meritorious students of music who are not so fortunate financially.

Mr. Arthur Nikisch again handled the baton. He needs no compliment other than the appreciative applause bestowed upon his orchestra. A better trained band of musicians would be hard to find. It certainly has no superior in America. To many its playing must be a revelation.

Beethoven's wonderful "Heroic Symphony" was the first number. Only those who have heard an orchestra like Mr. Nikisch's can know what the symphony is—words cannot translate it. It runs the whole gamut of human emotion, it penetrates the deepest recesses of the human soul, it is the sublimity of musical expression. Mr. Nikisch's musicians played it in a masterly manner.

Mrs. Fanny Bloomfield-Zeisler was the soloist of the evening. She played as the second number a concerto of Saint Saëns (G minor, Op. 22). Mrs. Zeisler was most cordially received, being well and favorably known here. Her playing showed the patient, faithful student. She is not possessed of a deal of physical strength, and in some passages a lack of power was apparent. Nevertheless, she acquitted herself with credit and fairly earned an enthusiastic recall.

The other two numbers of the programme were a charming "Scherzo Capriccioso" by Dvorak, which pleased the audience immensely, and Liszt's symphonic poem "Tasso," which is not unknown to Baltimore musical audiences. Both were rendered admirably, the Tasso being very impressively done. The music, it may be remarked, was heard with excellent effect in the Concordia. The acoustics appear to be well adapted to orchestral performances. The chairs, however, might be a little more comfortable. But one can't have everything, and you forget the trifling physical discomfort while you are Mr. Nikisch's guest.

Clipping No. —

Clipping from Post Washington D.

Date 12-11

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Clipping from Herald Baltimore Md

Date 12-12

Boston Orchestra Concert.

The first concert of the present season by the Boston Symphony Orchestra will be given this evening in Concordia Opera House. The orchestra numbers 75 artists and has attained a high degree of perfection under the rehearsal of Mr. Nikisch. The programme is the best the orchestra has ever presented in Baltimore, and the musical public is highly delighted with this evening's promise. The sale of both season and single tickets has been large, but there is still an opportunity for seats or admission tickets.

THE DAILY NEWS.

BALTIMORE, SATURDAY, DEC. 13, 1890.

THE BOSTON SYMPHONY CONCERT.

A Splendid Performance Before a Large Audience at the Concordia.

The picturesque and artistic figure of Mr. Arthur Nikisch, with the Boston Symphony Orchestra, appeared for the first time this season in Baltimore at the Concordia Opera House last night. The programme consisted of Beethoven's "Heroic Symphony" (No. 3 in E flat); Saint-Saens' concerto for piano and orchestra in G minor, opus 22; Dvorak's Scherzo Capriccioso, opus 66, and Liszt's symphonic poem, "Tasso." There was a large audience and the fine performance was exquisitely enjoyed. The pianist was Mrs. Fanny Bloomfield-Zeisler.

The magnificent work of the orchestra and the leader's perfect control of it was shown principally in the first number, the Beethoven symphony, which was performed with skill and precision through all its four movements. In the allegro the ideas of the composer were enthusiastically interpreted, and the peculiarities of the work fully displayed. The solemnity of the adagio would not have been more intense nor could the vivacity of the scherzo have had greater brilliancy. The concluding movement was finished to a degree of musical perfection rarely heard. Mr. Nikisch had reason to feel proud of the work of himself and his fellow-musicians when he turned, bowing to acknowledge the applause which followed.

In the Saint-Saens concerto the chief work fell to the piano and Mrs. Bloomfield-Zeisler worthily performed it. In the light and graceful passages she was wonderful and her fingers flew over the keys with a rapid accuracy that made her hearers' eyes light with enthusiasm while whispers of approval passed between them during the continuous ripple of notes. Her execution was at times almost marvellous, and the triple round of applause given her was won by merit in every bar. The orchestra did splendidly, maintaining its subordination and being well kept under control by its conductor during the pianist's solos.

The remainder of the programme was executed with the same unfaltering skill that marked the preceding portion. The scherzo by Dvorak is a surprising thing and is as full of caprice as its name indicates. The key and the time change again and again until the listener wonders when the end will come and where and how. The piece abounds in sweet melodies and it proved popular. The Liszt number, which ended the evening, might be compared to some of the lengthy declensions in the German grammar, marvellous but rather wearying to most persons. It was artistically played and those who appreciated it, and perhaps not a few who didn't, signified their approval of the orchestral performance by heartily applauding when Mr. Nikisch and his co-workers bowed a good-night.

Regret is often expressed that the Peabody Hall is the only one in Baltimore peculiarly fitted for large concerts. When the theatres are unobtainable, it is regarded as impossible to secure a suitab e place for a musical event. The fact that the Concordia is not more frequently used seems singular. It is regarded by many persons as too out-of-the-way for the purpose. Yet it is only about two blocks from Ford's Opera House, is within easy reach of most of the street car lines, and in acoustic properties is so admirable that it is a favorite hall with political speakers. Last night's concert afforded a fine exposition of the musical excellence of the Concordia. The most delicate passages of the violins and of the piano were everywhere clearly audible and the vigorous outbursts of the instruments showed that there were no annoying echoes. The other concerts to be given at the same place by the same orchestra later in the season will no doubt attract thither even more music admirers than were present last night.

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- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Chickering Hall, - - New York,

Tuesday Evening, Dec. 9, at 8.

PROGRAMME

2

C. A. ELLIS, Manager.

F. R. COMEE, Assistant Manager.

F. A. SCHWAB, Acting Manager of New York Concerts.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Lincoln Music Hall, - Washington.

Thursday Evening, Dec. 11, at 8.

PROGRAMME

2

C. A. ELLIS, Manager.

F. R. COMEE, Assistant Manager.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Academy of Music, - Philadelphia.

Wednesday Evening, Dec. 10, at 8.

PROGRAMME

2

C. A. ELLIS, Manager.

F. R. COMEE, Assistant Manager.

Concordia Opera House, Baltimore,

Friday Evening, Dec. 12, at 8.

PROGRAMME

1

C. A. ELLIS, Manager.

F. R. COMEE, Assistant Manager.

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- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

The+ Telegram.

304 E. Baltimore St., Baltimore Md.

Saturday Morning, December 6.

Boston Symphony Orchestra.

A series of concerts is announced to be given in this city by the Boston Symphony Orchestra that promise to be of the highest enjoyment to patrons of the best class of music. These concerts will be given at the Concordia Opera House on the evenings of Friday, December 12th, January 16th, February 27th, and Tuesday evenings, March 24th, and April 28, making five great musical events, and with an entirely new programme at each. The Orchestra comprises seventy-five performers under the distinguished composer and conductor, Mr. Arthur Nikisch, and may well claim to be the most perfect musical organization in the United States. At each of the concerts eminent vocal and instrumental soloists will also appear. Reserved seats at Talbott's, 18 North Charles street.

Boston Daily Traveller

MONDAY, DECEMBER 15, 1890.

Hauslick on Gericke.

In the Vienna New Free Press for Nov. 27, we find Eduard Hauslick welcoming Wilhelm Gericke back to Vienna in a charming article, extracts from which Mrs. Amy Blandy Wood has translated for readers of the *Traveller* Monday ar ticle:

In the first Gesellschaft's concert, Handel's oratorio, "Israel in Egypt," was performed with care and praiseworthy results by the Vienna Choral Union, and the soloists, Fraulein v. Artner, Fraulein Standthastner, Frau Körner, and Herren Neidl, Grengg and Erxleben. Of Handel's masterpiece, so often heard and written upon, I have nothing new to say. One feature of the concert was new, however, though not wholly a novelty, namely, the presence of Herr Wilhelm Gericke as conductor. He was greeted with loud applause.

After five years' sojourn in America, he has returned to Vienna and resumed his former position as artistic director of the "Gesellschaft der Musikfreunde," (Association of the Friends of Music). From his restless activity in the new world, Gericke has brought with him a wealth of experience and observation. A new world, indeed, especially in musical affairs! How rapidly and greatly, out of insignificance and recent beginnings, concert life in Boston and New York has developed! Boston, which now holds the first rank in the Union as a concert city, arrived at this through unusually favorable conditions. In spite of, or rather because of the fact that this city possesses no opera of its own, the whole enthusiastic music love of the inhabitants is lavished on the great concerts. Of that which Gericke relates of Boston's love of music much may excite our wonder, some our envy, also. Have we indeed a manifold millionaire who would, like Mr. Higginson, of his own free will, and from a pure love of art, give a hundred thousand for the culture of music in his native city?

After reciting at length the history of the development of the orchestra, the inception of the annual tours, etc., incidentally mentioning that the losses of the first season were $20,000, those of the second $40,000, Mr. Hauslick proceeds:

As proof of the rare attractive power of these Symphony concerts, it may be mentioned that in Boston on no Saturday is there to be found in any house an evening company. It is understood that everybody goes to the concert. The interest in music there is not only great, but true and genuine. Apart from the regular attendance at concerts, there is an extraordinary amount of music made at home; the young people play the whole week through on the piano the programme of the next concert, and come well prepared to the performance. Quiet and attentive as the audience is during the music, ever so stormily does it express its approval when a piece has pleased it. Especially the fifth and seventh symphonies of Beethoven arouse every time wild enthusiasm. In their programmes, as well as in the duration of the performances, the Boston concerts are quite analagous to our Philharmonics. Four or five symponies of Beethoven must not be wanting in any season. Together with the classical repertory, Gericke brought out many novelties, as concerts of so wide a scope demanded.... Gericke, who did great service to the musical culture of Boston, left overwhelmed with honors, and amid universal regret. Such unremitting activity in America has also its dark side—the merciless overtaxing of body and mind. For example, in the season of 1887 88, Gericke conducted 250 concerts, and in a five weeks' tour covered 5000 miles. In last season, he directed not less than 108 concerts. During the five seasons he conducted in all 457 concerts and weekly three even four rehearsals. The strongest conductor would become weary under such a strain, above all one so accurate and conscientious as Gericke. So then he decided after five years of labor in America to try his strength in the *Alterthümer* of German concert life. His good over his return to Vienna, we were not less rejoiced heartily bid him

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AMERICAN ART JOURNAL

NEW YORK, SATURDAY, DECEMBER 13, 1890.

Boston Symphony Orchestra gives us Haydn, Goldmark, Dvorak and Liszt at Chickering Hall.

The second Boston Symphony Concert, which took place at Chickering Hall on Tuesday evening, proved far more enjoyable than the first. The programme was very happily chosen, the audience was large and friendly, and the music was well within the scope of both leader and orchestra, although it is only fair to add that with such a superbly-trained orchestra a skillful leader need not limit his scope.

The opening number, Haydn's Symphony in D-major, was delightfully rendered. The daintily tripping measures were as tenderly expressed by the orchestra as by one performer whose exquisite sensibilities found vent in every phrase. The melodious adagio, with its soft refrain winding in and out of the numerous changes that Haydn loved to ring upon his themes, and the gentle turns, staccatos, trills and runs with which it is all adorned, provoked an amount of applause that we would hardly have thought possible from a New York audience. The minuetto fared nearly as well, and the final allegro spirituoso was given with such fire and brilliancy that the enthusiasm of the hearers awoke into lively demonstration. It was a performance to make the musician lose his faith in modern music, and declare that nothing worth hearing had been created since the good old classic age of Haydn, Mozart and Beethoven.

But if their faith wavered for a moment the cunningly-arranged programme brought around a healthy balance by introducing to us a masterly composition by Goldmark, a Concerto for violin and orchestra in A minor Op. 28, performed by deft and skillful Franz Kneisel, the concert-master of the orchestra. We do not hear Mr. Kneisel very frequently, but with each occasion his reputation goes higher and higher.

The Goldmark Concerto proved to be a work of great value, and the performer gave a magnificent interpretation of it. Goldmark is a scholarly composer, but he does not invariably create an interesting piece of music. This time he was really inspired, as was demonstrated by the beautifully consecutive flow of his ideas, the unlabored effect of the unwinding of the themes and the abandoning of the ornamentations, whithout which a violin piece were valueless, and which must not smack too palpably of mere technical studies This latter evil Goldmark has entirely avoided with most excellent results

The andante is a lovely bit of harmony and tone color, the air being a touching piece of pure melody, in which Mr. Kneisel exhibited his refined and elegant style. Although he is never intense or passionate in his playing, his purity of tone, musical intelligence and sympathetic qualities, make us forget the lack of the warmer moods. The last movement affords more opportunity for display than the others, and here Mr. Kneisel played with a brilliancy and technical certainty and skill that we have never heard him equal. A beautiful cadenza, which does not betray its origin to have been outside the sweeping abandon of the whole movement, and appears to be an outgrowth of the regular development of the themes, made a very attractive episode and formed a strikingly effective climax to what is, without doubt, one of the finest pieces in the repertoire of violin music.

A charming selection followed from Dvorak, whose music always savors of strange scenes and northern skies. The "Scherzo Capriccioso" is a new style of form invented by this composer, who wanted to be able to write something in which he could throw aside all restraints for the free play of his fancy. It is something between a Scherzo and a Rhapsodie, and the result justifies Dvorak's venture. Light, airy, graceful and sparkling, the music is replete with charm, and delighted all who heard it.

The more sombre and massive music of Liszt's symphonic poem, "Tasso, Lamento e Trionfo," was the closing number. The first part, sombre, distrustful, and dissonant in character, tells us of the unhappy poet whose fate was one of intense and prolonged suffering. The music wails and laments with a gloomy beauty that brings vividly to one's imagination the prison bars behind which the immortal soul of Tasso languished during that dreary time of torture.

Liszt has succeeded admirably in catching the spirit of the subject, and as he leads up gradually to the triumphant strains that mark the never ending glory and greatness of Tasso, that came when his sufferings were ended, the music arises to a height of grandeur that is as impressive as it is beautiful.

Altogether the evening was an occasion of hearty musical enjoyment, in which there was nothing to mar the supreme pleasure arising from hearing good music well played.

EVERY SATURDAY

328 E. Baltimore Street,

BALTIMORE, DECEMBER 6, 1890.

MUSIC.

THE BOSTON SYMPHONY ORCHESTRA.

Mr. Arthur Nikisch with his superb organization, The Boston Symphony Orchestra, will inaugurate the season of 1890-91 by a concert next Friday evening, December 12, at the Concordia Opera House, South Eutaw street. Of the excellence of this orchestra there is little need of praise. It is so well and so favorably known here that to say aught in praise would be supererogation. Under Mr. Nikisch's directorship it has attained a prominence unexceeded by any similar organization in the world. Its concerts are revelations of the power, rhythem and perfection of music. Among the soloists to appear are Mme. Fannie Bloomfield Zeisler, the distinguished pianiste, and Mrs. Arthur Nikisch, prima donna soprano. The sale of seats are now in progress at Talbott, 13 N. Charles street.

Concordia Opera House.

BOSTON

Symphony ✻ Orchestra,

(75 PERFORMERS,)

MR. ARTHUR NIKISH, CONDUCTOR.

FIVE GRAND CONCERTS.

Friday Evening, Dec. 12, '90.
Friday Evening, Jan. 16, 91.
Friday Evening, Feb. 27, '91.
Tuesday Evening, Mar. 24, '91.
Tuesday Evening, April 28, '91.

Reserved seats at Talbott's ticket office, 18 N. Charles street.

Buffalo Courier.

SUNDAY, DECEMBER 7, 1890.

SUCCESS ASSURED.

The Musical Association Raises $40,000 in Less Than a Week.

Last night it was announced with pardonable elation by a member of the Buffalo Musical Association that the guarantee fund for the May festival of '91, which was auspiciously started last Monday night by the subscription of $11,000 almost as rapidly as names could be written down, had now swelled to over $40,000, a sum adequate to meet any possible exigency.

The members of the music committee of the Association are now in New York, for the purpose of engaging first-class solo artists for the festival, the success of which is now assured.

The members of the Musical Association are to be congratulated upon the prompt return for their efforts in behalf of the musical culture of Buffalo, and have reason to feel pride that such faith is put in their executive powers, and confidence that popular support will be no less generous when the sale of tickets shall open next spring. Under such flattering auspices, that the the festival can be other than an exalted success, there can be no room for doubt.

Boston Courier.

SUNDAY MORNING, DECEMBER 21, 1890.

THE SYMPHONY.

Richard Heuberger's variations in D minor, opus 11, on a theme by Franz Schubert, constituted the novelty of the ninth programme of the Symphony concerts. Heuberger is a Viennese, and is said to have written operas, symphonies, and other vocal and instrumental works. Unquestionably, the variations, in construction, treatment, and musical feeling, indicate unusual ability and a mind that cares for something more than mere mechanical invention. The work is scored for the orchestra that was generally employed by Beethoven; calling for no trombones, tubas, or other instruments more peculiar to modern scores, excepting the English horn, which appears once. Throughout the composer has confined himself largely to combinations of the strings and wood-wind. The melodious and expressive theme is announced with much simplicity by the strings alone, without even the help of the double basses, until the final measure, when two deep notes heighten the effect of the closing chords. Among the nine variations are many charming passages, while numbers six and eight, in adagio, and andante time respectively, are wholly beautiful. The long, lively finale is also attractive, disclosing kaleidoscopic bits of the theme here and there, while the movement hurries restlessly on toward the end, in a tarantelle-like fashion. At the close, the theme reappears intact, but broadly harmonized for full orchestra, thus making a consistent and effective ending. Like the Academic overture of Brahms, and Mozart's Jupiter symphony, that marked the commencement and close of the concert, these variations belong to that class of music in which Mr. Gericke so long and fondly and thoroughly drilled the players he brought together. Therefore, it was only natural that they should have felt entirely at home, notwithstanding the extreme novelty of the work; and it is needless to add that they gave it a fine performance. The overture is one of Brahm's really delightful inspirations. His happy, masterly treatment of the German student songs not only compels attention, but creates keen pleasure that remains unimpaired to the end. It was played with finish and spirit, the skilfully varied tempi bringing out the several themes most admirably. In Mozart's last symphony the splendid corps of strings again held full sway, doing some beautifully clear and refined playing, which, however, was hardly sustained with the ease and security of former times. The exquisite minuet, the gem of the work, was exquisitely given, and in its trio was to be noticed none of the helter-skelter playing for which Wagner, in his spicy book on conducting, condemned the leaders of his early days. Miss Emma Thursby was the soloist. "Mia speranza adorata," the recitative and aria that Mozart wrote for concert use, was her first number. The music is well suited to her slender, flexible voice; but it must be said that her singing caused disappointment, owing to a too prevalent faulty intonation. For her second number she sang, with pianoforte the hackneyed mazurka of Chopin, "Love me," in a manner that lacked the essentials necessary to make it tolerable to the concert-goer of today.

THE BOSTON TIMES

BOSTON, SUNDAY, DEC. 21, 1890.

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NINTH CONCERT.

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Brahms, Overture, "Academic Festival," Op. 80
Mozart, Recit. and Rondo, "Mia Speranza Adorata" (K 416)
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David.....Aria, "La Perle du Bresil"
Chopin.....Mazurka
Mozart.....Symphony in C major (Jupiter)

Soloist, Miss Emma Thursby.

The Brahms overture, taking into consideration that the concert began with it, while the familiar and time-honored symphony Mozart's "Jupiter" was the final work performed, was almost unwelcome. The overture is a masterly work in all its technical details, but as it is based on the student songs of the Fatherland, the necessity of its having been made so "academic," in the narrow sense of the term, and so generally void of the gay and festive spirit which its title implies is by no means apparent. At all events the work is heard here too often to enable it to hold its own among the very best concert overtures.

Miss Emma Thursby, soloist for the concert, was admirable in her phrasing of the Mozart recitative and rondo, but no other feature of her singing can be so heartily commended, as her voice is altogether too light, and likewise too much worn to be of any real service in a large concert hall.

The *tempi* of the "Jupiter" symphony were generally well taken and the performance as a whole was well worthy of the orchestra's high reputation.

The novelty of the concert was Heuberger's Variations on a theme by Schubert. Mr. Heuberger writes in a very professor-like manner and his variations are quite evenly uninteresting, and as if skilfully so throughout; so that the conspicuous merit of the work that justified its performance must have been with its having been composed by a Vienna music teacher.

The+ Telegram.

304 E. Baltimore St., Baltimore Md.

Saturday Morning, December 6.

Boston Symphony Orchestra.

A series of concerts is announced to be given in this city by the Boston Symphony Orchestra that promise to be of the highest enjoyment to patrons of the best class of music. These concerts will be given at the Concordia Opera House on the evenings of Friday, December 12th, January 16th, February 27th, and Tuesday evenings, March 24th, and April 28, making five great musical events, and with an entirely new programme at each. The Orchestra comprises seventy-five performers under the distinguished composer and conductor, Mr. Arthur Nikisch, and may well claim to be the most perfect musical organization in the United States. At each of the concerts eminent vocal and instrumental soloists will also appear. Reserved seats at Talbott's, 13 North Charles street.

Boston Daily Traveller

MONDAY, DECEMBER 15, 1890.

Hauslick on Gericke.

In the Vienna New Free Press for Nov. 27, we find Eduard Hauslick welcoming Wilhelm Gericke back to Vienna in a charming article, extracts from which Mrs. Amy Blandy Wood has translated for readers of the *Traveller* Monday article:

In the first Gesellschaft's concert, Handel's oratorio, "Israel in Egypt," was performed with care and praiseworthy results by the Vienna Choral Union, and the soloists, Fraulein v. Artner, Fraulein Standthastner, Frau Körner, and Herren Neidl, Grengg and Erxleben. Of Handel's masterpiece, so often heard and written upon, I have nothing new to say. One feature of the concert was new, however, though not wholly a novelty, namely, the presence of Herr Wilhelm Gericke as conductor. He was greeted with loud applause.

After five years' sojourn in America, he has returned to Vienna and resumed his former position as artistic director of the "Gesellschaft der Musikfreunde," (Association of the Friends of Music). From his restless activity in the new world, Gericke has brought with him a wealth of experience and observation. A new world, indeed, especially in musical affairs! How rapidly and greatly, out of insignificance and recent beginnings, concert life in Boston and New York has developed! Boston, which now holds the first rank in the Union as a concert city, arrived at this through unusually favorable conditions. In spite of, or rather because of the fact that this city possesses no opera of its own, the whole enthusiastic music love of the inhabitants is lavished on the great concerts. Of that which Gericke relates of Boston's love of music much may excite our wonder, some our envy, also. Have we indeed a manifold millionaire who would, like Mr. Higginson, of his own free will, and from a pure love of art, give a hundred thousand for the culture of music in his native city?

After reciting at length the history of the development of the orchestra, the inception of the annual tours, etc., incidentally mentioning that the losses of the first season were $20,000, those of the second $40,000, Mr. Hauslick proceeds:

As proof of the rare attractive power of these Symphony concerts, it may be mentioned that in Boston on no Saturday is there to be found in any house an evening company. It is understood that everybody goes to the concert. The interest in music there is not only great, but true and genuine. Apart from the regular attendance at concerts, there is an extraordinary amount of music made at home; the young people play the whole week through on the piano the programme of the next concert, and come well prepared to the performance. Quiet and attentive as the audience is during the music, ever so stormily does it express its approval when a piece has pleased it. Especially the fifth and seventh symphonies of Beethoven arouse every time a wild enthusiasm. In their programmes, as well as in the duration of the performances, the Boston concerts are quite analagous to our Philharmonics. Four or five symponies of Beethoven must not be wanting in any season. Together with the classical repertory, Gericke brought out many novelties, as concerts of so wide a scope demanded.... Gericke, who did great service to the musical culture of Boston, left overwhelmed with honors, and amid universal regret. Such unremitting activity in America has also its dark side—the merciless overtaxing of body and mind. For example, in the season of 1887-88, Gericke conducted 101 concerts, and in a five weeks' tour travelled 3400 miles. In last season, 1888-89, he directed not less than 108 concerts. During the five seasons he conducted in all 457 concerts and weekly three, even four rehearsals. The strongest conductor would become weary under such a strain, above all one so accurate and conscientious as Gericke. So then he desired after five years of labor in America to try his strength in the *Allegretto non troppo* of German concert life. He rejoiced over his return to Vienna, and we not less rejoiced heartily bid him

[63]

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, DECEMBER 13, 1890.

Boston Symphony Orchestra gives us Haydn, Goldmark, Dvorak and Liszt at Chickering Hall.

The second Boston Symphony Concert, which took place at Chickering Hall on Tuesday evening, proved far more enjoyable than the first. The programme was very happily chosen, the audience was large and friendly, and the music was well within the scope of both leader and orchestra, although it is only fair to add that with such a superbly-trained orchestra a skillful leader need not limit his scope.

The opening number, Haydn's Symphony in D-major, was delightfully rendered. The daintily tripping measures were as tenderly expressed by the orchestra as by one performer whose exquisite sensibilities found vent in every phrase. The melodious adagio, with its soft refrain winding in and out of the numerous changes that Haydn loved to ring upon his themes, and the gentle turns, staccatos, trills and runs with which it is all adorned, provoked an amount of applause that we would hardly have thought possible from a New York audience. The minuetto fared nearly as well, and the final allegro spirituoso was given with such fire and brilliancy that the enthusiasm of the hearers awoke into lively demonstration. It was a performance to make the musician lose his faith in modern music, and declare that nothing worth hearing had been created since the good old classic age of Haydn, Mozart and Beethoven.

But if their faith wavered for a moment the cunningly-arranged programme brought around a healthy balance by introducing to us a masterly composition by Goldmark, a Concerto for violin and orchestra in A minor Op. 28, performed by deft and skillful Franz Kneisel, the concert-master of the orchestra. We do not hear Mr. Kneisel very frequently, but with each occasion his reputation goes higher and higher.

The Goldmark Concerto proved to be a work of great value, and the performer gave a magnificent interpretation of it. Goldmark is a scholarly composer, but he does not invariably create an interesting piece of music. This time he was really inspired, as was demonstrated by the beautifully consecutive flow of his ideas, the unlabored effect of the unwinding of the themes and the abandoning of the ornamentations, whithout which a violin piece were valueless, and which must not smack too palpably of mere technical studies. This latter evil Goldmark has entirely avoided with most excellent results.

The andante is a lovely bit of harmony and tone color, the air being a touching piece of pure melody, in which Mr. Kneisel exhibited his refined and elegant style. Although he is never intense or passionate in his playing, his purity of tone, musical intelligence and sympathetic qualities, make us forget the lack of the warmer moods. The last movement affords more opportunity for display than the others, and here Mr. Kneisel played with a brilliancy and technical certainty and skill that we have never heard him equal. A beautiful cadenza, which does not betray its origin to have been outside the sweeping abandon of the whole movement, and appears to be an outgrowth of the regular development of the themes, made a very attractive episode and formed a strikingly effective climax to what is, without doubt, one of the finest pieces in the repertoire of violin music.

A charming selection followed from Dvorak, whose music always savors of strange scenes and northern skies. The "Scherzo Capriccioso" is a new style of form invented by this composer, who wanted to be able to write something in which he could throw aside all restraints for the free play of his fancy. It is something between a Scherzo and a Rhapsodie, and the result justifies Dvorak's venture. Light, airy, graceful and sparkling, the music is replete with charm, and delighted all who heard it.

The more sombre and massive music of Liszt's symphonic poem, "Tasso, Lamento e Trionfo," was the closing number. The first part, sombre, distrustful, and dissonant in character, tells us of the unhappy poet whose fate was one of intense and prolonged suffering. The music wails and laments with a gloomy beauty that brings vividly to one's imagination the prison bars behind which the immortal soul of Tasso languished during that dreary time of torture.

Liszt has succeeded admirably in catching the spirit of the subject, and as he leads up gradually to the triumphant strains that mark the never ending glory and greatness of Tasso, that came when his sufferings were ended, the music arises to a height of grandeur that is as impressive as it is beautiful.

Altogether the evening was an occasion of hearty musical enjoyment, in which there was nothing to mar the supreme pleasure arising from hearing good music well played.

EVERY SATURDAY

228 E. Baltimore Street,

BALTIMORE, DECEMBER 6, 1890.

MUSIC.

THE BOSTON SYMPHONY ORCHESTRA.

Mr. Arthur Nikisch with his superb organization, The Boston Symphony Orchestra, will inaugurate the season of 1890-91 by a concert next Friday evening, December 12, at the Concordia Opera House, South Eutaw street. Of the excellence of this orchestra there is little need of praise. It is so well and so favorably known here that to say aught in praise would be supererogation. Under Mr. Nikisch's directorship it has attained a prominence unexceeded by any similar organization in the world. Its concerts are revelations of the power, rhythem and perfection of music. Among the soloists to appear are Mme. Fannie Bloomfield Zeisler, the distinguished pianiste, and Mrs. Arthur Nikisch, prima donna soprano. The sale of seats are now in progress at Talbott, 13 N. Charles street.

Concordia Opera House.

BOSTON

Symphony ✻ Orchestra,

(75 PERFORMERS,)

MR. ARTHUR NIKISH, CONDUCTOR.

FIVE GRAND CONCERTS.

Friday Evening, Dec. 12, '90.
Friday Evening, Jan. 16, 91.
Friday Evening, Feb. 27, '91.
Tuesday Evening, Mar. 24, '91.
Tuesday Evening, April 28, '91.

Reserved seats at Talbott's ticket office, 13 N. Charles street.

Buffalo Courier.

SUNDAY, DECEMBER 7, 1890.

SUCCESS ASSURED.

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THE BOSTON TIMES

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THE MUSICAL COURIER.
—A WEEKLY PAPER—
NEW YORK, WEDNESDAY, DECEMBER 17, 1890.

Boston Symphony Orchestra Concert.

IT is one of the most pleasant duties of a conscientious music critic to write about the concerts given by the doubtlessly best orchestra now existing in this country, the Boston Symphony Orchestra.

Our visitors from the Hub appeared at Chickering Hall for the second time this season on Tuesday night of last week and were again welcomed by a musical, appreciative and enthusiastic audience of large number.

The program opened with Haydn's D major symphony (No. 2 in the Breitkopf & Härtel edition), which, though familiar to every concert goer through not unfrequent performance, was adorned with considerable new charm through the absolutely flawless playing of the orchestra and Mr. Arthur Nikisch's intelligent, musical, refined and chaste reading. No striving after effect, no vulgar outbreak of uncalled for *fortissimi*—everything smooth, simple and noble.

A novelty of more than usual piquancy was Goldmark's difficult violin concerto in A minor, op. 28, which, though in print nearly a couple of decades, has never before been heard here. The first movement opens with a rhythmically pregnant and quite original theme, which is worked out in masterly manner, and altogether this first movement seems to us by far the best of the three. The slow movement (curiously enough in the somewhat distant key of G major) is a skillful nothing; that is to say, through beautiful tone coloring and orchestration, as well as interesting harmonic progressions, it represents a tonal picture of considerable beauty of color, but with absolutely no definite outlines of design.

The last movement, the tonality of which again alternates between A minor and G major, is brilliant, though anything but deep, and the whole work is thoroughly characteristic of Goldmark and his Oriental intervals and harmonies, as well as gorgeous orchestration, which latter in the last movement is of such sensuous richness that it was found necessary to do away with some of the over luxuriance and doubling of parts, especially in the woodwind, in order not to drown the solo instrument.

The solo violin part is bristling with technical difficulties, which were enhanced in the last movement through the interpolation of Franz Kneisel's own cadenza in place of the one written by Goldmark, which, though horribly difficult, is not quite as effective. Kneisel surmounted these difficulties with a sovereign certainty and faultlessness, and he played, moreover, with the most exquisite, mellow, golden tinged tone that can be imagined. His purity of intonation is absolutely marvelous and particularly gratifying to cultivated ears, and his conception was refined as well as thoroughly musical. He received a perfect ovation at the close of the performance and most generous applause on the part of his colleagues in the orchestra, which latter fact is in praiseworthy contrast to the usual behavior of their New York confrères when one of their number happens to distinguish himself as a soloist.

Dvorak's fanciful and rhythmical, thematically healthy and in point of orchestration interesting but now, through frequent performance, quite familiar "Scherzo Capriccioso," as well as Liszt's second best symphonic poem, "Tasso," received a most finished and highly enjoyable interpretation, the Liszt number especially sounding almost like an improvisation on the orchestra, so thoroughly did Nikisch have his forces under his command and will power.

Real Music in Baltimore.

BALTIMORE, December 15, 1890.

WHO would have thunk it? A classical concert at the Concordia Hall! What reminiscences this occasion brought forward. I am getting old and losing much of that precious faculty, the memory, having even forgotten the initials of that great musical critic, Mr. Day, and there is not a musical dictionary in which I can find them. However, to return to reminiscences. The dates do not survive in my mind, but I do remember a series of three concerts given at the Concordia many years ago, in the early '70s, by J. H. Rosewald, native, violinist, conductor and, best of all, musician. A talented man he was, who possessed the gift of absolute pitch, without which I can hardly understand how anyone can conduct. Rosewald gave three orchestral concerts, and at each he had a soloist from out of town. That created prejudice at once.

Two of the soloists I remember. One was Dr. Leopold Damrosch, who played Spohr's "Gesangacene;" the other was Charles Jarvis, the Philadelphia pianist, who tickled the ivories with old time unction and gave some of the audience the impression that Philadelphia was really a musical city. I did not think much of Jarvis' playing except that he could probably do justice in ensemble playing in trio or piano quartets on a Sunday afternoon in the parlor of a private family where the sons are amateur fiddlers—unless people are arrested in Philadelphia for doing that kind of thing. Sometimes the police are justified.

The third soloist I cannot remember. Rosewald made no money, and the receipts of all three concerts were probably not as large as the receipts of the one concert given last Friday night at the Concordia by the Boston Symphony Orchestra under the inimitable Nikisch—with Rembrandt bangs.

Before I lose more of my memory I desire to make record of the fact that I heard Nilsson for the first time in concert at the Concordia Hall. Brignoli, or Capoul, was, I believe, the tenor; Cary the alto; Verger the baritone and Vieuxtemps played the fiddle; and how he did play it! It must have been about 1874, for in 1873 Nilsson made her appearance with Campanini in "Les Huguenots" at Ford's Opera House. But as I have forgotten Day's initials I may be wrong about other minor matters.

The concert last Friday night was a marvelous boon to every music lover of this city who attended. The advance sales were equal to those of the first Nikisch concert last year, and the sales of tickets on the evening of the concert were ahead of last year's sales at any of the Nikisch concerts. This means business, which happens to be allied to art by some mysterious bands. Even the divine Richard himself needed pelf to advance his theories and to promulgate them so that they would penetrate. Then why shouldn't money be needed in order to give Nikisch concerts? And why shouldn't Baltimoreans emulate other good people and pay big money to hear Nikisch's band? The success of the first concerts ensures the series at the Concordia and may result in a resuscitation of that hall for concert purposes. It is an excellent hall and there is transit sufficient to get people to it readily from all parts of the city.

You have said so much about Nikisch's interpretation of the "Eroica" that I merely desire to call attention to the fact that it constituted the symphony number of the program, and its performance here stamps your position in the debate on that question as unassailable—at least, as an old symphony fiend, that is my opinion. The Baltimore "American," one of the best advertising mediums in this State, says that "it is a fine specimen of the best classic form," which should give Mr. Beethoven quite a boom in this town, where the sale of his works has been somewhat interfered with by the Hamerick suites (special discounts for boys' knee breeches).

The Dvorak's "Scherzo Capriccioso" and Liszt's "Tasso" were finished orchestral performances, Mr. Nikisch being an adherent of the theory that makes dynamic effects in modern works a matter of first importance. I never took any stock in Liszt's boisterous, illogical, "pianistic," orchestral "racket" called "Tasso." It verges upon the vulgar and is devoid of musical form or musical ideas. As for the Dvorák number, a repetition of the same would be received with thanks by everyone who heard it, which is praise of the right kind.

Much disappointment was expressed at Mrs. Bloomfield-Zeisler for playing the G minor Saint-Saëns from the notes. It is not difficult to memorize and it detracted much from the lady's reputation as a virtuoso and an artist, for it has become a *sine qua non* for virtuosi to print upon their memories every work they perform in public, and to be so thoroughly *au fait* with their repertory as to be able to rewrite it in case it should not be available—if such a conjunction should ever be within the possibilities of chance. She played well and she played with greater repose, but, alas, she played from the notes.

Other performances took place during the week, but I must refrain from mentioning them, as they are not well fitted in a letter that comprises a reference to these concerts.

Oh, for a Higginson of Baltimore! Then the pallor of death would become visible on the impudent and hardened checks of the promoters of our cursed amateur orchestral concerts. Not physical death, of course, for most of these people are individually harmless, but their deeds are rank, and their crimes against music will never be forgiven in Nirwana.

HANS SLICK.

The Beacon.
BOSTON, SATURDAY, DEC. 20, 1890.

THE SYMPHONY PROGRAMMES.

The esteemed *Transcript* comes with a long leader to its own defence against our comment upon that one of its "Jottings" which lauded the programmes of the present Symphony season for their "novelty and catholicity." This labored reply only makes the matter worse; for it admits that thus far in the season sixteen composers and twenty-four works have been German against six composers and six compositions *from all the rest of the world!* Of the things set down as novelties, a part were merely unfamiliar music from the classics, a part had been heard in Boston and elsewhere before, and a large proportion were presented by the soloists and are not therefore to be credited to the Symphony management. If putting forward German music as against that of all other countries in the proportion of four to one, be catholicity in the *Transcript's* view, our contemporary has either a different dictionary or a different kind of understanding from those which we share with a large majority of the Symphony audiences. Our friend adds, as a sockdolager at the close of its dissertation, this paragraph:—

> The truth is, however, that very much of this continual fault-finding—which has been a constant experience here ever since the days of the Germania Musical Society—arises from ignorance of both the history and the æsthetics of music.

But to the impartial mind this bit of would-be severity appears to be more of a boomerang than any other sort of weapon; for whoever can find Mr. Nikisch's programmes of this season indicative of catholicity, of research, of enterprise or general musical reading, is the person who needs instruction in the history and æsthetics of music—not those who know that better programmes are easily possible and who insist that such should be supplied. In point of fact, the *Transcript* concedes the justice of our criticism in its remark that at the Sunday concerts last year at the Paris Conservatory, the names of German masters "were as thick upon the programmes as were those of French writers of high class works." Why not? "As thick!" yes; but four times as thick as the names, not only of French writers, but also as of the composers of all other nationalities—oh, no! The world is to Germany in Mr. Nikisch's programmes as was *Falstaff's* bread to his sack; and all the denials and sophistries of prejudiced admirers cannot alter this plain fact.

...ing from ...
Jour... Pos...

The Boston Symphony Orchestra will give its third concert in Infantry Hall this evening, and the favorite soprano, Miss Emma Thursby, has been specially engaged, after an absence of several years from the concert stage. The selections include the "Polonaise" from "Mignon," and the aria, "La Perle do Bresil," "David."

THE NEWS.
SATURDAY, DEC. 20, 1890.
STONEHAM, MASS.

BOSTON SYMPHONY ORCHESTRA.

BY W. A. FIELD.

That the state of Massachusetts in its capital city has the finest musical organization in the whole country—in fact an orchestra that by competent judges is acknowledged to be equal to any in the world, is something that we should all be proud of, whether as actual residents of Boston or otherwise. This grand and superb orchestra, composed as it is of 85 picked musicians, made its second tour of the season last week, giving one concert each in the following cities: New Haven, New York, Philadelphia, Washington, and Baltimore, the last concert of this trip being given at the latter place. It can be truthfully said and without exaggeration, that it was one of the most successful tours known in its history. The houses in every place being literally packed with the most refined and enthusiastic audiences, is of itself sufficient evidence of the rapidly increasing popularity of this organization, as well as that of its admirable, efficient, and in fact wonderful conductor and drill master, Mr. Arthur Nickish, who, the moment he steps upon the stage is greeted with outbursts of deafening applause. But there is another to whom much credit is due, a comparatively silent but very efficient worker. I refer to Mr. Charles A. Ellis, the young but enterprising and thoroughly successful business manager, who by his persevering but quiet and gentlemanly qualities, has won the good will and respect of all who ever had personal dealings with him.

Also, Mr. F. R. Comee, Mr. Ellis' faithful lieutenant, the assistant manager, to whose tender mercies the "boys" are consigned when on the road, and who has a two-fold duty to perform, the first being to execute the plans so carefully laid out previously, by his superior officer Mr. Ellis, regarding the concerts. The second (as was before started in a homely way) to lookout for the welfare and comfort of the gentlemen of the orchestra. Right well are his duties performed especially the latter, as the writer can testify. The pleasure of the trips are very much enhanced by the presence and labors of "Fred," who surely is "the right man in the right place." That the above is not an overdrawn or a mere visionary statement I will add as a proof a few brief extracts copied from extended press comments.

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The New Haven, Philadelphia and Baltimore papers, were equally enthusiastic in their praise regarding the work of Mr. Nikisch. Mr. Kneisel and the Boston Symphony Orchestra.

NOTE.—There is one whose face and form, so long familiar to the Boston public and the members of the orchestra, himself a member of long standing, who has been sadly missed this season by all. I refer to Mr. Wm. C. Nichols, the veteran librarian of the Orchestra. A tried and true friend of the writer, who for some time past has been quite ill, at his home in Dorchester. All connected with the orchestra are united in their sympathy for him and are glad to learn that there are at present great hopes of his early recovery.

Journal, Post ...
Date ... 12-8

THIRD SYMPHONY.

The Boston Orchestra and Miss Thursby at Infantry Hall.

Last night's concert finished the first half of the symphony season. This was the very fit holiday programme:

Schumann	Symphony, No. 1, in B-flat	
		Andante un peco maestoso
		Allegro molto vivace.
		Larghetto.
		Scherzo.
		Allegro animato e grazioso
A. Thomas	Polonaise "Io son Titania"	
		from "Mignon."
Saint-Saens	Symphonic poem "Danse	
		Macabre."
David	Aria from "La Perlo du Bresil."	
Dvorak	Scherzo Capriccioso op. 66	

It was delightful to find and to hear the Symphony, by grace of Mr. Nikisch, first on the programme, where it could be joyed with fresh and unwearied faculties.

This symphony Schumann wrote when he was most supremely happy in the love of a beautiful young wife. So if it breathes as much of a blissful symphonic honeymoon as it does of the tender passing season of spring, the cause is right at hand. It was his earliest symphony, and perhaps the one which came nearest to being a hearty spontaneous effusion. Mr. Nikisch displayed its delicious lightsome spirit with finest art. From the startling bursting forth of the horns and trumpets in the "motto" phrase which opens the work, he carried it thoroughly its several movements with that sensitive capability which ever distinguishes his performance with the Boston Orchestra. There was a singularly pretty passage in the second part of the first movement—a passage for the strings alone—that contrasted nicely with what had gone before. It was simple, and sweet, and churchly, and the strings almost sung those words which, properly or improperly, have come to be known as its title—"A little song of thankfulness." The slow, expressive larghetto was emotionally delivered in all the changes. Violins had the first statement of the melody, and with charming and ever-increasing amplifications it was taken up by the plaintive 'cellos, and by the horns and oboes. Doubtless it was the unfailing melodic character of his themes that made Schumann's First Symphony so immensely popular with the audience, or it may have been its general buoyant hey-day nature.

Saint-Saens's pungent piece of instrumentation was redemanded with unusual fervor. Somehow the most uncanny of the sights it conjured up were never wholly horrible, a precious element of ridiculousness in them saved the composition from being anything but a strong and enjoyable stimulant to the imagination. It is the weirdest kind of a dancing party which plays in and out among the grim tombstones at midnight. The bell was beautifully imitated. Then the whirling dance of shrouded skeletons began. Perhaps the castanets might have been tempered to better effect in furnishing the suggestion of cracking bones, but that is a very little thing, and the sport was depicted altogether with wonderful realism, if this dance of death be in any earthly sense realism. This and Miss Thursby's aria from "La Perle du Brasil," were the things which had to be repeated. The last on the programme, Dvorak's "Scherzo Capriccioso," was rich and brilliant, having a tropical splendor of coloring, and a prodigal, riotous display of contrast and combination. Its moods were difficult to understand. Out of the labyrinthine mass of curious instrumentation little could be drawn but a vision of splendid formlessness, though the analysis of Mr. Henry implies a certain method in it. That it was interesting, in a manner, and was played brilliantly.

Miss Emma Thursby was the soloist. Even after Miss De Vere, who sang from "La Perle du Brasil," the night before on the same platform, she scored a genuine triumph. There is a wide difference between the singers, and each will have her devoted following. It is enough to say that Miss Thursby is thoroughly artistic, true in intonation, and has a lovely voice in perfect taste. Its quality with the audience was very surprising, and three recalls and a bunch of flowers [illegible] satisfaction [illegible]

[64]

THE MUSICAL COURIER.
—A WEEKLY PAPER—
NEW YORK, WEDNESDAY, DECEMBER 17, 1890.

Boston Symphony Orchestra Concert.

IT is one of the most pleasant duties of a conscientious music critic to write about the concerts given by the doubtlessly best orchestra now existing in this country, the Boston Symphony Orchestra.

Our visitors from the Hub appeared at Chickering Hall for the second time this season on Tuesday night of last week and were again welcomed by a musical, appreciative and enthusiastic audience of large number.

The program opened with Haydn's D major symphony (No. 2 in the Breitkopf & Härtel edition), which, though familiar to every concert goer through not unfrequent performance, was adorned with considerable new charm through the absolutely flawless playing of the orchestra and Mr. Arthur Nikisch's intelligent, musical, refined and chaste reading. No striving after effect, no vulgar outbreak of uncalled for *fortissimi*—everything smooth, simple and noble.

A novelty of more than usual piquancy was Goldmark's difficult violin concerto in A minor, op. 28, which, though in print nearly a couple of decades, has never before been heard here. The first movement opens with a rhythmically pregnant and quite original theme, which is worked out in masterly manner, and altogether this first movement seems to us by far the best of the three. The slow movement (curiously enough in the somewhat distant key of G major) is a skillful nothing; that is to say, through beautiful tone coloring and orchestration, as well as interesting harmonic progressions, it represents a tonal picture of considerable beauty of color, but with absolutely no definite outlines of design.

The last movement, the tonality of which again alternates between A minor and G major, is brilliant, though anything but deep, and the whole work is thoroughly characteristic of Goldmark and his Oriental intervals and harmonies, as well as gorgeous orchestration, which latter in the last movement is of such sensuous richness that it was found necessary to do away with some of the over luxuriance and doubling of parts, especially in the woodwind, in order not to drown the solo instrument.

The solo violin part is bristling with technical difficulties, which were enhanced in the last movement through the interpolation of Franz Kneisel's own cadenza in place of the one written by Goldmark, which, though horribly difficult, is not quite as effective. Kneisel surmounted these difficulties with a sovereign certainty and faultlessness, and he played, moreover, with the most exquisite, mellow, golden tinged tone that can be imagined. His purity of intonation is absolutely marvelous and particularly gratifying to cultivated ears, and his conception was refined as well as thoroughly musical. He received a perfect ovation at the close of the performance and most generous applause on the part of his colleagues in the orchestra, which latter fact is in praiseworthy contrast to the usual behavior of their New York confrères when one of their number happens to distinguish himself as a soloist.

Dvorak's fanciful and rhythmical, thematically healthy and in point of orchestration interesting but now, through frequent performance, quite familiar "Scherzo Capriccioso," as well as Liszt's second best symphonic poem, "Tasso," received a most finished and highly enjoyable interpretation, the Liszt number especially sounding almost like an improvisation on the orchestra, so thoroughly did Nikisch have his forces under his command and will power.

Real Music in Baltimore.

BALTIMORE, December 15, 1890.

WHO would have thunk it? A classical concert at the Concordia Hall! What reminiscences this occasion brought forward. I am getting old and losing much of that precious faculty, the memory, having even forgotten the initials of that great musical critic, Mr. Day, and there is not a musical dictionary in which I can find them. However, to return to reminiscences. The dates do not survive in my mind, but I do remember a series of three concerts given at the Concordia many years ago, in the early '70s, by J. H. Rosewald, native, violinist, conductor and, best of all, musician. A talented man he was, who possessed the gift of absolute pitch, without which I can hardly understand how anyone can conduct. Rosewald gave three orchestral concerts, and at each he had a soloist from out of town. That created prejudice at once.

Two of the soloists I remember. One was Dr. Leopold Damrosch, who played Spohr's "Gesangscene;" the other was Charles Jarvis, the Philadelphia pianist, who tickled the ivories with old time unction and gave some of the audience the impression that Philadelphia was really a musical city. I did not think much of Jarvis' playing except that he could probably do justice in ensemble playing in trio or piano quartets on a Sunday afternoon in the parlor of a private family where the sons are amateur fiddlers—unless people are arrested in Philadelphia for doing that kind of thing. Sometimes the police are justified.

The third soloist I cannot remember. Rosewald made no money, and the receipts of all three concerts were probably not as large as the receipts of the one concert given last Friday night at the Concordia by the Boston Symphony Orchestra under the inimitable Nikisch—with Rembrandt bangs.

Before I lose more of my memory I desire to make record of the fact that I heard Nilsson for the first time in concert at the Concordia Hall. Brignoli, or Capoul, was, I believe, the tenor; Cary the alto; Verger the baritone and Vieuxtemps played the fiddle; and how he did play it! It must have been about 1874, for in 1873 Nilsson made her appearance with Campanini in "Les Huguenots" at Ford's Opera House. But as I have forgotten Day's initials I may be wrong about other minor matters.

The concert last Friday night was a marvelous boon to every music lover of this city who attended. The advance sales were equal to those of the first Nikisch concert last year, and the sales of tickets on the evening of the concert were ahead of last year's sales at any of the Nikisch concerts. This means business, which happens to be allied to art by some mysterious bands. Even the divine Richard himself needed pelf to advance his theories and to promulgate them so that they would penetrate. Then why shouldn't money be needed in order to give Nikisch concerts? And why shouldn't Baltimoreans emulate other good people and pay big money to hear Nikisch's band? The success of the first concerts ensures the series at the Concordia and may result in a resuscitation of that hall for concert purposes. It is an excellent hall and there is transit sufficient to get people to it readily from all parts of the city.

You have said so much about Nikisch's interpretation of the "Eroica" that I merely desire to call attention to the fact that it constituted the symphony number of the program, and its performance here stamps your position in the debate on that question as unassailable—at least, as an old symphony fiend, that is my opinion. The Baltimore "American," one of the best advertising mediums in this State, says that "it is a fine specimen of the best classic form," which should give Mr. Beethoven quite a boom in this town, where the sale of his works has been somewhat interfered with by the Hamerick suites (special discounts for boys' knee breeches).

The Dvorak's "Scherzo Capriccioso" and Liszt's "Tasso" were finished orchestral performances, Mr. Nikisch being an adherent of the theory that makes dynamic effects in modern works a matter of first importance. I never took any stock in Liszt's boisterous, illogical, "pianistic," orchestral "racket" called "Tasso." It verges upon the vulgar and is devoid of musical form or musical ideas. As for the Dvorák number, a repetition of the same would be received with thanks by everyone who heard it, which is praise of the right kind.

Much disappointment was expressed at Mrs. Bloomfield-Zeisler for playing the G minor Saint-Saëns from the notes. It is not difficult to memorize and it detracted much from the lady's reputation as a virtuoso and an artist, for it has become a *sine qua non* for virtuosi to print upon their memories every work they perform in public, and to be so thoroughly *au fait* with their repertory as to be able to rewrite it in case it should not be available—if such a conjunction should ever be within the possibilities of chance. She played well and she played with greater repose, but, alas, she played from the notes.

Other performances took place during the week, but I must refrain from mentioning them, as they are not well fitted in a letter that comprises a reference to these concerts.

Oh, for a Higginson of Baltimore! Then the pallor of death would become visible on the impudent and hardened checks of the promoters of our cursed amateur orchestral concerts. Not physical death, of course, for most of these people are individually harmless, but their deeds are rank, and their crimes against music will never be forgiven in Nirwana.

HANS SLICK.

The Beacon.
BOSTON, SATURDAY, DEC. 20, 1890.

THE SYMPHONY PROGRAMMES.

The esteemed *Transcript* comes with a long leader to its own defence against our comment upon that one of its "lottings" which lauded the programmes of the present Symphony season for their "novelty and catholicity." This labored reply only makes the matter worse; for it admits that thus far in the season sixteen composers and twenty-four works have been German against six composers and six compositions *from all the rest of the world!* Of the things set down as novelties, a part were merely unfamiliar music from the classics, a part had been heard in Boston and elsewhere before, and a large proportion were presented by the soloists and are not therefore to be credited to the Symphony management. If putting forward German music as against that of all other countries in the proportion of four to one, be catholicity in the *Transcript's* view, our contemporary has either a different dictionary or a different kind of understanding from those which we share with a large majority of the Symphony audiences. Our friend adds, as a sockdolager at the close of its dissertation, this paragraph:—

> The truth is, however, that very much of this continual fault-finding—which has been a constant experience here ever since the days of the Germania Musical Society—arises from ignorance of both the history and the æsthetics of music.

But to the impartial mind this bit of would-be severity appears to be more of a boomerang than any other sort of weapon; for whoever can find Mr. Nikisch's programmes of this season indicative of catholicity, of research, of enterprise or general musical reading, is the person who needs instruction in the history and æsthetics of music—not those who know that better programmes are easily possible and who insist that such should be supplied. In point of fact, the *Transcript* concedes the justice of our criticism in its remark that at the Sunday concerts last year at the Paris Conservatory, the names of German masters "were as thick upon the programmes as were those of French writers of high class works." Why not? "As thick!" yes; but four times as thick as the names, not only of French writers, but also as of the composers of all other nationalities—oh, no! The world is to Germany in Mr. Nikisch's programmes as was *Falstaff's* bread to his sack; and all the denials and sophistries of prejudiced admirers cannot alter this plain fact.

...ing from ...

> The Boston Symphony Orchestra will give its third concert in Infantry Hall, this evening, and the favorite soprano, Miss Emma Thursby, has been specially engaged, after an absence of several years from the concert stage. The selections include the "Polonaise" from "Mignon," and the aria, "La Perle do Bresil," "David."

THE NEWS.
SATURDAY, DEC. 20, 1890.
STONEHAM, MASS.

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That the state of Massachusetts in its capital city has the finest musical organization in the whole country—in fact an orchestra that by competent judges is acknowledged to be equal to any in the world, is something that we should all be proud of, whether as actual residents of Boston or otherwise. This grand and superb orchestra, composed as it is of 85 picked musicians, made its second tour of the season last week, giving one concert each in the following cities: New Haven, New York, Philadelphia, Washington, and Baltimore, the last concert of this trip being given at the latter place. It can be truthfully said and without exaggeration, that it was one of the most successful tours known in its history. The houses in every place being literally packed with the most refined and enthusiastic audiences, is of itself sufficient evidence of the rapidly increasing popularity of this organization, as well as that of its admirable, efficient, and in fact wonderful conductor and drill master, Mr. Arthur Nickish, who, the moment he steps upon the stage is greeted with outbursts of deafening applause. But there is another to whom much credit is due, a comparatively silent but very efficient worker. I refer to Mr. Charles A. Ellis, the young but enterprising and thoroughly successful business manager, who by his persevering but quiet and gentlemanly qualities, has won the good will and respect of all who ever had personal dealings with him.

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Date 12-15

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Larghetto.
Scherzo.
Allegro animato e grazioso
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.....from "Mignon."
Saint-Saens.....Symphonic poem "Danse
.....Macabre."
David.....Aria from "La Perlo du Bresil."
Dvorak.....Scherzo Capriccioso op. 66

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1890

S SYMPHONY ORCHESTRA.

Third of the Series of Concerts at Infantry Hall, Last Night.

Booth and Barrett as Othello and Iago—Mr. Stoddard's Lecture.

The third concert this season of the Boston Symphony orchestra, at Infantry Hall last night, attracted a large audience, despite the raging storm. The program was one of the most enjoyable the orchestra has ever presented in this city, and the occasion was made notable in that Herr Nikisch condescended to heed an enthusiastic encore and repeat one number in full. The program follows:

Schumann.....Symphony No. 1, in B-flat
- Andante un poco maestoso.
- Allegro molto vivace.
- Larghetto.
- Scherzo.
- Allegro animato e graziose.

A. Thomas—Polonaise.....
....."Io son Titania," from "Mignon"
Miss Thursby.
Saint-Saens—Symphonic Poem.....
....."Danse Macabre"
David.....Aria from "La Perle du Bresil"
Miss Thursby.
Dvorak.....Scherzo Capriccioso, Op. 66

Miss Emma Thursby was the soloist, and she had two of the five numbers on the program. In the first she received hearty and merited applause and a handsome bouquet of roses. The second she was obliged to repeat, after having repeatedly bowed her thanks for the rapturous applause. Such of the audience as heard Mlle. DeVere sing the same selection the previous night were enabled to compare the work of the older and the younger artist, and there were so many points of difference in method that such comparison simply resulted in a choice between them based upon the taste of the auditor rather than upon musical merit. Miss Thursby sang in English, which is a distinct advantage with a popular audience, and she sang with feeling, spirit and accuracy, which is advantageous with any audience. The audience was well pleased with her—so well pleased that it insisted on a repetition, which Miss Thursby gracefully acceded to. The artiste was beautifully dressed, and displayed a dazzling array of diamonds.

The orchestra carried the audience with them from the first strains of the extremely fine introduction to Schumann's first symphony to the last note of Dvorak's Scherzo Capriccioso. Never did the symphony please a Providence audience as well. During one of the prolonged bursts of applause an extraordinary phenomenon occurred. Herr Arthur Nikisch smiled. It was a genuine smile, and it played about the maestro's severe lips and lighted up his sombre eyes for a moment or two, and then he mounted his stand and gave the signal to repeat the extremely clever and taking "symphonic poem" by Saint-Saens—the "Danse

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Gazette

SUNDAY MORNING EDITION.

BOSTON, DEC. 21, 1890.

The Symphony Concerts.

Last night's concert in Music Hall, by the Boston Symphony Orchestra presented the following programme: Academic Overture, Brahms; variations by Heuberger on a theme by Schubert; and Mozart's "Jupiter" symphony. The soloist was Miss Emma Thursby, who sang Mozart's concert aria, "Mia Speranza Adorata," and the favorite soprano air from "La Perle du Brezil," by F. David. The genial Brahms overture received admirable treatment, and obtained, on the whole, one of the clearest and best performances it has had here. The variations by the young Viennese composer, though undoubtedly clever enough in their way, are of no permanent musical value. They are studiously made and well put together, but are not especially attractive. It was scarcely worth while to have gone all the way to Vienna for such work, when quite as good, if not better, could have been found nearer home; and after all, the works of our best young American composers could scarcely prove any more monotonous or less interesting than was this composition of the young Viennese. It was well played, the strings acquitting themselves brilliantly. The ever fresh and ever wonderful Mozart symphony was again an unalloyed delight in the hearing. It was sympathetically read; the tempi were judicious, and the coloring throughout was just. The andante was given with exquisite delicacy and the minuet was beautifully read and played. Miss Thursby sang with all of her former grace and refinement of style, phrasing artistically and showing a thorough appreciation of her music. Her voice is still sweet and pure, but it has lost much of its freshness and limpidity and some of its volume. Her Mozart singing was her best. In the David selection, she was less pleasing. There were occasional lapses in intonation, and something was lacking in warmth and clearness. The artist was cordially applauded, and recalled after each effort. At the next concert will be played Beethoven's Symphony, No. 8; Schubert's Unfinished Symphony, and the overture, scherzo, nocturne and wedding march from Mendelssohn's "Midsummer Night's Dream." There will be no soloist.

Boston Post

MONDAY MORNING, DEC. 22, 1890.

NINTH SYMPHONY CONCERT.

The programme of the ninth Symphony concert, given at Music Hall Saturday evening, was as follows:

Overture, Academic Festival.....Brahms
Recit. and Rondo, Mia Speranza Adorata.....Mozart
Variations on a Theme by Schubert.....Heuberger
(First time in Boston.)
Aria, La Perle du Brésil.....David
Symphony in C major (Jupiter).....Mozart

Richard Heuberger, whose variations were played Saturday evening, was born in 1850, and he devoted himself to the study of engineering. Not until he was twenty-six years old did he turn professional musician. These variations show the influence of his early training, for they are laid out as though by rule and compasses; the plans of the designer are faithfully carried out, and all the mathematical computations are found to be scrupulously correct. But where is the music? The members of the orchestra, armed with their instruments, go out upon this road, so carefully constructed by the engineer, and hunt for it, but they return, empty handed and choked with dust. The theme is better adapted to lend itself to the devices of counterpoint than to give pleasure by any intrinsic beauty. The variations are nine in number, with a long drawn out finale. Now, the present generation has little taste for this form of music once so dear to concert-goers. Varied airs which once delighted the public are forgotten; and we read with deep emotion of the sufferings of those who were obliged in concert after concert to listen to such virtuosos as Moscheles, who insisted upon playing "Alexander" and compositions of that class. To make orchestral variations endurable in these days there must be, besides a display of contrapuntal ingenuity, a lavish use of color, surprising contrasts and piquant harmonies. While Heuberger's Variations are correctly made, they are lacking in the above-named essential qualities. The eighth variation is certainly the most pleasing and the one which is most truly musical; though the seventh is interesting from its strongly marked rhythm, and in the fourth the muted first violins have an effective part against the theme. The other variations are uninteresting, and the finale is welcomed simply because it is the finale. The work as a whole is dull, very dull; and it is not unlike a music school exhibition piece which shows the faithful attention paid by a plodding student to text book and teacher. Nor does the fact that "it has been played at the Gewandhaus concerts, Leipzig," give it a fictitious beauty nor does it render it the more endurable, though it may stamp it with the hallmark of oppressive respectability.

The other orchestral numbers, Brahms's "Academic" overture and the "Jupiter" symphony, were familiar. The first, a potpourri of German student songs, may be of peculiar interest to Germans who remember the careless, jolly days spent at the university. Nor is it to be denied that it is well put together. Nevertheless, it is a potpourri pure and simple, only of a higher rank than the ordinary collection of airs, strung together according to an approved formula. The noble symphony of Mozart will ever stand as a triumph of genius, where the most astounding knowledge of all technical resources is employed for purely musical ends. Never was there a more complete concealment of almost superhuman art than the finale; never was the beauty of an andante expressed by such apparently simple means. But why speak of each movement or of the complete symphony? As Schumann finely said, "There are things in the world about which nothing can be said; as Mozart's C major Symphony with the fugue, much of Shakspere, and passages of Beethoven." Portions of the symphony were exceedingly well played, noticeably the minuet, the tempo of which was happily taken. The finale was played with more spirit than discrimination.

The arias by Mozart and David were sung by Miss Emma Thursby. Whether she suffered from temporary indisposition or from the cruelty of Time, the fact remains that her singing was a disappointment, for her voice was thin and weak and her intonation was not sure. Yet she often showed herself the musician by admirable phrasing and artistic appreciation of the composer's intentions.

The programme for next Saturday, Dec. 27, seems to have been chosen as Judge Bridlegoose decided causes and controversies in law, by the chance and fortune of the dice. It is made up of Beethoven's eighth symphony, Schubert's unfinished symphony and the overture, scherzo, notturno and wedding march from Mendelssohn's "Midsummer Night's Dream."

PHILIP HALE.

Boston Sunday Globe.

SUNDAY, DEC. 21, 1890.

Echoes of the Symphony Rehearsal.

There was a feeling of disappointment in the minds of a good many who were numbered with the throng in Music Hall at the last Symphony rehearsal. Miss Emma C. Thursby, although her singing was facile, did not appear to be in her best condition. Her voice seemed to be veiled, and accordingly neither in the Mozart rondo, "O My Adored One," nor in the Chopin mazurka, arranged for song, did she gain the effect that one expects from this artist. Apparently matters had not gone altogether to Mr. Nikisch's satisfaction on that day. At any rate, the Mozart "Jupiter" symphony, excepting the lovely andante, did not make the impression one counted upon. Brahms' "Academic" overture was beautifully played, but the Henvarger variations on a Schubert theme were wearisome—they have no legitimate claim on the attention of a symphony audience while so many noble modern works are left unrepresented on the programme. This week's concert provides for the hearing of two symphonies—Beethoven's eighth and Schubert's "unfinished" symphony, with excerpts from Mendelssohn's "Midsummer Night's Dream," to send the audience home in a holiday mood.

Mrs. Arthur Nikisch and Mr. Arthur Whiting are to be the soloists at the Kneisel concert in Union Hall tomorrow evening.

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BOSTON, DECEMBER 21, 1890.

MUSICAL MATTERS.

The Symphony Concert, Soloist Miss Emma Thursby.

The Christmas "Messiah" Performance—Rossini's "Stabat Mater" at Tonight's Philharmonic—A Wagner Matinee Announced Under Director Nikisch—Noted Pianists Coming.

The reappearance of Miss Emma Thursby, the soprano, made the most interesting feature of the concert by the Boston Symphony orchestra last evening, and the lady, always a favorite with the Boston public, had a very cordial greeting upon her entrance.

She chose Mozart's recitative and ronda, "Mia Speranza Adorata," and the "Pearl of Brazil" aria for her numbers, both with orchestral accompaniment. The Mozart composition was admirably suited to display the style of the singer, who has always been distinguished for the sympathetic quality of her voice, her excellent taste and the rare purity and accuracy of her tones. Although her voice lacks something of the fulness and strength of former years, she sang the number with so much expression, delicacy and refinement that she quite charmed her audience and gained a marked expression of their approval at its close.

It will be remembered that Miss Thursby was the singer who introduced the lovely "Pearl of Brazil" aria to the American concert stage, and no one has ever quite realized all its beauties as she has done. It shows the flute-like purity of her tones and her facility in the technique of her art to perfection, and she gave great delight to her hearers by her singing of this selection, the orchestral accompaniment to which was excellently played.

Mr. Nikisch gave a hearing of Richard Heuberger's variations on a theme by Schubert, op. 11, as the orchestral novelty of the evening, and it was again apparent that the conductor's admiration of such studies for orchestra is not shared by his Boston audiences to any considerable extent. The skill, originality and ability of the work done by Heuberger, who is one of the Viennese composers of the day, may be admitted without question, but a more tedious duty than that of patiently listening to these 10 variations has not been imposed upon a Boston audience of late. The playing of the orchestra and the virtuosity of the organization was, however, prominently shown in this test of endurance.

A thoroughly good performance of Brahm's "Academic" overture, and an equally satisfying reading of Mozart's "Jupiter" symphony, made up the programme of the evening. The programme for next Saturday evening consists of Beethoven's symphony No. 8, Schubert's unfinished symphony and Mendelssohn's overture, scherzo, notturno, and wedding march from the "Midsummer-Night's Dream."

Mrs. Arthur Nikisch makes her first appearance with the Symphony orchestra at Music Hall in the rehearsal and concert of Jan. 30 and 31.

The Adamowski string quartet is fast gaining prominence in the musical life of the larger eastern cities, and under its eminently well fitted leader, Mr. T. Adamowski of the Symphony orchestra, is establishing its concerts in the favor of the publics of Philadelphia, Baltimore and Washington. The quartet is now engaged for a series of concerts in each of these cities, as well as for others in and about Boston. At the last concert of the Philadelphia series Mrs. Arthur Nikisch was the soloist, and she repeated the successes she has made at each and allof her appearances in America.

The next concert of the series by the Kneisel quartet will be given at Union Hall on Monday evening, Dec. 29. Mrs. Arthur Nikisch will be the singer making her first appearance in Boston on that occasion. The quartet will also have the assistance of Mr. Arthur Whiting. Tickets are being rapidly taken at Music Hall.

Boston Journal.

MONDAY MORNING, DEC. 22, 1890.

The Symphony Concert.

The principal interest in the Symphony Concert Saturday evening was the appearance—or more properly speaking—reappearance on the concert platform of Miss Emma Thursby. Miss Thursby is pleasantly remembered and has many warm friends in this city, and her true, sympathetic voice and admirable technique have charmed her hearers many times in the past. Remembering this she was warmly received on her entrance. Both numbers chosen by her were given with orchestral accompaniment, the first being the recitative and rondo, "Mia speranza adorata," by Mozart, and the second the "Perle of Brazil" aria. This latter was a substitution for the number given at the Friday afternoon rehearsal, but it is a favorite piece of Miss Thursby, and her facile execution, her pure tones and admirable method were here displayed to the best advantage. It was the better selection, and her audience was the more favorably impressed. Her voice, never large, appeared unusually light Saturday evening, and she was unable to close the "Perle of Brazil" aria with that telling effect given to it by artists whose voices are larger. In the Mozart number the accompaniment of the orchestra, light and evidently subdued as it was, was entirely overpowering in many passages, and often the hearer was able to discern, by the movement of the lips only, that she was singing. There was no enthusiasm about her recalls, though a Boston audience could hardly fail of courtesy toward such an artist.

The orchestral numbers included Brahm's overture, "Academic Festival," which was fairly well delivered, though there were many uneven places, some variations on a theme by Schubert by Heuberger, which served to show the marvelous technique of the members of the orchestra, but was very far from being interesting to the audience, and the Jupiter Symphony of Mozart, which was really something enjoyable, and the orchestra settled down to some good, substantial work. It was an admirable close to the concert, and was by far the best thing of the evening, not only from the intrinsic merit of the symphony itself, but from the masterly playing of the orchestra. Vacant seats are still quite noticeable, despite the fact that the house is sold, and there was abundant room around the sides of the hall. For the next concert the programme is Beethoven's Symphony No. 8, Schubert's Unfinished Symphony, and the overture, scherzo, notturno and wedding march from Mendelssohn's Midsummer Night's Dream—a programme which will give more pleasure, even without a soloist, than Mr. Nikisch has offered for many weeks.

Boston Daily Traveller

MONDAY, DECEMBER 22, 1890.

Ninth Symphony Concert, Miss Thursby, Soloist.

The programme of the ninth symphony concert was:

Brahms.....Overture, "Academic Festival" op. 80
Mozart.....Recit. and Rondo, "Mia Speranza Adorata," (K 416).
Richard Heuberger.....Variations on a theme by Schubert, op. 11.
(First time in Boston.)
David.....Air, "Thou Brilliant Bird."
Mozart.....Symphony in C major (Jupiter)

The singer was Miss Emma Thursby. It is safe to say that eleven-tenths of our symphony audiences would prefer a singer as soloist. But because the market is more plethoric of instrumentalists, pianists and fiddlers are oftenest called upon to fill the position. It becomes then almost a calamity when the singer chosen disappoints. Formerly Miss Thursby was an able artist with a voice. Today it pains us to say she is an able artist without a voice. The Mozart aria is one of the many show pieces for sopranos that belong to the early Vienna period when Mozart was hand and glove with the artists of the local theatre and concert stage. It is not forceful even as Mozart's tunes are forceful, but it is a good test of a singer's range of voice and technique, and is also melodious. Miss Thursby sang it with cuts. So far as phrasing goes, her performance was commendable; but her tone is thinner and slighter than formerly, and its carrying quality is diminished. The voice itself is pleasant, and in a small hall our impressions as to its size might change; but in Miss Thursby's work at this concert is there a reason why she has not been heard in leading concerts of the country the past few years. She sang the familiar bravura aria, from "The Pearl of Brazil," to the charming flute obligato of Mr. Molé. After each appearance Miss Thursby was recalled.

The novelty by Heuberger was not worth crossing the Danube for. Mr. Heuberger has taken a supple theme of Schubert's, and disguised it not uninterestingly. Had he omitted the long and rather cheap finale the total impression of the work would be more artistic, for there is in the instrumentation and structural variety of the nine variations some musicianly writing, though he cannot be compared in point of effect with those masters of the variation form, Dvorák and Brahms. Heuberger wants color and spontaneity. The performance of the variations was excellent.

The "Academic Festival" overture and the "Jupiter" symphony appeared together upon one of Mr. Gericke's programmes. Brahms wrote the overture after the University of Bremen had threatened to make a Doctor of Philosophy of him. It is a wonder that such a fate did not make a naturally contemplative and serious musician like Brahms more recondite and abstruse, but the opposite was the fact, for in the "Academic Festival" the great scientist becomes even merry, and works popular student songs into a composition of brilliancy and interest. Mozart's "Jupiter" symphony received a very careful reading. The scoring is not thick, but Mr. Nikisch's care that each part should have just the prominence the composer intended was evident at all points; and as Mozart was the neatest and most skilful "adjuster," the admirable balance of the performance can be easily imagined.

Though the concert was scarcely more than 90 minutes in length, a great many people left the hall between the movements of the symphony, which is an indication that they found it (the concert) dull. Curfew in Boston does not ring until 9.45. If Mr. Nikisch, instead of intoxicating us with Wagner, as he intends doing on the 31st, would make us, say, fortnightly tipsy by playing the music of the master, he would confer just about as big a favor as the management of the concerts would were they to provide more vocalists as soloists.

The programme for next Saturday evening consists of Beethoven's symphony No. 8, Schubert's unfinished symphony, and Mendelssohn's overture, scherzo, notturno, and wedding march from the "Midsummer Night's Dream."

AT the Symphony Concert.—He: "I suppose you're fond of music. Coming to the concerts must be a great help to you in your lessons." She: "Yes, I enjoy coming very much. My teacher says it's worth coming just to listen to the rhythm—the division of the measures, you know—even if I can't understand the melody—the tunes, you know"

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[illegible] R.I.

Date 12/18

THE SYMPHONY ORCHESTRA.

Third of the Series of Concerts at Infantry Hall, Last Night.

Booth and Barrett as Othello and Iago—Mr. Stoddard's Lecture.

The third concert this season of the Boston Symphony orchestra, at Infantry hall last night, attracted a large audience, despite the raging storm. The program was one of the most enjoyable the orchestra has ever presented in this city, and the occasion was made notable in that Herr Nikisch condescended to heed an imperative encore and repeat one number in full. The program follows:

Schumann.....Symphony No. 1, in B-flat
{ Andante un poco maestoso.
{ Allegro molto vivace.
Larghetto.
Scherzo.
Allegro animato e grazioso.
A. Thomas—Polonaise.....
....."Io son Titania," from "Mignon"
Miss Thursby.
Saint-Saens—Symphonic Poem .....
....."Danse Macabre"
David.....Aria from "La Perle du Bresil"
Miss Thursby.
Dvorak.....Scherzo Capriccioso, Op. 66

Miss Emma Thursby was the soloist, and she had two of the five numbers on the program. In the first she received hearty and merited applause and a handsome bouquet of roses. The second she was obliged to repeat, after having repeatedly bowed her thanks for the rapturous applause. Such of the audience as heard Mlle. DeVere sing the same selection the previous night were enabled to compare the work of the older and the younger artist, and there were so many points of difference in method that such comparison simply resulted in a choice between them, based upon the taste of the auditor rather than upon musical merit. Miss Thursby sang in English, which is a distinct advantage with a popular audience; and she sang with feeling, spirit and accuracy, which is advantageous with any audience. The audience was well pleased with her—so well pleased that it insisted on a repetition, which Miss Thursby gracefully acceded to. The artiste was beautifully dressed, and displayed a dazzling array of diamonds.

The orchestra carried the audience with it from the first strains of the extremely taking introduction to Schumann's first symphony to the last note of Dvorak's Scherzo Capriccioso. Never did the symphony please a Providence audience as well. During one of the prolonged spasms of applause an extraordinary phenomenon occurred. Herr Arthur Nikirsh smiled. It was a genuine smile, and it played about the maestro's severe lips and lighted up his somtre eyes for a moment or two, and then he mounted his stand and gave the signal to repeat the extremely clever and taking "symphonic poem" by Saint-Saens—the "Danse Macabre."

Gazette SUNDAY MORNING EDITION.

BOSTON, DEC. 21, 1890.

The Symphony Concerts.

Last night's concert in Music Hall, by the Boston Symphony Orchestra presented the following programme: Academic Overture, Brahms; variations by Heuberger on a theme by Schubert; and Mozart's "Jupiter" symphony. The soloist was Miss Emma Thursby, who sang Mozart's concert aria, "Mia Speranza Adorata," and the favorite soprano air from "La Perle du Brezil," by F. David. The genial Brahms overture received admirable treatment, and obtained, on the whole, one of the clearest and best performances it has had here. The variations by the young Viennese composer, though undoubtedly clever enough in their way, are of no permanent musical value. They are studiously made and well put together, but are not especially attractive. It was scarcely worth while to have gone all the way to Vienna for such work, when quite as good, if not better, could have been found nearer home; and after all, the works of our best young American composers could scarcely prove any more monotonous or less interesting than was this composition of the young Viennese. It was well played, the strings acquitting themselves brilliantly. The ever fresh and ever wonderful Mozart symphony was again an unalloyed delight in the hearing. It was sympathetically read; the tempi were judicious, and the coloring throughout was just. The andante was given with exquisite delicacy and the minuet was beautifully read and played. Miss Thursby sang with all of her former grace and refinement of style, phrasing artistically and showing a thorough appreciation of her music. Her voice is still sweet and pure, but it has lost much of its freshness and limpidity and some of its volume. Her Mozart singing was her best. In the David selection, she was less pleasing. There were occasional lapses in intonation, and something was lacking in warmth and clearness. The artist was cordially applauded, and recalled after each effort. At the next concert will be played Beethoven's Symphony, No. 8; Schubert's Unfinished Symphony, and the overture, scherzo, nocturne and wedding march from Mendelssohn's "Midsummer Night's Dream." There will be no soloist.

Boston Post

MONDAY MORNING, DEC. 22, 1890

NINTH SYMPHONY CONCERT.

The programme of the ninth Symphony concert, given at Music Hall Saturday evening, was as follows:

Overture, Academic Festival.....Brahms
Recit. and Rondo, Mia Sperenza Adorata.....Mozart
Variations on a Theme by Schubert.....Heuberger
(First time in Boston.)
Aria, La Perle du Brésil.....David
Symphony in C major (Jupiter).....Mozart

Richard Heuberger, whose variations were played Saturday evening, was born in 1850, and he devoted himself to the study of engineering. Not until he was twenty-six years old did he turn professional musician. These variations show the influence of his early training, for they are laid out as though by rule and compasses; the plans of the designer are faithfully carried out, and all the mathematical computations are found to be scrupulously correct. But where is the music? The members of the orchestra, armed with their instruments, go out upon this road, so carefully constructed by the engineer, and hunt for it, but they return, empty handed and choked with dust. The theme is better adapted to lend itself to the devices of counterpoint than to give pleasure by any intrinsic beauty. The variations are nine in number, with a long drawn out finale. Now, the present generation has little taste for this form of music once so dear to concert-goers. Varied airs which once delighted the public are forgotten; and we read with deep emotion of the sufferings of those who were obliged in concert after concert to listen to such virtuosos as Moscheles, who insisted upon playing "Alexander" and compositions of that class. To make orchestral variations endurable in these days there must be, besides a display of contrapuntal ingenuity, a lavish use of color, surprising contrasts and piquant harmonies. While Heuberger's Variations are correctly made, they are lacking in the above-named essential qualities. The eighth variation is certainly the most pleasing and the one which is most truly musical; though the seventh is interesting from its strongly marked rhythm, and in the fourth the muted first violins have an effective part against the theme. The other variations are uninteresting, and the finale is welcomed simply because it is the finale. The work as a whole is dull, very dull; and it is not unlike a music school exhibition piece which shows the faithful attention paid by a plodding student to text book and teacher. Nor does the fact that "it has been played at the Gewandhaus concerts, Leipzig," give it a fictitious beauty nor does it render it the more endurable, though it may stamp it with the hallmark of oppressive respectability.

The other orchestral numbers, Brahms's "Academic" overture and the "Jupiter" symphony, were familiar. The first, a potpourri of German student songs, may be of peculiar interest to Germans who remember the careless, jolly days spent at the university. Nor is it to be denied that it is well put together. Nevertheless, it is a potpourri pure and simple, only of a higher rank than the ordinary collection of airs, strung together according to an approved formula. The noble symphony of Mozart will ever stand as a triumph of genius, where the most astounding knowledge of all technical resources is employed for purely musical ends. Never was there a more complete concealment of almost superhuman art than the finale; never was the beauty of an andante expressed by such apparently simple means. But why speak of each movement or of the complete symphony? As Schumann finely said, "There are things in the world about which nothing can be said; as Mozart's C major Symphony with the fugue, much of Shakspere, and passages of Beethoven." Portions of the symphony were exceedingly well played, noticeably the minuet, the tempo of which was happily taken. The finale was played with more spirit than discrimination.

The arias by Mozart and David were sung by Miss Emma Thursby. Whether she suffered from temporary indisposition or from the cruelty of Time, the fact remains that her singing was a disappointment, for her voice was thin and weak and her intonation was not sure. Yet she often showed herself the musician by admirable phrasing and artistic appreciation of the composer's intentions.

The programme for next Saturday, Dec. 27, seems to have been chosen as Judge Bridlegoose decided causes and controversies in law, by the chance and fortune of the dice. It is made up of Beethoven's eighth symphony, Schubert's unfinished symphony and the overture, scherzo, notturno and wedding march from Mendelssohn's "Midsummer Night's Dream."

PHILIP HALE.

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Echoes of the Symphony Rehearsal.

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Mrs. Arthur Nikisch and Mr. Arthur Whiting are to be the soloists at the Kneisel concert in Union Hall tomorrow evening.

SUNDAY HERALD.

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MUSICAL MATTERS.

The Symphony Concert, Soloist Miss Emma Thursby

The Christmas "Messiah" Performance—Rossini's "Stabat Mater" at Tonight's Philharmonic—A Wagner Matinee Announced Under Director Nikisch—Noted Pianists Coming.

The reappearance of Miss Emma Thursby, the soprano, made the most interesting feature of the concert by the Boston Symphony orchestra last evening, and the lady, always a favorite with the Boston public, had a very cordial greeting upon her entrance.

She chose Mozart's recitative and ronda, "Mia Speranza Adorata," and the "Pearl of Brazil" aria for her numbers, both with orchestral accompaniment. The Mozart composition was admirably suited to display the style of the singer, who has always been distinguished for the sympathetic quality of her voice, her excellent taste and the rare purity and accuracy of her tones. Although her voice lacks something of the fulness and strength of former years, she sang the number with so much expression, delicacy and refinement that she quite charmed her audience and gained a marked expression of their approval at its close.

It will be remembered that Miss Thursby was the singer who introduced the lovely "Pearl of Brazil" aria to the American concert stage, and no one has ever quite realized all its beauties as she has done. It shows the flute-like purity of her tones and her facility in the technique of her art to perfection, and she gave great delight to her hearers by her singing of this selection, the orchestral accompaniment to which was excellently played.

Mr. Nikisch gave a hearing of Richard Heuberger's variations on a theme by Schubert, op. 11, as the orchestral novelty of the evening, and it was again apparent that the conductor's admiration of such studies for orchestra is not shared by his Boston audiences to any considerable extent. The skill, originality and ability of the work done by Heuberger, who is one of the Viennese composers of the day, may be admitted without question, but a more tedious duty than that of patiently listening to these 10 variations has not been imposed upon a Boston audience of late. The playing of the orchestra and the virtuosity of the organization was, however, prominently shown in this test of endurance.

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Boston Daily Traveller

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Mozart.....Recit. and Rondo, "Mia Sp ranza Adorata," (K. 416).
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(First time in Boston.)
David.....Air, "Thou Brilliant Bird."
Mozart.....Symp ony in C major (Jupite)

The singer was Miss Emma Thursby. It is safe to say that eleven-tenths of our symphony audiences would prefer a singer as soloist. But because the market is more plethoric of instrumentalists, pianists and fiddlers are oftenest called upon to fill the position. It becomes then almost a calamity when the singer chosen disappoints. Formerly Miss Thursby was an able artist with a voice. Today it pains us to say she is an able artist without a voice. The Mozart aria is one of the many show pieces for sopranos that belong to the early Vienna period when Mozart was hand and glove with the artists of the local theatre and concert stage. It is not forceful even as Mozart's tunes are forceful, but it is a good test of a singer's range of voice and technique, and is also melodious. Miss Thursby sang it with cuts. So far as phrasing goes, her performance was commendable; but her tone is thinner and slighter than formerly, and its carrying quality is diminished. The voice itself is pleasant, and in a small hall our impressions as to its size might change; but in Miss Thursby's work at this concert is there a reason why she has not been heard in leading concerts of the country the past few years. She sang the familiar bravura aria, from "The Pearl of Brazil," to the charming flute obligato of Mr. Molé. After each appearance Miss Thursby was recalled.

The novelty by Heuberger was not worth crossing the Danube for. Mr. Heuberger has taken a supple theme of Schubert's, and disguised it not uninterestingly. Had he omitted the long and rather cheap finale the total impression of the work would be more artistic, for there is in the instrumentation and structural variety of the nine variations some musicianly writing, though he cannot be compared in point of effect with those masters of the variation form, Dvorák and Brahms. Heuberger wants color and spontaneity. The performance of the variations was excellent.

The "Academic Festival" overture and the "Jupiter" symphony appeared together upon one of Mr. Gericke's programmes. Brahms wrote the overture after the University of Bremen had threatened to make a Doctor of Philosophy of him. It is a wonder that such a fate did not make a naturally contemplative and serious musician like Brahms more recondite and abstruse, but the opposite was the fact, for in the "Academic Festival" the great scientist becomes even merry, and works popular student songs into a composition of brilliancy and interest. Mozart's "Jupiter" symphony received a very careful reading. The scoring is not thick, but Mr. Nikisch's care that each part should have just the prominence the composer intended was evident at all points; and as Mozart was the neatest and most skilful "adjuster," the admirable balance of the performance can be easily imagined.

Though the concert was scarcely more than 90 minutes in length, a great many people left the hall between the movements of the symphony, which is an indication that they found it (the concert) dull. Curfew in Boston does not ring until 9.45. If Mr. Nikisch, instead of intoxicating us with Wagner as he intends doing on the 31st, would make us, say, fortnightly tipsy by playing the music of the master, he would confer just about as big a favor as the management of the concerts would were they to provide more vocalists as soloists.

The programme for next Saturday evening consists of Beethoven's symphony No. 8, Schubert's unfinished symphony, and Mendelssohn's overture, scherzo, notturno, and wedding march from the "Midsummer Night's Dream."

AT the Symphony Concert.—He: "I suppose you're fond of music. Coming to the concerts must be a great help to you in your lessons." She: "Yes, I enjoy coming very much. My teacher says it's worth coming just to listen to the rhythm—the division of the measures, you know—even if I can't understand the melody—the tunes, you know."

[65]

Boston Transcript

MONDAY, DECEMBER 22, 1890.

Boston Symphony Orchestra.

The ninth concert, Saturday evening, Dec. 20, had an attractive programme, as follows:

Brahms—Overture, "Academic Festival," op. 80.
Mozart—Recit. and Rondo, "Mia Speranza Adorata" (Koche, 416.)
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Felicien D vid—Aria from "La P rle du Bresil."
Mozart—Symphony in C ("Jup ter.")
Solo st, Miss Emma Thursby.

Brahms's Overture marks the occasion of his being made doctor of philosophy at Bremen in January, 1881. Its companion piece, the "Tragic Overture," was also produced at Bremen, and both were written in the summer of 1880. It is founded on well-known student songs: some grandiose, reserved for great academic or patriotic festivals, like "Wor hatten gabauet ein stattliches Haus" (we had built a stately house) and "Der Landesvater" (the father of his country); and some rollicking and full of fun, like "Das Fuchslied" (the Song of the Fox, or Freshman's song.) It ends with the most popular of German student songs, "Gaudeamus igitur." The commoner and nobler ones are hard to associate with artistic music in a classical form. But they are artistically and most ingeniously worked in here. The instrumentation is remarkable, the orchestra very full, and strange combinations of instruments produce unique and startling effects. Cymbals sometimes strike in like the clink of glasses; the bassoons lead off comically in the "Fuchslied;" the overture opens with a staccato tramp as of a merry procession of students; there is fine variety and contrast as the different themes are handled with characteristic humor and finesse; it waxes riotous at times, and the stopped horn tones lend an uncanny effect in the midst of it. Much of it is noble, much grotesque, and it all reaches a fine festal climax in the "Gaudeamus," all the wood and brass united, with a jubilant florid accompaniment of the strings. On the whole it is one of the most genial, bright, attractive works of Brahms. It was splendidly performed; indeed it grows upon us.

The reappearance of Miss Thursby recalled many charming experiences in the concert life of the past sixteen years. "La mia Speranza,' one of Mozart's twelve concert arias, written for special singers of the different classes of voice, with limited orchestral accompaniment, was the piece in which she made her début, fresh from her teacher, Mme. Rudersdorff, at a Harvard symphony concert on Jan. 22, 1876. Many will remember the delicate and sympathetic quality of her pure soprano voice, particularly clear and sweet in the upper register, its large compass, her artistic phrasing, her musical expression, and her unaffected beauty and grace of manner. The aria is a difficult one and requires a finished artist in the singer. It runs very high sometimes, like the airs of the Queen of the Night in the "Magic Flute," touching E flat and F above the staff. These passages Mme. Rudersdorff had modified for her, reducing them a note or two. This time we felt the old delicacy, grace and beauty of the voice and singing; but not quite the same ease and freshness. The style was beautiful, the execution sure and true; but the breath seemed to labor somewhat. All was done, but not so easily. Her runs were smooth and clear and even throughout a large compass, and the highest tones as sweet and bright and musical as ever. In the florid aria from David's comic opera she seemed not quite so much at home; but in the duet with M. Molé's flute, at the close, her voice competed well and her staccato notes were clean and bright.

Richard Heuberger is one of the younger Viennese composers of today, who has written operas and symphonies, choruses and songs. These nine variations on a rather simple, serious theme from Schubert, showed great ingenuity, audacity, power of transforming a theme until you almost lose track of it, skill in instrumental masquerading (we might call it), skill, too, in composition, in assigning the subject now to this instrument, now to that. There are passages of much beauty. There are surprises not a few. It is a clever achievement, but is it a positive addition to the stock of real and enduring music? We must say we found the variations, as a whole, monotonous—a monotony not relieved by a pompous conclusion. There was certainly no fault in the orchestra; carefully rehearsed by such musicians it could but go well. Such elaborate variations, unless a ray of genius light them up, seem like a waste of time and labor. They do not appear to illustrate the Schubert theme, so much as they do to pick it uselessly to pieces.

The great old Mozart symphony, always fresh, revealing new charms, radiant with genius, came like a perfect summer day after all that. His orchestra, to be sure, lacked clarinets, trombones and two of the four horns to which our ears are now accustomed. But every note, every instrumental color, timbre, tells! How the whole work seems to have sprung at once like Minerva from the brain of Jove! What exquisite delicacy, warmth and brightness in the commingling of the sounds! What inexhaustible and luscious melody! What positive commanding power! What refreshing, unfailing variety and novelty in its unbroken unity and wholeness! All this you feel before you begin to wonder at the marvellous musical resources drawn from in it, at the learning it displays, the interweaving skill in counterpoint and imitation, the plastic moulding mastery of form, the exhaustless wealth of musical ideas, the poetic inventiveness, the all-pervading fusing beauty; in short, the inspiration. How the four movements hold together by an inward sympathy, while they are so different and individual! That immensely complex, labyrinthine finale (*Allegro molto*), with its four distinct fugue subjects, all worked out together, challenging, replying, intertwining, struggling in close embrace, and getting free, yet always clear, always tending to one end and reaching it, one of the world's greatest masterpieces in such art, is yet in clearly felt relationship to the stately and triumphal opening *Allegro vivace*, to the exquisite *Andante cantabile* (which was exquisitely read and played, too), and to the beautiful Minuet and Trio, which we enjoyed none the less for the comparatively slow old *tempo di minuetto* in which it was taken. We risk little in assuming that the "Jupiter" symphony was to the larger half of the audience, the really musical half, the grand delight of the concert. What a privilege to hear it played

[illegible] Symphony of Schubert, and the Overture, Scherzo, Notturno and Wedding March from Mendelssohn's "Midsummer Night's Dream." For Wednesday afternoon of next week, a side show of Wagnerian selections is announced by the same orchestra (from Tannhäuser," "Siegfried," "Götterdämmerung"), and Mr. Kneisel will play a violin solo from the "Albumblatt." J. S. D.

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Then came Miss Emma Thursby in a Mozart number. The people in the rear of the hall may have noticed her upon the stage while the orchestra was playing the accompaniment to the song, but I doubt whether they heard her, for she was almost obliterated by the instrumental support. Her voice is not strong enough for such a work, and even under more favorable circumstances could scarcely fill the large hall. Nevertheless the flexibility attained, the clear and crisp staccato effects, the purity and delicacy of the tones in *alt.* made some passages of the number very acceptable, and were displayed to yet greater advantage in the subsequent aria by David, in which the oboe work also deserves a word of recognition, and the duet between voice and flute was excellently performed. It was not the fault of the orchestra that the accompaniment overweighted the singer, as noted above.

Heuberger's variations on a theme by Schubert were good examples of modern orchestration and of musicianly writing. Such works are educational to the student part of the audience, from the fact that each department of the orchestra passes in review and the result is a good lesson in the matter of tone color. The details of this work were well attended to, and praise can be accorded to all the instruments, but especially to the strings in their passages *con sordine*.

The "Jupiter" symphony does not sound very Jovian when judged by the standard of modern scoring, but it is certainly the greatest symphony of the last century. In 1804 this Jupiter was dethroned by Napoleon Bonaparte as represented in the "Heroic" symphony. But what a delight it is to listen to such natural and normal music as this! The non-musician can enjoy tune here to his heart's content, while the classicist is charmed by symmetry, by wonderful skill of combination, by counterpoint of the highest character. Mozart was the one great master who could make the severest forms of composition attractive to the general public, as witness the fugal work here or in the "Magic Flute" overture. The symphony received a good and conservative reading, and in fact throughout the entire concert the orchestra roared as gently as a sucking dove.

LOUIS C. ELSON.

The Beacon.

BOSTON, SATURDAY, DEC. 27, 1890.

THE SYMPHONY PROGRAMMES.

Last Saturday's Symphony concert was not all satisfactory to the unprejudiced either in programme or performance; the defects of the former were proved by the usual number of vacant seats and the paucity of "standees," while the half-hearted applause proved those of the latter. The concert began with a fair rendering of Brahms's German university overture, the "Academic," that *olla podrida* of student songs, which the orchestra played without enthusiasm and even without constant adhesion to the conductor's beat. Their second number was the new thing of the evening, which may have gratified the *Transcript's* sense of "novelty and catholicity," but fell like lead on the patient audience, which received it in deadly silence. It was a long-winded set of variations on a theme by Schubert, well enough studied out by the Viennese writer, Heuberger, but about as fit for such a concert as a set of problems in trigonometry and surveying would be for a lecture by Kennan or Stanley. Such laborious and purely mechanical things have their place in a scientific musical education and they are proper enough for *conservatorium* concerts, but they do not belong in the Music Hall. The public, by its apathy, and the press, by its criticism, have expressed this again and again, and it is high time that Mr. Nikisch learned the lesson which had to be taught also to his predecessor. The third number was Mozart's immortally beautiful and noble "Jupiter" symphony, portions of which were read conservatively and elegantly, the minuet showing particular care and finish, and the *andante* having quietude and grace. The last movement was rather roughly and irregularly given by all the orchestra, and the kettle drummers' onslaught upon the general effect was scarcely less than brutal; a Chinese tom-tom beater could hardly be more noisy and egotistic. Between these works there were placed two airs with orchestral accompaniment for Miss Emma Thursby—Mozart's "Mia Speranza Adorata" and the "Couplets de Mysoli" from David's "Pearl of Brazil." In these the singer showed that her voice was still pearly in its upper register and obedient in execution; but there was missing something of the freedom, the fulness and the ease of former years, and the music failed to charm or satisfy fully. The Mozart air, exquisitely written though it be, will sound (like many of its fellows) insincere and formal now-a-days and Miss Thursby can hardly be blamed for not making it more effective. Although less applauded for the David air, she deserved more credit for success, and in the roulades with Mr. Molé's swift and sweet flute, there were purity, grace and facility.

The programme for tonight is more promising, and consists of Beethoven's eighth symphony, Schubert's "Unfinished" symphony, and the chief orchestral numbers from Mendelssohn's "Midsummer Night's Dream" music; there is to be no soloist.

A WAGNER AFTERNOON.

The first Wednesday afternoon concert of the Symphony Orchestra for this season is appointed for next week. The programme is to be drawn entirely from the works of Wagner, which bear, as everybody knows, translation from the theatre to the concert hall especially well, because instruments can gratify the ear with the vocal parts about as well as singers in most of his episodes, although the eye must miss the scenic display upon which he depended so much. "Tannhäuser," "Siegfried," and the Nibelung dramas will be drawn from and Mr. Kneisel will play an engaging trifle for violin. Mr. Nikisch has generally a happy sympathy for the dramatic side of Wagner's music and this concert ought to be a popular and enjoyable one.

The Kneisel Quartette will give another concert next Monday evening in Union Hall. Mr. Arthur Whiting will play and Mrs. Nikisch will sing if she is well enough, for the variable Boston climate has been afflicting her.

MUSICAL MATTERS.

The Symphony Concert a Triumph for Director Nikisch.

Director Nikisch scored another triumph at last evening's Symphony concert, and the patrons of the Boston orchestra again gave most unmistakable evidence of their love of the melodious Mendelssohn music to the "Midsummer Night's Dream." The overture, scherzo, notturno and wedding march were played as the final selection for the evening, and only upon rare occasions has a Boston audience given such an extravagant expression of its approval of the work of the body of men under the baton of Mr. Nikisch. The several movements were most delightfully played, the airy grace of the measures being caught most happily in the readings, and the dainty dream like composition has seldom had all its beauties more artistically interpreted. At the conclusion of the concert the conductor was given a grand ovation, and the audience went away from the hall filled with a sense of satisfaction that has been all too uncommon in the earlier Saturday nights of the present season.

Director Nikisch began his programme with the eighth Beethoven symphony, the reading of which, either by contrast with that of the Schubert unfinished symphony which followed, or from some other cause, failed to give general satisfaction, the work of the orchestra appearing somewhat ragged at times, and lacking in delicacy and refinement.

The beautiful unfinished symphony was played with admirable effect, however, and the merits of the performance of this part of the evening's programme were readily appreciated and heartily applauded.

Next Saturday evening Mr. Richard Burmeister will be the solo pianist, the visit of Mme. Hopekirk to America having been postponed, and the programme will consist of Liszt's symphonic poem, "Tasso"; Burmeister's concerto for piano and orchestra in D minor, and Raff's symphony, "Im Walde."

THE WAGNER MATINEE.

The programme of selections from the Wagner concert repertoire announced by the Boston Symphony orchestra, under the direction of Mr. Arthur Nikisch, at Music Hall next Wednesday afternoon, has attracted very general attention, and a large audience is already assured. Italo Campanini and Franz Kneisel will be the solo performers, and this is the programme: Overture and Vermsberg music from "Tannhauser," Paris version; prize song from "Die Meistersinger"; prelude to "Tristan and Isolde"; "Albumblatt," violin solo, Kneisel; Siegfried's passage to Brunnhilde's Rock, Morning Dawn, and Rhine Journey, from "Siegfried" and "Gotterdammerung," as arranged by Hans Richter; love song from "Die Walkure"; vorspiel to "Die Meistersinger."

The illness of Mrs. Arthur Nikisch not only necessitates her withdrawal from the Kneisel concert of tomorrow evening, but compels her to delay her appearance with the Boston Symphony orchestra at Music Hall until the week of Feb. 14.

Mrs. Ziffer Campanari, mezzo soprano, the wife of Guiseppe Campanari, the talented 'cello player and baritone singer, who is among the notable singers of the Marchesi school, will soon make her American debut in this city.

Boston Sunday Globe.

SUNDAY, DEC. 28, 1890.

Mr. Nikisch's Appropriate Christmas Offering.

Symphony Orchestra's Wagner Matinee—Stepniak—Preludes and Echoes.

Such generous applause as that accorded Mr. Nikisch's Chrismastide concert is seldom vouchsafed by a symphony assemblage. It was a tribute of pleasure and appreciation that should carry something to endure in the popular director's memory. Classics are never unwelcome, though variations long drawn out may be wearisome to the flesh; and there was a great deal of appropriateness in yesterday's programme, coming as it did with thoughts and joys of the great holiday season fresh in mind.

Beethoven's eighth symphony, the very musical embodiment of cheerfulness and hope, was beautifully performed. It has often been remarked that Mr. Nikisch is exceptionally fortunate in revealing the beauties of the great master's work; and yesterday the Symphony Orchestra gave most vivid illustration of this pleasant fact. In marked contrast, yet admirably in place, was the second offering, Schubert's "unfinished symphony, that high, poetic achievement, so singularly interesting and enthralling, in which, as in no other work, speaks the composer's very soul. Here, too, the interpretation was so delicate and so appreciative that commendation can hardly go too far.

Echoes of Mendelssohn's music to Shakespeare's "Midsummer Night's Dream" went home with the audience. Assuredly the familiar wedding march was never given with more brilliancy; the overture was a delight from beginning to end with its fairy strains; and the scherzo, too, gave great pleasure. Mr. Nikisch was less successful with the nocturne, but the impression left by the whole concert was one of the pleasantest of all symphony recollections.

Mr. Richard Burmeister, the pianist, is to take the solo part in a concert of his own for pianoforte and orchestra in the symphony concert this week. Liszt's symphonic poem, "Tasso," and Raff's symphony, "In the Woods," are also to be expected.

The Kneisel quartet, with the assistance of Mr. Arthur Whiting, give the third concert of their series at Union Hall tomorrow evening. The programme includes a sonata for piano and violin (mss.) by Mr. Whiting to be played by the composer and Mr. Kneisel, a quartet movement, Schubert and the quintet in C major, Beethoven. Mrs. Arthur Nikisch, who has been announced to sing at this concert, is prevented by illness and will appear at a later concert in the course.

[66]

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Felicien David—Aria from "La Perle du Bresil."
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Solo st, Miss Emma Thursby.

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BOSTON, SATURDAY, DEC. 27, 1890.

THE SYMPHONY PROGRAMMES.

Last Saturday's Symphony concert was not all satisfactory to the unprejudiced either in programme or performance; the defects of the former were proved by the usual number of vacant seats and the paucity of "standees," while the half-hearted applause proved those of the latter. The concert began with a fair rendering of Brahms's German university overture, the "Academic," that *olla podrida* of student songs, which the orchestra played without enthusiasm and even without constant adhesion to the conductor's beat. Their second number was the new thing of the evening, which may have gratified the *Transcript's* sense of "novelty and catholicity," but fell like lead on the patient audience, which received it in deadly silence. It was a long-winded set of variations on a theme by Schubert, well enough studied out by the Viennese writer, Heuberger, but about as fit for such a concert as a set of problems in trigonometry and surveying would be for a lecture by Kennan or Stanley. Such laborious and purely mechanical things have their place in a scientific musical education and they are proper enough for *conservatorium* concerts, but they do not belong in the Music Hall. The public, by its apathy, and the press, by its criticism, have expressed this again and again, and it is high time that Mr. Nikisch learned the lesson which had to be taught also to his predecessor. The third number was Mozart's immortally beautiful and noble "Jupiter" symphony, portions of which were read conservatively and elegantly, the minuet showing particular care and finish, and the *andante* having quietude and grace. The last movement was rather roughly and irregularly given by all the orchestra, and the kettle drummers' onslaught upon the general effect was scarcely less than brutal; a Chinese tom-tom beater could hardly be more noisy and egotistic. Between these works there were placed two airs with orchestral accompaniment for Miss Emma Thursby—Mozart's "Mia Speranza Adorata" and the "Couplets de Mysoli" from David's "Pearl of Brazil." In these the singer showed that her voice was still pearly in its upper register and obedient in execution; but there was missing something of the freedom, the fulness and the ease of former years, and the music failed to charm or satisfy fully. The Mozart air, exquisitely written though it be, will sound (like many of its fellows) insincere and formal now-a-days and Miss Thursby can hardly be blamed for not making it more effective. Although less applauded for the David air, she deserved more credit for success, and in the roulades with Mr. Molé's swift and sweet flute, there were purity, grace and facility.

The programme for tonight is more promising, and consists of Beethoven's eighth symphony, Schubert's "Unfinished" symphony, and the chief orchestral numbers from Mendelssohn's "Midsummer Night's Dream" music; there is to be no soloist.

A WAGNER AFTERNOON.

The first Wednesday afternoon concert of the Symphony Orchestra for this season is appointed for next week. The programme is to be drawn entirely from the works of Wagner, which bear, as everybody knows, translation from the theatre to the concert hall especially well, because instruments can gratify the ear with the vocal parts about as well as singers in most of his episodes, although the eye must miss the scenic display upon which he depended so much. "Tannhäuser," "Siegfried," and the Nibelung dramas will be drawn from and Mr. Kneisel will play an engaging trifle for violin. Mr. Nikisch has generally a happy sympathy for the dramatic side of Wagner's music and this concert ought to be a popular and enjoyable one.

The Kneisel Quartette will give another concert next Monday evening in Union Hall. Mr. Arthur Whiting will play and Mrs. Nikisch will sing if she is well enough, for the variable Boston climate has been afflicting her.

SUNDAY HERALD,

BOSTON, DECEMBER 28, 1890.

MUSICAL MATTERS.

The Symphony Concert a Triumph for Director Nikisch.

Director Nikisch scored another triumph at last evening's Symphony concert, and the patrons of the Boston orchestra again gave most unmistakable evidence of their love of the melodious Mendelssohn music to the "Midsummer Night's Dream." The overture, scherzo, notturno and wedding march were played as the final selection for the evening, and only upon rare occasions has a Boston audience given such an extravagant expression of its approval of the work of the body of men under the baton of Mr. Nikisch. The several movements were most delightfully played, the airy grace of the measures being caught most happily in the readings, and the dainty dream like composition has seldom had all its beauties more artistically interpreted. At the conclusion of the concert the conductor was given a grand ovation, and the audience went away from the hall filled with a sense of satisfaction that has been all too uncommon in the earlier Saturday nights of the present season.

Director Nikisch began his programme with the eighth Beethoven symphony, the reading of which, either by contrast with that of the Schubert unfinished symphony which followed, or from some other cause, failed to give general satisfaction, the work of the orchestra appearing somewhat ragged at times, and lacking in delicacy and refinement.

The beautiful unfinished symphony was played with admirable effect, however, and the merits of the performance of this part of the evening's programme were readily appreciated and heartily applauded.

Next Saturday evening Mr. Richard Burmeister will be the solo pianist, the visit of Mme. Hopekirk to America having been postponed, and the programme will consist of Liszt's symphonic poem, "Tasso"; Burmeister's concerto for piano and orchestra in D minor, and Raff's symphony, "Im Walde."

THE WAGNER MATINEE.

The programme of selections from the Wagner concert repertoire announced by the Boston Symphony orchestra, under the direction of Mr. Arthur Nikisch, at Music Hall next Wednesday afternoon, has attracted very general attention, and a large audience is already assured. Italo Campanini and Franz Kneisel will be the solo performers, and this is the programme: Overture and Vermsberg music from "Tannhauser," Paris version; prize song from "Die Meistersinger"; prelude to "Tristan and Isolde"; "Albumblatt," violin solo, Kneisel; Siegfried's passage to Brunnhilde's Rock, Morning Dawn, and Rhine Journey, from "Siegfried" and "Gotterdammerung," as arranged by Hans Richter; love song from "Die Walkure"; vorspiel to "Die Meistersinger."

The illness of Mrs. Arthur Nikisch not only necessitates her withdrawal from the Kneisel concert of tomorrow evening, but compels her to delay her appearance with the Boston Symphony orchestra at Music Hall until the week of Feb. 14.

Mrs. Ziffer Campanari, mezzo soprano, the wife of Guiseppe Campanari, the talented 'cello player and baritone singer, who is among the notable singers of the Marchesi school, will soon make her American debut in this city.

Boston Sunday Globe.

SUNDAY, DEC. 28, 1890.

Mr. Nikisch's Appropriate Christmas Offering.

Symphony Orchestra's Wagner Matinee —Stepniak—Preludes and Echoes.

Such generous applause as that accorded Mr. Nikisch's Chrismastide concert is seldom vouchsafed by a symphony assemblage. It was a tribute of pleasure and appreciation that should carry something to endure in the popular director's memory. Classics are never unwelcome, though variations long drawn out may be wearisome to the flesh; and there was a great deal of appropriateness in yesterday's programmé, coming as it did with thoughts and joys of the great holiday season fresh in mind.

Beethoven's eighth symphony, the very musical embodiment of cheerfulness and hope, was beautifully performed. It has often been remarked that Mr. Nikisch is exceptionally fortunate in revealing the beauties of the great master's work; and yesterday the Symphony Orchestra gave most vivid illustration of this pleasant fact. In marked contrast, yet admirably in place, was the second offering, Schubert's "unfinished symphony, that high, poetic achievement, so singularly interesting and enthralling, in which, as in no other work, speaks the composer's very soul. Here, too, the interpretation was so delicate and so appreciative that commendation can hardly go too far.

Echoes of Mendelssohn's music to Shakespeare's "Midsummer Night's Dream" went home with the audience. Assuredly the familiar wedding march was never given with more brilliancy; the overture was a delight from beginning to end with its fairy strains; and the scherzo, too, gave great pleasure. Mr. Nikisch was less successful with the nocturne, but the impression left by the whole concert was one of the pleasantest of all symphony recollections.

Mr. Richard Burmeister, the pianist, is to take the solo part in a concert of his own for pianoforte and orchestra in the symphony concert this week. Liszt's symphonic poem, "Tasso," and Raff's symphony, "In the Woods," are also to be expected.

The Kneisel quartet, with the assistance of Mr. Arthur Whiting, give the third concert of their series at Union Hall tomorrow evening. The programme includes a sonata for piano and violin (mss.) by Mr. Whiting to be played by the composer and Mr. Kneisel, a quartet movement, Shubert and the quintet in C major, Beethoven. Mrs. Arthur Nikisch, who has been announced to sing at this concert, is prevented by illness and will appear at a later concert in the same series.

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BOSTON DAILY ADVERTISER
Established 1813.
MONDAY MORNING, DEC. 29, 1890.

MUSICAL MATTERS.

The Symphony Concert of Saturday—A Feast for Music Lovers.

The programme of Saturday was neutral ground where classicist and tune lover, musician and non-musician, could meet and enjoy themselves. It was not a heavy tonal feast, nor one that required much thinking to enjoy; its chief element was humor, and it was pleasant to watch the composers at play. "A little nonsense now and then," etc. is a saying that emphatically applies to composers, and all of the great masters have at one time or another indulged in musical fun. With Bach this element is represented by the "Coffee Cantata" and the "Peasant's Cantata," with Mozart it bubbles out all the way from opera to certain canons which are not fit for ears polite, in Wagner it found glorious outlet in "The Mastersingers," and with Beethoven in comic songs (!) with burlesque incidents in the Pastoral symphony, but most of all in the symphony which began this concert — the eighth. If any title were to be given to this work, as has been done with the third and sixth symphonies, it might easily receive the name of the "Humorous Symphony," for Beethoven's most informal mood ("aufgeknopft," he called it), is in every movement and almost in every measure. The reading and performance of the work were commendable; in the first theme the capricious toyings with tempo were admirably caught up and the bassoon gave its comical little octave figure with good effect; in the second movement the brusque interruptions were well carried out, and the comically commonplace ending finely contrasted with the preceding passages. This same ending has been a stumblingblock to many of the reviewers in the days gone by; it is probable that the composer here caught a little of that tricksy spirit which so often moved Heine to end an earnest verse with whimsical drollery. One can call to mind the verses where the poet wishes that his stanzas were flowers that they might grow at the feet of his love, or birds that they might fly to her, and finally that they were peas, that he might cook for himself a good pea soup—such an ending is that of the second movement of the eighth symphony.

The return to minuet form in this symphony shows how Beethoven could have eclipsed Haydn even in his own school; it was probably used because the scherzo in the developed state in which Beethoven employed it (excepting on its first appearance in his second symphony) would have been too ambitious for the third movement of this little symphony, and because something of the spirit of the scherzo pervades the finale. The horns and clarinets played very finely in this part of the work. The rollicking fun of the last movement was done full justice to, although the explosion on the important C sharp could have been still more emphatic. What a comical bit of mockery it is when the chief figure appears on the flutes, and is suddenly and grotesquely mocked by the contrabasses! A skip from the garret to the cellar of the orchestra! It is seldom that this touch is so clearly brought out as on this occasion; the contrabasses deserve much praise. Not less effective is the reiterated octave for bassoon and kettle-drum, and this also was well-rendered, the kettle-drummer paying good attention to ensemble effect not only here but throughout the entire concert. Altogether then, this performance of the most genial of all Beethoven's works was one of the best it has been my good fortune to hear. Now followed a bit of tenderness and pathos in the shape of Schubert's unfinished symphony, which came in proper contrast with the work which preceded and that which followed it, so that this concert, so enjoyable in its separate selections, and so well executed, was also excellent in the order of its numbers. The reading of the work calls for the most unmitigated praise; never has Mr. Nikisch given better proof of the poetry that is in him. One might, perhaps, take slight exception to the prolongation of the horn tone which ushers in the second theme of the allegro, but this is a minor fault, if it is a fault at all. The working up of the climaxes was noble beyond description. I found the passages of the woodwind, in the second movement, rather too languishing, although very finely shaded and played. The superb oboe work, and the playing of the cellos in the first movement must not be passed over in silence.

With another class of musical humor, in the shape of Mendelssohn's music to "Midsummer Night's Dream" the concert ended. There is as much difference between the humor of Mendelssohn and that of Beethoven as between their personalities. The Mendelssohn who was able to jest at his critics with lines like

"If composers earnest are
Critics go to sleep,
If they take a lively style
Then they're voted cheap."
"Let a man write as he will
Still the critics fight
Therefore let him please himself
And he will be right."

the man who could give such dainty pleasantry was very different from the Beethoven who pelted his cook with the stale eggs she had brought from market or gave the unfortunate waiter in a Viennese restaurant a cold shower bath with the soup he had brought him. Beethoven's musical humor is brusque, half savage, a sort of tonal horseplay and practical joking which exhilarates one by its animal spirits and heartiness; Mendelssohn's is the airy badinage of a witty man of the world and if in this subject he has gone further lengths than usual it is because Shakespeare has led the way. But Shakespeare is not absent from the overture to "Midsummer Night's Dream" [illegible] dancing elves could never, [illegible] portrayed than by the [illegible] violins which were played with just the right delicacy on this occasion. In broader style of humor is the braying of the bassoon, which intimates that Bottom has entered into his asinine phase, and the snoring of the same drunken weaver which Mendelssohn gave to the ophicleide, but as this instrument is obsolete almost everywhere except in England and France, is always given in America on the bass tuba, a faulty (although necessary) substitution, since the tuba has not the raw, rasping tone of the ophicleide, which pictures a snore to the life. The mock-heroic vein of the music which portrays the entrance of the actors is a most natural touch, and this was most excellently played, and so by the way was the afore-mentioned tuba. The beauty of the coda is one of Mendelssohn's most perfect touches, and corrects the effect of the preceding buffoonery. Spite of a slight, temporary faultiness of intonation in the woodwind in the scherzo, that department of the orchestra did fine work in very trying passages, and the flute playing was especially meritorious at the close. In the nocturne the horns did excellently, and gave Mendelssohn's best theme for these instruments with appropriate beauty. A single slip made later on by the first horn did not mar the general effect.

The Wedding March brought the concert to a popular close. Its triumphant measures, to which so many couples have marched, perchance to combat, were especially attractive, because they had, possibly for the first time among us, the advantage of real trumpet fanfares. The cornet, which in America replaces the trumpet, is as much like it as a chromo is like an oil painting, and while the trumpet suggests martial ardor or the clangor of pompous festivity, the cornet suggests "Home, Sweet Home" (afflicted with ague-stricken variations) at Coney Island or Nantasket. I believe, however, that our trumpets could attain even a more characteristic tone were they to adopt shallower mouth pieces. They played better than ever, and every auditor seemed interested in the concert even to the last note.

LOUIS C. ELSON.

THE BOSTON TIMES
BOSTON, SUNDAY, DEC. 28, 1890.

THE SYMPHONIES.

TENTH CONCERT.

Last night's programme was in three parts, as follows:

Beethoven.....Symphony No. 8 in F
Schubert....Symphony (unfinished) in B Minor
Mendelssohn....Overture, Scherzo, and Finale from The Midsummer Night's Dream.

The arrangement of the programme was capital and the selections themselves, though somewhat venerably well-worn, especially Schubert's great master-piece, were in every respect welcome. The Beethoven symphony was admirably given, and into the Schubert symphony Conductor Nikisch entered *con amore* and with exceptional integrity of thought and feeling. The first movement was broadly played, and with artistic effects that brought the audience into a delightful state of unanimity, that seemed to be no less felt and appreciated by all present. The conductor seemed carefully to avoid any undue originality of conception in the simple and unaffected justice with which the master's divine music was performed, and the second movement received similar treatment, the performance of each part being applauded perhaps with more zest and enthusiasm than any orchestral work has received here this season. The fact of there being no soloist in the concert again, did not prevent the usual large attendance. It is doubtful if any solo number whatsoever could have in any way enhanced the superior merit of the programme. The concert brilliantly ended with the always entrancing music of Mendelssohn from the "Midsummer Night's Dream." With this work the orchestra and conductor again triumphed in one of the very ablest, and most gratifying programmes that has been heard here this season. At the next concert, Saturday evening, Jan. 2d, the programme will consist of Liszt's Symphonic poem, "Tasso;" Burmeister's Concerto in D minor for piano and orchestra, and Raff's symphony "Im Waldi." Mr. Burmeister who will take part in the performance of his own work, is a Baltimore pianist, but was heard here last winter in an admirable recital of pianoforte music given by him in the Meionaon.

The first matinee concert of the Symphony orchestra for this season will take place next Wednesday. The programme is to be drawn entirely from the works of Wagner. "Tannhauser," "Siegfried," and the Nibelung dramas will be drawn from. The soloists will be Sig. I. Campanini and Franz Kneisel, and a thoroughly enjoyable concert is sure to result.

The next concert of the series by the Kneisel quartette will be given at Union hall tomorrow evening. Mrs. Arthur Nikisch will be the singer, making her first appearance in Boston on that occasion. The quartette will have the assistance of Mr. Arthur Whiting. Tickets have sold very rapidly the past week.

Boston Courier.
SUNDAY MORNING, DECEMBER 28, 1890.

THE SYMPHONY.

It is claimed that there is nothing new under the sun. Therefore it is barely possible that the plan of the programme of the tenth rehearsal and concert did not originate in the brain of Mr. Nikisch. Whether it did or not the scheme was an exceedingly happy one, bearing strong testimony to the musical susceptibilities of its author. A programme made up of the eighth symphony, the unfinished symphony, and the music to "Midsummer Night's Dream" is not only almost unique, but well designed to soothe the savage breast of the most abandoned fault-finder. What a delightful combination! How beautifully the yearning, mournful, passionate music of Schubert contrasted with the absolute joyousness of Beethoven, and the irrepressibly exuberant imagination of the boy genius, Mendelssohn!

Beethoven had reached the age of forty-two, was sick and disheartened, when he wrote what he called his "little" symphony. When these circumstances are considered, one can only marvel at its youthful freshness, light-heartedness, and humor, its exquisite themes and buoyant, elastic treatment. Scarcely a shadow is discernible. Yet the strong grasp of the man of maturity is plainly to be felt throughout the work. No youth even of genius could have worked out and put together this symphony with the skill and keen sense of the artistic fitness of things that are displayed in the score.

The four movements were sympathetically read and finely performed. The strings were heard at their best in the many crisp staccato passages of the opening and final allegros, attaining a delicate piannissimo that was virtuoso-like in its perfection. The allegretto scherzando seemed a thought too slow in tempo, and its humorous qualities somewhat injured in consequence. The deliberateness of the minuet, on the contrary, seemed entirely appropriate; and the horn passages in the trio were given with great smoothness and purity of tone.

There are few things that appear more strongly to the admirers of great personages than stories relating to their eccentricities and general habits of life. It is not often that anything new comes to light concerning one who died sixty odd years ago. But here is an incident illustrating Schubert's temperament, and representing him in a mood startlingly in contrast with that which is so painfully apparent in the symphony given laat evening. It comes to us from one who heard it from the lips of Vincenz, brother of Franz Lachner, the eminent musician. The latter was an intimate friend of Schubert, and the two were often boon companions. They sometimes were up and out late o' nights; and after such occasions Schubert frequently passed the remaining hours at the Lachner's house, making his bed on a sofa in the sitting room. One morning when Vincenz was about to open the door of this room where Schubert had slept the night before, he heard the latter chuckling to himself, apparently in great glee over something. He entered and glanced curiously at the great composer. There he sat, scantily dressed, holding out at arm's length a pair of tattered nether undergarments, in which he was about to enrobe himself, and which were the cause of his careless merriment!

The details of Schubert's poverty and distresses are sufficiently saddening to those who love his music, (and who does not love it); but it is a satisfaction to learn even through the medium of such a trifling incident that he could sometimes make light of his misfortunes.

In the unfinished symphony, Schubert gives vent to his emotions with great force and originality. But somehow these expressions of sorrow, moving as they are, seem to be rather the outcome of a highly impressible, imaginative nature, than of harrowing, unforgetable life experiences. However that may be, the music at least is unforgetable. What can be more mysterious and affecting than the opening measures of the allegro, or more haunting than the second theme, as it appears in the 'cellos, its tones scarcely less thrilling than those of the human voice! The andante, although beautiful and dignified with all its plaintiveness, does not impress itself on the mind so ineffaceably as does its companion movement. Here again the strings and the wood-wind did some exquisite work; and the splendid tuttis, as well as those passages where the resonant tones of the trombones are heard above all, came out broadly and impressively.

The Midsummer Night's music is still enchanting, notwithstanding the fact that at each succeeding performance it seems just a little more aged. Of necessity, possessing nothing in the nature of depth, the graceful superficiality of its more serious parts were rendered especially apparent from its position on the programme. Its pale, elegant phrases seemed gray with coldness after the sensuous warmth and passion of Schubert. But in the fairy element lies its strength and fascination, and nothing, unless it be a bad performance, could render it in that respect unenjoyable. Happily, this was far from the case at the performance under consideration. Mr. Nikisch seemingly did everything with the music that could be done; and the players, one and all, apparently infused into their parts an unusual amount of spirit. For once also the sometimes unmusical efforts of the tympani player became humorously effective, the dull thumping sounds that he evoked from his instruments at the point in the overture where Bottom and his companions are supposed to enter being laughably suggestive. The scherzo went trippingly and the nocturne serenely. A modern acquaintance with diminished chords imparts to the wedding march a tinge of staleness; although everyone doubtless remembers how imposing its opening measures once appeared. Louis Ehlert, that charming, yet keenly discriminative writer on musical subjects, passes a just criticism on this march.

After praising its festival splendor, and its stately, sparkling effects, he thinks that "its contour is too realistic for the frame of this exquisitely poetical score. Would it not have been possible for this hand, so wonderfully gifted with the power of proportion, to write a wedding march, in which, without detriment to its festive character, our minds, but lately made familiar with the supernatural, might have been spared the trivial colors of reality?"

However, it made a brilliant ending to this popular concert. And now the holidays are over, the long-looked-for procession of new works by eminent composers is confidently expected to be on the move. In fact, a solitary policeman is already in sight, as may be seen by reference to next week's programme.

An unusually attractive performance will be the Wagner matinee by the Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, which will be given at Music Hall on Wednesday afternoon. The programme includes selections from "Tannhauser," "Siegfried," "Die Meistersinger" and "Gotterdammerung." The soloists are Mr. Franz Kneisel and Mr. Italo Campanini.

Boston Post
MONDAY MORNING, DEC. 29, 1890

MUSIC.

TENTH SYMPHONY CONCERT.

The programme of the tenth symphony concert, given at Music Hall Saturday evening, was as follows:

Symphony No. 8, in F.....Beethoven
Symphony No. 8, in B minor (unfinished).....Schubert
Overture, Scherzo, Notturno, and Wedding March from the "Midsummer Night's Dream".....Mendelssohn

An old-fashioned and hearty Christmas greeting was given to the three friends who were the honored guests at Saturday's feast. They brought no new stories; we have heard their jests and anecdotes and tales of love and adventure, yes, and their lay-sermons, from childhood; but they never tire us, for they speak clearly and sensibly though sometimes with an abundance of detail and with much repetition, as though the points of their discourse were only to be driven in by repeated blows. Perhaps one of them with a comparative stranger might have furnished more amusement by the contrasts in conversation. They came together, however, and they sat down and talked, and the hearers forgot the momentary disappointment of not seeing a new face, for they did not perplex by smart paradoxes, they did not baffle or stun by enigmas or bombast, they did not surprise by ominous shoulder shrugs incapable of explanation.

Although the guests were in the main unchanged, their behavior at times was curious, provoking comment. Beethoven is often rough, with the rough manliness of the lobster-catcher or the tamer of oxen; but Saturday evening he was boisterous, and his spirits were animal rather than mental. He even indulged in noisy practical jokes, instead of the fanciful humor which he has shown on former occasions, and when he danced the minuet his feet moved clumsily and he almost lost his balance. Nor did he end matters by shaking his head rudely at the leader of the band and putting the blame upon him. Schubert, who was in a melancholy mood, at the remembrance, perhaps, of feasters of last year, who would have welcomed him had they not arisen from the table and gone into the next room, instead of sighing out his woes, declaimed them so loudly that he became theatrical; and although his words were beautiful and heavy with grief, they were lost sight of in his wild gesturing and self-dishevelled hair. Yet the changes in their behavior were only upon the surface; at heart they were the same noble and tender friends as of old.

But the exquisite, almost effeminate Mendelssohn was sadly altered, and from loss of temper his delicate voice became hard and rough. He had brought his box of puppets with him for the entertainment of children, young and old. At the very start the fairies would not play together; they quarrelled; they sulked; and their tiny voices were swollen out of proportion. The instruments designed for the accompaniment of their sports should have been played by gnats and grasshoppers "the violins should have been strung with cobwebs and the flutes been cut out of slender reeds"; but instruments and players had been left behind, and the fairies were frightened during the overture as it was played by the orchestra which was substituted. And Mendelssohn grew angry, and the strings which controlled the puppets dropped from his hands. "I wrote this music," he said, "for the frolics of Oberon and Titania, who lived with their subjects in a wood near Athens, the home of great Duke Theseus; but this music as I hear it is better suited to the wild landscape where all was made of metal, clouds, earth, vegetation and creeping things, the landscape which Baudelaire once saw and told me of the other day. This music is not fantastic enough; I miss the moonshine. And I wish the first flute would play in tune, and I think the brass makes too much noise." Nor was he pleased with the Notturno, and only with the Wedding March did he recover his spirits and equanimity of mind.

The programme for the concert of Saturday evening, Jan. 3, is made up of Liszt's "Tasso," Raff's symphony "Im Walde" and Burmeister's concerto for pianoforte and orchestra, in D minor, which will be played for the first time in Boston. The pianoforte part will be played by the composer.

PHILIP HALE.

MUSIC NOTES.

The programme for the Kneisel Quartette concert which takes place this evening at Union Hall is as follows: Sonata for pianoforte and violin (MS.), Arthur Whiting (first time); quartette-satz, Schubert; quintette in C major, Beethoven. Mr. Whiting will be the pianist. Mrs. Arthur Nikisch will not be able to sing a group of songs on account of illness, and she will appear at a later concert in the same series. Any who have purchased tickets and desire it, can have their money refunded by applying at Music Hall.

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Messrs. Campanini and Kneisel will appear in solo numbers at the Wagner matinee to be given by the Boston Symphony Orchestra in Music Hall Wednesday afternoon. The programme consists of overture and Venusberg music from "Tannhaeuser" (Paris version); Prize Song from "Die Meistersinger"; prelude to "Tristan and Isolde"; "Albumblatt," violin solo; Siegfried's passage to Brunhilde's Rock, Morning Dawn and Rhine Journey from "Siegfried" and "Götterdämmerung" as arranged by Richter; Love Song from "Die Walküre," and prelude to "Die Meistersinger."

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The first of the extra matinees by the Boston Symphony Orchestra, which proved so popular last season, will be given at Music Hall next Wednesday afternoon. Mr. Nikisch will offer a programme made up entirely of selections from the Wagner operas, with solo numbers by Signor Campanini and Mr. Kneisel. Programmes may be obtained at Music Hall, where the sale of seats is now progressing.

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BOSTON DAILY ADVERTISER
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MUSICAL MATTERS.

The Symphony Concert of Saturday—A Feast for Music Lovers.

The programme of Saturday was neutral ground where classicist and tune lover, musician and non-musician, could meet and enjoy themselves. It was not a heavy tonal feast, nor one that required much thinking to enjoy; its chief element was humor, and it was pleasant to watch the composers at play. "A little nonsense now and then," etc. is a saying that emphatically applies to composers, and all of the great masters have at one time or another indulged in musical fun. With Bach this element is represented by the "Coffee Cantata" and the "Peasant's Cantata," with Mozart it bubbles out all the way from opera to certain canons which are not fit for ears polite, in Wagner it found glorious outlet in "The Mastersingers," and with Beethoven in comic songs (!) with burlesque incidents in the Pastoral symphony, but most of all in the symphony which began this concert — the eighth. If any title were to be given to this work, as has been done with the third and sixth symphonies, it might easily receive the name of the "Humorous Symphony," for Beethoven's most informal mood ("aufgeknopft," he called it), is in every movement and almost in every measure. The reading and performance of the work were commendable; in the first theme the capricious toyings with tempo were admirably caught up and the bassoon gave its comical little octave figure with good effect; in the second movement the brusque interruptions were well carried out, and the comically commonplace ending finely contrasted with the preceding passages. This same ending has been a stumblingblock to many of the reviewers in the days gone by; it is probable that the composer here caught a little of that tricksy spirit which so often moved Heine to end an earnest verse with whimsical drollery. One can call to mind the verses where the poet wishes that his stanzas were flowers that they might grow at the feet of his love, or birds that they might fly to her, and finally that they were peas, that he might cook for himself a good pea soup—such an ending is that of the second movement of the eighth symphony.

The return to minuet form in this symphony shows how Beethoven could have eclipsed Haydn even in his own school; it was probably used because the scherzo in the developed state in which Beethoven employed it (excepting on its first appearance in his second symphony) would have been too ambitious for the third movement of this little symphony, and because something of the spirit of the scherzo pervades the finale. The horns and clarinets played very finely in this part of the work. The rollicking fun of the last movement was done full justice to, although the explosion on the important C sharp could have been still more emphatic. What a comical bit of mockery it is when the chief figure appears on the flutes, and is suddenly and grotesquely mocked by the contrabasses! A skip from the garret to the cellar of the orchestra! It is seldom that this touch is so clearly brought out as on this occasion; the contrabasses deserve much praise. Not less effective is the reiterated octave for bassoon and kettle-drum, and this also was well-rendered, the kettle-drummer paying good attention to ensemble effect not only here but throughout the entire concert. Altogether then, this performance of the most genial of all Beethoven's works was one of the best it has been my good fortune to hear. Now followed a bit of tenderness and pathos in the shape of Schubert's unfinished symphony, which came in proper contrast with the work which preceded and that which followed it, so that this concert, so enjoyable in its separate selections, and so well executed, was also excellent in the order of its numbers. The reading of the work calls for the most unmitigated praise; never has Mr. Nikisch given better proof of the poetry that is in him. One might, perhaps, take slight exception to the prolongation of the horn tone which ushers in the second theme of the allegro, but this is a minor fault, if it is a fault at all. The working up of the climaxes was noble beyond description. I found the passages of the woodwind, in the second movement, rather too languishing, although very finely shaded and played. The superb oboe work, and the playing of the cellos in the first movement must not be passed over in silence.

With another class of musical humor, in the shape of Mendelssohn's music to "Midsummer Night's Dream" the concert ended. There is as much difference between the humor of Mendelssohn and that of Beethoven as between their personalities. The Mendelssohn who was able to jest at his critics with lines like

"If composers earnest are
Critics go to sleep,
If they take a lively style
Then they're voted cheap."
"Let a man write as he will
Still the critics fight
Therefore let him please himself
And he will be right."

the man who could give such dainty pleasantry was very different from the Beethoven who pelted his cook with the stale eggs she had brought from market or gave the unfortunate waiter in a Viennese restaurant a cold shower bath with the soup he had brought him. Beethoven's musical humor is brusque, half savage, a sort of tonal horseplay and practical joking which exhilarates one by its animal spirits and heartiness; Mendelssohn's is the airy badinage of a witty man of the world, and if in this subject he has gone to further lengths than usual it is because Shakespeare has led the way. But daintiness is not absent from the overture to "Midsummer Night's Dream" [illegible] and the dancing elves could never be better portrayed than by the [illegible] violin which were played with just the right delicacy on this occasion. In broader style of humor is the braying of the bassoon, which intimates that Bottom has entered into his asinine phase, and the snoring of the same drunken weaver which Mendelssohn gave to the ophicleide, but as this instrument is obsolete almost everywhere except in England and France, is always given in America on the bass tuba, a faulty (although necessary) substitution, since the tuba has not the raw, rasping tone of the ophicleide, which pictures a snore to the life. The mock-heroic vein of the music which portrays the entrance of the actors is a most natural touch, and this was most excellently played, and so by the way was the afore-mentioned tuba. The beauty of the coda is one of Mendelssohn's most perfect touches, and corrects the effect of the preceding buffoonery. Spite of a slight, temporary faultiness of intonation in the woodwind in the scherzo, that department of the orchestra did fine work in very trying passages, and the flute playing was especially meritorious at the close. In the nocturne the horns did excellently, and gave Mendelssohn's best theme for these instruments with appropriate beauty. A single slip made later on by the first horn did not mar the general effect.

The Wedding March brought the concert to a popular close. Its triumphant measures, to which so many couples have marched, perchance to combat, were especially attractive, because they had, possibly for the first time among us, the advantage of real trumpet fanfares. The cornet, which in America replaces the trumpet, is as much like it as a chromo is like an oil painting, and while the trumpet suggests martial ardor or the clangor of pompous festivity, the cornet suggests "Home, Sweet Home" (afflicted with ague-stricken variations) at Coney Island or Nantasket. I believe, however, that our trumpets could attain even a more characteristic tone were they to adopt shallower mouth pieces. They played better than ever, and every auditor seemed interested in the concert even to the last note.

LOUIS C. ELSON.

THE BOSTON TIMES
BOSTON, SUNDAY, DEC. 28, 1890.

THE SYMPHONIES.

TENTH CONCERT.

Last night's programme was in three parts, as follows:

Beethoven.....Symphony No. 8 in F
Schubert....Symphony (unfinished) in B Minor
Mendelssohn....Overture, Scherzo, and Finale from The Midsummer Night's Dream.

The arrangement of the programme was capital and the selections themselves, though somewhat venerably well-worn, especially Schubert's great master-piece, were in every respect welcome. The Beethoven symphony was admirably given, and into the Schubert symphony Conductor Nikisch entered *con amore* and with exceptional integrity of thought and feeling. The first movement was broadly played, and with artistic effects that brought the audience into a delightful state of unanimity, that seemed to be no less felt and appreciated by all present. The conductor seemed carefully to avoid any undue originality of conception in the simple and unaffected justice with which the master's divine music was performed, and the second movement received similar treatment, the performance of each part being applauded perhaps with more zest and enthusiasm than any orchestral work has received here this season. The fact of there being no soloist in the concert again, did not prevent the usual large attendance. It is doubtful if any solo number whatsoever could have in any way enhanced the superior merit of the programme. The concert brilliantly ended with the always entrancing music of Mendelssohn from the "Midsummer Night's Dream." With this work the orchestra and conductor again triumphed in one of the very ablest, and most gratifying programmes that has been heard here this season. At the next concert, Saturday evening, Jan. 2d, the programme will consist of Liszt's Symphonic poem, "Tasso;" Burmeister's Concerto in D minor for piano and orchestra, and Raff's symphony "Im Waldi." Mr. Burmeister who will take part in the performance of his own work, is a Baltimore pianist, but was heard here last winter in an admirable recital of pianoforte music given by him in the Meionaon.

The first matinee concert of the Symphony orchestra for this season will take place next Wednesday. The programme is to be drawn entirely from the works of Wagner. "Tannhauser," "Siegfried," and the Nibelung dramas will be drawn from. The soloists will be Sig. I. Campanini and Franz Kneisel, and a thoroughly enjoyable concert is sure to result.

The next concert of the series by the Kneisel quartette will be given at Union hall tomorrow evening. Mrs. Arthur Nikisch will be the singer, making her first appearance in Boston on that occasion. The quartette will have the assistance of Mr. Arthur Whiting. Tickets have sold very rapidly the past week.

Boston Courier.
SUNDAY MORNING, DECEMBER 28, 1890.

THE SYMPHONY.

It is claimed that there is nothing new under the sun. Therefore it is barely possible that the plan of the programme of the tenth rehearsal and concert did not originate in the brain of Mr. Nikisch. Whether it did or not the scheme was an exceedingly happy one, bearing strong testimony to the musical susceptibilities of its author. A programme made up of the eighth symphony, the unfinished symphony, and the music to "Midsummer Night's Dream" is not only almost unique, but well designed to soothe the savage breast of the most abandoned fault-finder. What a delightful combination! How beautifully the yearning, mournful, passionate music of Schubert contrasted with the absolute joyousness of Beethoven, and the irrepressibly exuberant imagination of the boy genius, Mendelssohn!

Beethoven had reached the age of forty-two, was sick and disheartened, when he wrote what he called his "little" symphony. When these circumstances are considered, one can only marvel at its youthful freshness, light-heartedness, and humor, its exquisite themes and buoyant, elastic treatment. Scarcely a shadow is discernible. Yet the strong grasp of the man of maturity is plainly to be felt throughout the work. No youth even of genius could have worked out and put together this symphony with the skill and keen sense of the artistic fitness of things that are displayed in the score.

The four movements were sympathetically read and finely performed. The strings were heard at their best in the many crisp staccato passages of the opening and final allegros, attaining a delicate piannissimo that was virtuoso-like in its perfection. The allegretto scherzando seemed a thought too slow in tempo, and its humorous qualities somewhat injured in consequence. The deliberateness of the minuet, on the contrary, seemed entirely appropriate; and the horn passages in the trio were given with great smoothness and purity of tone.

There are few things that appear more strongly to the admirers of great personages than stories relating to their eccentricities and general habits of life. It is not often that anything new comes to light concerning one who died sixty odd years ago. But here is an incident illustrating Schubert's temperament, and representing him in a mood startlingly in contrast with that which is so painfully apparent in the symphony given laat evening. It comes to us from one who heard it from the lips of Vincenz, brother of Franz Lachner, the eminent musician. The latter was an intimate friend of Schubert, and the two were often boon companions. They sometimes were up and out late o' nights; and after such occasions Schubert frequently passed the remaining hours at the Lachner's house, making his bed on a sofa in the sitting room. One morning when Vincenz was about to open the door of this room where Schubert had slept the night before, he heard the latter chuckling to himself, apparently in great glee over something. He entered and glanced curiously at the great composer. There he sat, scantily dressed, holding out at arm's length a pair of tattered nether undergarments, in which he was about to enrobe himself, and which were the cause of his careless merriment!

The details of Schubert's poverty and distresses are sufficiently saddening to those who love his music, (and who does not love it); but it is a satisfaction to learn even through the medium of such a trifling incident that he could sometimes make light of his misfortunes.

In the unfinished symphony, Schubert gives vent to his emotions with great force and originality. But somehow these expressions of sorrow, moving as they are, seem to be rather the outcome of a highly impressible, imaginative nature, than of harrowing, unforgetable life experiences. However that may be, the music at least is unforgetable. What can be more mysterious and affecting than the opening measures of the allegro, or more haunting than the second theme, as it appears in the 'cellos, its tones scarcely less thrilling than those of the human voice! The andante, although beautiful and dignified with all its plaintiveness, does not impress itself on the mind so ineffaceably as does its companion movement. Here again the strings and the wood-wind did some exquisite work; and the splendid tuttis, as well as those passages where the resonant tones of the trombones are heard above all, came out broadly and impressively.

The Midsummer Night's music is still enchanting, notwithstanding the fact that at each succeeding performance it seems just a little more aged. Of necessity, possessing nothing in the nature of depth, the graceful superficiality of its more serious parts were rendered especially apparent from its position on the programme. Its pale, elegant phrases seemed gray with coldness after the sensuous warmth and passion of Schubert. But in the fairy element lies its strength and fascination, and nothing, unless it be a bad performance, could render it in that respect unenjoyable. Happily, this was far from the case at the performance under consideration. Mr. Nikisch seemingly did everything with the music that could be done; and the players, one and all, apparently infused into their parts an unusual amount of spirit. For once also the sometimes unmusical efforts of the tympani player became humorously effective, the dull thumping sounds that he evoked from his instruments at the point in the overture where Bottom and his companions are supposed to enter being laughably suggestive. The scherzo went trippingly and the nocturne serenely. A modern acquaintance with diminished chords imparts to the wedding march a tinge of staleness; although everyone doubtless remembers how imposing its opening measures once appeared. Louis Ehlert, that charming, yet keenly discriminative writer on musical subjects, passes a just criticism on this march.

After praising its festival splendor, and its stately, sparkling effects, he thinks that "its contour is too realistic for the frame of this exquisitely poetical score. Would it not have been possible for this hand, so wonderfully gifted with the power of proportion, to write a wedding march, in which, without detriment to its festive character, our minds, but lately made familiar with the supernatural, might have been spared the trivial colors of reality?"

However, it made a brilliant ending to this popular concert. And now the holidays are over, the long-looked-for procession of new works by eminent composers is confidently expected to be on the move. In fact, a solitary policeman is already in sight, as may be seen by reference to next week's programme.

An unusually attractive performance will be the Wagner matinee by the Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, which will be given at Music Hall on Wednesday afternoon. The programme includes selections from "Tannhauser," "Siegfried," "Die Meistersinger" and "Gotterdammerung." The soloists are Mr. Franz Kneisel and Mr. Italo Campanini.

Boston Post
MONDAY MORNING, DEC. 29, 1890.

MUSIC.

TENTH SYMPHONY CONCERT.

The programme of the tenth symphony concert, given at Music Hall Saturday evening, was as follows:

Symphony No. 8, in F.....Beethoven
Symphony No. 8, in B minor (unfinished).....Schubert
Overture, Scherzo, Notturno, and Wedding March from the "Midsummer Night's Dream".....Mendelssohn

An old-fashioned and hearty Christmas greeting was given to the three friends who were the honored guests at Saturday's feast. They brought no new stories; we have heard their jests and anecdotes and tales of love and adventure, yes, and their lay-sermons, from childhood; but they never tire us, for they speak clearly and sensibly though sometimes with an abundance of detail and with much repetition, as though the points of their discourse were only to be driven in by repeated blows. Perhaps one of them with a comparative stranger might have furnished more amusement by the contrasts in conversation. They came together, however, and they sat down and talked, and the hearers forgot the momentary disappointment of not seeing a new face, for they did not perplex by smart paradoxes, they did not baffle or stun by enigmas or bombast, they did not surprise by ominous shoulder shrugs incapable of explanation.

Although the guests were in the main unchanged, their behavior at times was curious, provoking comment. Beethoven is often rough, with the rough manliness of the lobster-catcher or the tamer of oxen; but Saturday evening he was boisterous, and his spirits were animal rather than mental. He even indulged in noisy practical jokes, instead of the fanciful humor which he has shown on former occasions, and when he danced the minuet his feet moved clumsily and he almost lost his balance. Nor did he end matters by shaking his head rudely at the leader of the band and putting the blame upon him. Schubert, who was in a melancholy mood, at the remembrance, perhaps, of feasters of last year, who would have welcomed him had they not arisen from the table and gone into the next room, instead of sighing out his woes, declaimed them so loudly that he became theatrical; and although his words were beautiful and heavy with grief, they were lost sight of in his wild gesturing and self-dishevelled hair. Yet the changes in their behavior were only upon the surface; at heart they were the same noble and tender friends as of old.

But the exquisite, almost effeminate Mendelssohn was sadly altered, and from loss of temper his delicate voice became hard and rough. He had brought his box of puppets with him for the entertainment of children, young and old. At the very start the fairies would not play together; they quarrelled; they sulked; and their tiny voices were swollen out of proportion. The instruments designed for the accompaniment of their sports should have been played by gnats and grasshoppers "the violins should have been strung with cobwebs and the flutes been cut out of slender reeds"; but instruments and players had been left behind, and the fairies were frightened during the overture as it was played by the orchestra which was substituted. And Mendelssohn grew angry, and the strings which controlled the puppets dropped from his hands. "I wrote this music," he said, "for the frolics of Oberon and Titania, who lived with their subjects in a wood near Athens, the home of great Duke Theseus; but this music as I hear it is better suited to the wild landscape where all was made of metal, clouds, earth, vegetation and creeping things, the landscape which Baudelaire once saw and told me of the other day. This music is not fantastic enough; I miss the moonshine. And I wish the first flute would play in tune, and I think the brass makes too much noise." Nor was he pleased with the Notturno, and only with the Wedding March did he recover his spirits and equanimity of mind.

The programme for the concert of Saturday evening, Jan. 3, is made up of Liszt's "Tasso," Raff's symphony "Im Walde" and Burmeister's concerto for pianoforte and orchestra, in D minor, which will be played for the first time in Boston. The pianoforte part will be played by the composer.

PHILIP HALE.

MUSIC NOTES.

The programme for the Kneisel Quartette concert which takes place this evening at Union Hall is as follows: Sonata for pianoforte and violin (MS.), Arthur Whiting (first time); quartette-satz, Schubert; quintette in C major, Beethoven. Mr. Whiting will be the pianist. Mrs. Arthur Nikisch will not be able to sing a group of songs on account of illness, and she will appear at a later concert in the same series. Any who have purchased tickets and desire it, can have their money refunded by applying at Music Hall.

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Messrs. Campanini and Kneisel will appear in solo numbers at the Wagner matinee to be given by the Boston Symphony Orchestra in Music Hall Wednesday afternoon. The programme consists of overture and Venusberg music from "Tannhaeuser" (Paris version); Prize Song from "Die Meistersinger"; prelude to "Tristan and Isolde"; "Albumblatt," violin solo; Siegfried's passage to Brunhilde's Rock, Morning Dawn and Rhine Journey from "Siegfried" and "Götterdämmerung" as arranged by Richter; Love Song from "Die Walküre," and prelude to "Die Meistersinger."

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The first of the extra matinees by the Boston Symphony Orchestra, which proved so popular last season, will be given at Music Hall next Wednesday afternoon. Mr. Nikisch will offer a programme made up entirely of selections from the Wagner operas, with solo numbers by Signor Campanini and Mr. Kneisel. Programmes may be obtained at Music Hall, where the sale of seats is now progressing.

[67]

The [illegible] concert.

The production of our last week in this column of the programme of Saturday evening would have given great pleasure to Mr. Nikisch's audience in Music Hall than anything he had given us for several weeks, was abundantly borne out by the result of the concert. If we are not in error, it is the first time this season that the conductor has been the object of double recalls for the work of the orchestra. This happened Saturday evening not only once, but continuously, and there was the largest number of interested "standees" that has been noticed this year. And all this without the attraction of a soloist. Is it not an object lesson for the director?

Beethoven's Eighth Symphony, the "little symphony," so called, opened the programme. It was beautifully played, and was a fitting opening for the concert. Its joyous words, its variety of movement, with the lovely theme of the allegretto, were readily understood by the ordinary auditor, and Mr. Nikisch's reading was conservative and careful. This led up to the less jovial measures of Schubert's Unfinished Symphony. Mr. Nikisch is an admirable interpreter of Schubert, and the applause which followed the delivery of the two movements was spontaneous, hearty and deserved. The concert closed with the overture, Scherzo, notturno and wedding march from Mendelssohn's Midsummer Night's Dream, and if the conductor had any lingering doubts as to its reception, even by a classical Boston audience, they were doubtless dispelled by the result. The movements were excellently rendered—save that a little more of dash and marked accent could have been given to the march, but all in all it was an interpretation which is seldom heard—and this is always a characteristic of the more familiar orchestral works when given by this organization. And is not this an educational influence? Is it not worth the trouble, even at an occasional departure from the most highly artistic programmes, to thus interest, delight and instruct the symphony audiences? At the next concert Richard Burmeister of Baltimore, who was heard a few years ago at a piano recital in Bumstead Hall, is to play a piano concerto of his own composition, and the orchestra will render Liszt's symphonic poem, "Tasso," and Raff's symphony, "Im Walde."

Mr. Arthur Whiting is to be the soloist at the third concert of the Kneisel Quartette this evening. He will play a sonata of his own composition for violin and piano, Mr. Kneisel taking the violin part. Mrs. Arthur Nikisch is prevented from appearing at this concert, as had been announced, but will be heard later in the series.

The first afternoon concert by the Symphony Orchestra is to be given Wednesday afternoon, and will be devoted entirely to the works of Wagner. It cannot, strictly speaking, be called a "Young People's Popular," for Wagner's music is not popular in any sense. Yet there will be a large audience and solos will be given by Signor Campanini and Mr. Kneisel, and this is the programme: Overture and Vermaberg music from "Tannhauser," Paris version; prize song from "Die Meistersinger;" prelude to "Tristan and Isolde;" "Albumblatt," violin solo, Kneisel; Siegfried's Passage to Brunnhilde's Rock, Morning Dawn, and Rhine Journey, from "Siegfried" and "Gotterdammerung," as arranged by Hans Richter; love song from "Die Walkure;" vorspiel to "Die Meistersinger."

On account of the illness of Mrs. Arthur Nikisch, her engagement with the Boston Symphony Orchestra has been postponed until February.

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

GRAND

WAGNER MATINEE,

WEDNESDAY, DECEMBER 31, AT 2.30.

SOLOISTS:

SIG. ITALO CAMPANINI.

MR. FRANZ KNEISEL.

Tickets with reserved seats, 50 cents, 75 cents and $1, according to location, now on sale at the Box Office.

Boston Transcript

MONDAY, DECEMBER 29, 1890.

Boston Symphony Orchestra.

The Boston symphony public does appreciate a good programme, although it is sometimes carried away by a love of novelty, forgetting the incongruity between the elements which make up an evening's miscellaneous bill of fare. But an experience like that of Saturday evening's concert shows that, in spite of itself, our audience loves a programme of the best of music, however often heard before, works of genius, by the greatest masters, brought together with a poetic sense of true affinity and fitness. Beethoven, Schubert, Mendelssohn, in three of their loveliest creations, works of uninterrupted and unsullied beauty! At the Friday afternoon rehearsal, when the furious snowstorm was at its height, many were turned away from the Music Hall for want of room; it was the largest, most enthusiastic audience of the season! And well might such a programme, composed of three works sure to give delight, sure not to offend or clog the most artistic taste, appeal to the best musical susceptibility of all of us. The three numbers were:

Beethoven—Symphony No. 8, in F.
Schubert—Symphony No. 8, in B minor (unfinished.)
Mendelssohn—Overture, Scherzo, Notturno and Wedding March, from the "Midsummer Night's Dream."

The shortest, lightest symphony of Beethoven is also the happiest, while at the same time it shows his ripest and most subtle art. It is full of sunshine. Written at the age of forty-two, in the summer of 1812, in perhaps the darkest period of his life, it seems the glad expression of a brief heavenly visitation to his grieved, long-suffering, clouded soul. His heart leaps up with a new-born joy and sense of health. He is a child once more in spirit, but with a man's self-knowledge and consummate art. This Eighth Symphony is pastoral, and it is fairy-like. It is in the key of F, like his Pastoral Symphony. It has phrases, figures, cadences reminding you of that.

With what an inspiring, pungent, penetrating and uplifting quality of sound, what perfect, lifesome harmony, the first theme sets in with full orchestra! How quickening, delightful, bright and fresh the instrumentation! Have Berlioz or Wagner, with their crowded orchestras, surpassed or equalled that? Whenever the superiority of the most modern instrumentation is harped on in our hearing our thoughts go back to the first bars of the Eighth Symphony for a more perfect model which may be found anywhere in Beethoven. The buoyancy and blitheness of that opening seems to lift you from the earth. And the sure fulfilment of the promise as the idea unfolds, the exquisite beauty of the second subject, which comes in so soon, the striking figures of the accompaniment, the bold, strong passages out of which the sweet melodies melt again, the original, exciting working up, the satisfactory development and conclusion of the movement [illegible] put one in the best [illegible] that was to follow. It was all [illegible] the life; strings, flute, oboe, clarinet, bassoon and horns, all charming admira-

The ever popular *Allegretto Scherzando*, commonly called the "clock" movement, was taken at a tempo which some would call too slow. But the deliberate and regular beat of it soon wins upon the hearer. Besides, it must be considered, this is the only approach to a slow movement in the symphony, and this is the place, if any, to resist "rapid transit." How fine and delicate the alternate *staccato* and *legato* of the violin! With what sweet warmth of tone the wood-wind instruments met and mingled! How much humor in it all, and most refined n quality! What free and hearty outburst of *fortissimo* at times!

The Minuet was naturally taken at the moderate rate of the old *Tempo di Menuetto*, and with the right nervous accent. But we could not account for the very marked reining in of the movement in the Trio, at the entrance of the fascinating horn theme, on the staccato triplets of the 'cello solo, followed by the fine solo of the clarinet. The finale, *Allegro vivace*, was played very fast, as it always is; that movement is as imaginative and fairy-like as anything of Mendelssohn's; and we soon had opportunity to make the comparison. The crepitant, crisp *pianissimo* of the opening and principal subject, the startling and mysterious entrance of a thundering C sharp in all the instruments, which leaves the basses rocking in octaves on the keynote (F), while the first theme is resumed *fortissimo* in the upper instruments; presently a new theme of entrancing beauty in A flat; a recurrence of the strange C-sharp unison; a passage of graver flowing melody of equal half-notes—these are a few salient points in the continual transformations of this wonderful movement, which never loses the thematic thread with which it opened. In "Oberon," in "Midsummer Night's Dream," no finer fairies tread the grass than here, none more Shakspearian.

If the eighth of Beethoven is all joy and sunshine, the eighth of Schubert, the "unfinished," is the musical expression of unconquerable sadness, "most musical, most melancholy." True, what lingers mostly in the memory after hearing is the comforting and cheering second theme in the Allegro, which enters in the 'celli, and is taken up more strongly in the violins,—a lovely theme with syncopated short-breathed accompaniment. The opening bars, a gloomy soliloquy of the deep basses, prelude to the melancholy first theme, sung by oboe and clarinet; then a loud outburst of despair; then this heavenly second theme in the major falls in like a godsend, comforting and clung to, taking possession (at least the second half of it) of all the orchestra. But in vain. After the repeat, the dark soliloquy of the basses comes back again; and the movement grows to a strong tragic climax, impatient and impassioned, struggling madly against fate, which prevails over the returning theme of comfort and all the sweet suggestions of the movement to the end. The music is extremely beautiful, but there is no victory, as there would certainly have been with Beethoven. The other movement, *Andante con moto*, in E, is also beautiful and touchingly pathetic, full of haunting bits of melody, now dying down to *ppp*, now swelling to overpowering climaxes and subsiding gently at the close, but it has not the freshness and [illegible] which relieve the gloom of the Allegro. Why did he leave the symphony unfinished? Was it possible to finish it? To warrant a Minuet or Scherzo, and the bright solution of a Finale, the depressed and stricken spirit must first rise and overcome itself, shaking off its burthen. This a Beethoven would have done, with glorious sense of power. Beethoven himself, his soul, his will, his genius and his faith, you feel in all his music to be greater than his music, even at its greatest and sublimest reach. Schubert is possessed by his music, spell-bound, mastered by it. Only once, in his great symphony in C, does he seem to grasp the means of freedom to be master of himself. Hence the prolixity so characteristic of his music. A great genius undoubtedly, of wonderful and inexhaustible invention, in whose mind melodies most exquisite sprung up and multiplied like wild flowers; yet you feel his genius falls far short of the sovereign power you own in Bach or Handel or Beethoven. There is a certain weakness, after all, in all his music (with the one exception above named), in spite of all its originality and marvellous wealth and variety of beauty. In the sense we have endeavored to express, nearer than Schubert to Beethoven Schumann seems to stand.

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J. S. D.

[68]

Boston Music Hall.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

GRAND

WAGNER MATINEE,

WEDNESDAY, DECEMBER 31, AT 2.30.

SOLOISTS:

SIG. ITALO CAMPANINI.

MR. FRANZ KNEISEL.

Tickets with reserved seats, 50 cents, 75 cents and $1, according to location, now on sale at the Box Office.

Boston Journal.

MONDAY MORNING, DEC. 29, 1890.

The Symphony Concert.

The prediction made last week in this column, that the programme of Saturday evening would give more real pleasure to Mr. Nikisch's audience in Music Hall than anything he had given for several weeks, was abundantly borne out by the result of the concert. If we are not in error, it is the first time this season that the conductor has been the object of double recalls for the work of the orchestra. This happened Saturday evening not only once, but continuously, and there was the largest number of interested "standees" that has been noticed this year. And all this without the attraction of a soloist. Is it not an object lesson for the director?

Beethoven's Eighth Symphony, the "little symphony," so called, opened the programme. It was beautifully played, and was a fitting opening for the concert. Its joyous words, its variety of movement, with the lovely theme of the allegretto, were readily understood by the ordinary auditor, and Mr. Nikisch's reading was conservative and careful. This led up to the less jovial measures of Schubert's Unfinished Symphony. Mr. Nikisch is an admirable interpreter of Schubert, and the applause which followed the delivery of the two movements was spontaneous, hearty and deserved. The concert closed with the overture, Scherzo, notturno and wedding march from Mendelssohn's Midsummer Night's Dream, and if the conductor had any lingering doubts as to its reception, even by a classical Boston audience, they were doubtless dispelled by the result. The movements were excellently rendered—save that a little more of dash and marked accent could have been given to the march, but all in all it was an interpretation which is seldom heard—and this is always a characteristic of the more familiar orchestral works when given by this organization. And is not this an educational influence? Is it not worth the trouble, even at an occasional departure from the most highly artistic programmes, to thus interest, delight and instruct the symphony audiences? At the next concert Richard Burmeider of Baltimore, who was heard a few years ago at a piano recital in Bumstead Hall, is to play a piano concerto of his own composition, and the orchestra will render Lizt's symphonic poem, "Tasso," and Raff's symphony, "Im Walde."

Mr. Arthur Whiting is to be the soloist at the third concert of the Kneisel Quartette this evening. He will play a sonata of his own composition for violin and piano, Mr. Kneisel taking the violin part. Mrs. Arthur Nikisch is prevented from appearing at this concert, as had been announced, but will be heard later in the series.

The first afternoon concert by the Symphony Orchestra is to be given Wednesday afternoon, and will be devoted entirely to the works of Wagner. It cannot, strictly speaking, be called a "Young People's Popular," for Wagner's music is not popular in any sense. Yet there will be a large audience and solos will be given by Signor Campanini and Mr. Kneisel, and this is the programme: Overture and Vermaberg music from "Tannhauser," Paris version; prize song from "Die Meistersinger;" prelude to "Tristan and Isolde;" "Albumblatt," violin solo, Kneisel; Siegfried's Passage to Brunnhilde's Rock, Morning Dawn, and Rhine Journey, from "Siegfried" and "Gotterdammerung," as arranged by Hans Richter; love song from "Die Walkure;" vorspiel to "Die Meistersinger."

On account of the illness of Mrs. Arthur Nikisch, her engagement with the Boston Symphony Orchestra has been postponed until February.

Boston Transcript

MONDAY, DECEMBER 29, 1890.

Boston Symphony Orchestra.

The Boston symphony public does appreciate a good programme, although it is sometimes carried away by a love of novelty, forgetting the incongruity between the elements which make up an evening's miscellaneous bill of fare. But an experience like that of Saturday evening's concert shows that, in spite of itself, our audience loves a programme of the best of music, however often heard before, works of genius, by the greatest masters, brought together with a poetic sense of true affinity and fitness. Beethoven, Schubert, Mendelssohn, in three of their loviest creations, works of uninterrupted and unsullied beauty! At the Friday afternoon rehearsal, when the furious snowstorm was at its height, many were turned away from the Music Hall for want of room; it was the largest, most enthusiastic audience of the season! And well might such a programme, composed of three works sure to give delight, sure not to offend or clog the most artistic taste, appeal to the best musical susceptibility of all of us. The three numbers were:

Beethoven—Symphony No. 8, in F.
Schubert—Symphony No. 8, in B minor (unfinished.)
Mendelssohn—Overture, Scherzo, Nocturne and Wedding March, from the "Midsummer Night's Dream."

The shortest, lightest symphony of Beethoven is also the happiest, while at the same time it shows his ripest and most subtle art. It is full of sunshine. Written at the age of forty-two, in the summer of 1812, in perhaps the darkest period of his life, it seems the glad expression of a brief heavenly visitation to his grieved, long-suffering, clouded soul. His heart leaps up with a new-born joy and sense of health. He is a child once more in spirit, but with a man's self-knowledge and consummate art. This Eighth Symphony is pastoral, and it is fairy-like. It is in the key of F, like his Pastoral Symphony. It has phrases, figures, cadences reminding you of that.

With what an inspiring, pungent, penetrating and uplifting quality of sound, what perfect, lifesome harmony, the first theme sets in with full orchestra! How quickening, delightful bright and fresh the instrumentation! Have Berlioz or Wagner, with their crowded orchestras, surpassed or equalled that? Whenever the superiority of the most modern instrumentation is harped on in our hearing our thoughts go back to the first bars of the Eighth Symphony for a more perfect model which may be found anywhere in Beethoven. The buovancy and blitheness of that opening seems to lift you from the earth. And the sure fulfilment of the promise as the idea unfolds, the exquisite beauty of the second subject, which comes in so soon, the striking figures of the accompaniment, the bold, strong passages out of which the sweet melodies melt again, the original, exciting working up, the satisfactory development and conclusion of the movement (*allegro vivace e con brio*) put one in the best mood for all that was to follow. It was all brought out to the life; strings, flute, oboe, clarinet, bassoon and brass, all claiming admiration.

The ever popular *Allegretto Scherzando*, commonly called the "clock" movement, was taken at a tempo which some would call too slow. But the deliberate and regular beat of it soon wins upon the hearer. Besides, it must be considered, this is the only approach to a slow movement in the symphony, and this is the place, if any, to resist "rapid transit." How fine and delicate the alternate *staccato* and *legato* of the violin! With what sweet warmth of tone the wood-wind instruments met and mingled! How much humor in it all, and most refined n quality! What free and hearty outburst of *fortissimo* at times!

The Minuet was naturally taken at the moderate rate of the old *Tempo di Menuetto*, and with the right nervous accent. But we could not account for the very marked reining in of the movement in the Trio, at the entrance of the fascinating horn theme, on the staccato triplets of the 'cello solo, followed by the fine solo of the clarinet. The finale, *Allegro vivace*, was played very fast, as it always is; that movement is as imaginative and fairy-like as anything of Mendelssohn's; and we soon had opportunity to make the comparison. The crepitant, crisp *pianissimo* of the opening and principal subject, the startling and mysterious entrance of a thundering C sharp in all the instruments, which leaves the basses rocking in octaves on the keynote (F), while the first theme is resumed *fortissimo* in the upper instruments; presently a new theme of entrancing beauty in A flat; a recurrence of the strange C-sharp unison; a passage of graver flowing melody of equal half-notes—these are a few salient points in the continual transformations of this wonderful movement, which never loses the thematic thread with which it opened. In "Oberon," in "Midsummer Night's Dream," no finer fairies tread the grass than here, none more Shakspearian.

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J. S. D.

[68]

PROGRAMME.

OVERTURE AND BACCHANALE from "TANNHÆUSER."

PRIZE SONG from "DIE MEISTERSINGER."

Sig. CAMPANINI.

PRELUDE. "TRISTAN UND ISOLDE."

ALBUMBLATT for VIOLIN.

Mr. KNEISEL.

"SIEGFRIED'S PASSAGE TO BRUNNHILDE'S ROCK, MORNING DAWN AND RHINE JOURNEY," from "SIEGFRIED" AND "DIE GÖTTERDAMMERUNG."

(Arranged by Dr. HANS RICHTER.)

SIEGMUND'S LOVE SONG, from "DIE WALKURE."

Sig. CAMPANINI.

VORSPIEL. "DIE MEISTERSINGER."

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J. S. D.

[68]

UNION HALL, 18 BOYLSTON STREET.

SIXTH SEASON 1890-91.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin.
Mr. OTTO ROTH, 2d Violin.
Mr. LOUIS SVECENSKI, Viola.
Mr. ANTON HEKKING, Violoncello.

WITH THE ASSISTANCE OF

Mr. ARTHUR WHITING, Pianist.

III. CONCERT.

MONDAY, DECEMBER 29TH, AT 8, P. M.

PROGRAMME.

ARTHUR WHITING. SONATA FOR PIANO AND VIOLIN, in G major. op. 7. (MS.)
Vivace. 6-4.
Larghetto. 4-4
Allegro Impetuoso. (alla breve).
(First performance.)

SCHUBERT. QUARTET-SATZ in C minor. (No. 9, Peters.)
(Allegro assai.)
(First time in Boston.)

BEETHOVEN. QUINTET in C major, op. 29.
Allegro moderato.—Adagio molto espressivo.—Scherzo.—Presto.
Second Viola: Mr. DANIEL KUNZ.

The Piano used is a Steinway.

BOSTON DAILY ADVERTISER
Established 1813.

TUESDAY MORNING, DEC. 30, 1890.

MUSICAL MATTERS.

The Kneisel Quartette Concert of Last Evening.

It seems that the fates have decided that no season of the Kneisel Quartette concerts shall take place without at least one postponement or departure from the printed prospectus. Last night it was the severe cold of Mrs. Nikisch which occasioned this departure, and those who had waited with pleasant anticipation for the opportunity of hearing this attractive and popular lady were doomed to suffer from hope deferred. Fortunately, however, the indisposition had made its appearance early enough to be publicly announced, and most of the audience had been notified of the necessary change of programme. Besides there was abundant consolation in the always excellent work of the quartette itself, and the concert was a most attractive one even thus handicapped. Beethoven's quintette in C major, Schubert's single movement of a quartette, which he unfortunately never completed, and a new sonata for violin and piano by Mr. Arthur Whiting, with the composer at the piano, were surely enough for any but the most exorbitant auditor.

The merit of these works and of their execution was in the order given above, which reverses the order in which they appeared on the programme. This is tantamount to saying that the programme grew stronger as it progressed, and is emphatically true, for Mr. Whiting's sonata was at a terrible disadvantage heard in such company. It spoke of labor rather than of inspiration, and the study lamp seemed to shine through all its measures—the only thing that shone in the work. Ingenuity and skill and successful efforts at originality were there, but emotion had vanished, feeling had been smothered by the sonata form. It must be added, however, that the second subject of the finale was an exception to the generally spasmodic style, and had real beauty and tenderness. Mr. Whiting has done far better work than this, and this only made the disappointment in it greater. The unfinished quartette by Schubert is not quite such a gem as the unfinished symphony, but it is a beautiful movement, nevertheless. It attempts some very dramatic episodes, but the spontaneous Schubert melody is not lacking, nor the "heavenly length," either. It was finely played, the shading being marvellously effective.

But the crowning glory of the concert was the Beethoven quintette, op. 29. Never have the beauties of this rather slighted work been so thoroughly displayed in Boston. In the first movement the imitations of the chief figure were tossed from violins to cello, from cello to viola, with exquisite clearness, and the subsequent interweaving with the triplet figures (this latter theme is rather trivial in itself) was altogether charming, while the return of the chief theme interrupted by saucy little staccato notes in the accompaniment was very attractive. The adagio, the gem of the entire work, was perfect in every way, the acme of quartette playing. The scherzo is a less effective movement. It is interesting as being contemporaneous with Beethoven's Symphonic Scherzo—the first ever written—in the second symphony, and like that movement it is concise and not far remote from either the minuet or the two scherzos which Haydn had employed in his string quartettes; the first true scherzo came two years later, in the Heroic Symphony. The brunt of the work in the finale falls upon the first violin and the cello, who have some very rapid passages to execute, and right nobly did Messrs. Kneisel and Hekking fulfil their task; there was not a slip to excuse, not a blur to condone. Altogether it was the very best concerted playing one could expect to hear this side of Europe or heaven, and I doubt if it could have been excelled in the former place.

LOUIS C. ELSON.

TUESDAY MORNING, DEC. 30, 1890.

MUSIC.

THE KNEISEL QUARTETTE.

The Kneisel Quartette, assisted by Mr. Daniel Kunz, viola, and Mr. Arthur Whiting, pianist, gave the third concert of the series at Union Hall last evening. The programme was as follows:

Sonata for pianoforte and violin in G major, op. 7 (MS.).....Arthur Whiting
(First performance.)
Quartette-Satz in C minor.....Schubert
(First time in Boston.)
Quintette in C major, op. 29.....Beethoven

Mr. Whiting's sonata for violin and pianoforte is an eminently serious work. It belongs to the modern school and to that branch of the modern school which is headed by Brahms. It has evidently been written with great care and with a high aim; it therefore should be treated with respect. It is in three movements—a vivace, a larghetto and an allegro impetuoso. In the first movement there is but little to arouse the imagination or gratify the ear. Neither the chief theme nor the side theme is well defined or beautiful, and, as is too often the case when the composer is a pianist, the pianoforte is greedy and claims the lion's share. The larghetto is more pleasing and more purely musical than either the first or third movement, although the beauty contained therein would not appeal to a careless or superficial hearer. It is free from passion; it is devoid of sensuousness. Its melody is suggested to the hearer instead of being clearly exhibited to him. The final movement, the allegro, contains a tune which is to be played with passion (according to the direction of the composer as expressed in the programme); but the emotions must be supplied by the performer and his imagination must be drawn upon, for the notes themselves are colorless notes and nothing more. The pianissimo close seems at first hearing illogical, which in a composition where intellectuality rises superior to spontaneous melody is a grievous fault. As a whole, the sonata, with the exception of the larghetto, is dry, and while one must often admire the skill of Mr. Whiting in putting his notes together, the hearer cannot be blamed for wishing that the notes had a more defined meaning. The sonata was admirably played by Mr. Kneisel and the composer.

The Schubert fragment, played here for the first time, is an extremely fascinating piece of music, which does not suffer from diffuseness and vain repetitions as do many of the Schubert allegros for strings. This composition and the noble quintette by Beethoven were played exceedingly well.

The next concert of the series will be given Jan. 26, 1891.

PHILIP HALE.

Boston Daily Traveller

TUESDAY, DECEMBER 30, 1890.

THE KNEISEL QUARTET.

Programme of Last Night's Concert.—The Star Course Entertainment.

The Kneisel programme was: Sonata for piano and violin, in G major, op. 7, Arthur Whiting; Quartet movement in C minor, Schubert; Quintet in C op. 29, Beethoven. Mr. Whiting's sonata was heard for the first time. It is scholastic, rather than emotional, music, but so well made as to command respect, and to deserve permanent place in the concert repertory. The slow movement is at once the most melodic and the warmest. Conciseness of treatment marks every portion of the work, but the composer's brevity is not a cloak for paucity of idea, he simply says what he desires without padding. There are frequent indications of originality in the harmonies used, and the themes themselves are serviceable. The balance between the instruments is well preserved, neither being unduly favored. The performance was earnest and effective, Mr. Kneisel and the composer being the players. The Schubert movement is from an unfinished quartet lately published by Peters, as No. 9. It is interesting, melodic, of course, but has no striking characteristics. The beautiful quintet was faultlessly played by the quartet and Mr. Daniel Kuntz. If Beethoven ever told a lie he did concerning the editions of this work, which was a subject of litigation in Vienna for something like 30 years.

The first of the extra afternoon concerts in the Music Hall, by the Symphony Orchestra, is announced for tomorrow, with a programme composed entirely of works by Richard Wagner. Italo Campanini and Franz Kneisel will be the solo performers, and this is the programme: Overture and Vermsburg Music from "Tannhäuser," Paris version; Prize Song from "Die Meistersinger"; Prelude to "Tristan and Isolde"; Albumblatt, violin solo, Kneisel; Siegfried's Passage to Brünnhilde's Rock, Morning Dawn, and Rhine Journey, from "Siegfried" and "Götterdämmerung," as arranged by Hans Richter; Love Song from "Die Walküre"; Vorspiel to "Die Meistersinger."

Boston Daily Traveller

MONDAY, DECEMBER 29, 1890.

Symphony Concert --- An Orchestral Programme.

The programme of the tenth Symphony concert was:

Beethoven, Symphony No. 8, in F.
Schubert, Symphony No. 8, in B minor (unfinished).
Mendelssohn, Overture, Scherzo, Notturno and Wedding March from the "Midsummer Night's Dream."

Of one tint, it is true, but a charming one. There is no alloy in the above, all is pure music, and its juxtaposition is a happy effort. And the playing was of the very best, barring some rough edges in the Mendelssohn music. Any performance of the Eighth Symphony brings up the everlasting subject of the proper *tempi* of the second and third movements. Those adopted by Mr. Nikisch at this concert gave the pianists no cause for alarm; the *allegretto scherzando* was read as if it were the slow movement, and the *tempo di minuetto* was taken in the tempo of a minuet. Mr. Seidl is probably the only conductor in this country who has attempted wide departures from the best usage regarding these movements; and after he treated the *allegretto* as if it were a *presto*, the minuet as a dirge, he was so unmercifully impelled by the best New York critics that he has not dared to repeat the feat. It is strange that Mr. Seidl should be so far astray, when Wagner, his idol in art matters, used invariably to conduct the third movement a minuet time. Mr. Nikisch in his readings of both these movements adopts Wagner's interpretation, which is traced from Beethoven through Richard Mendelssohn, and Spohr, who sat with the fiddles when the eighth was brought out.

When London Mendelssohn took the "Midsummer Night's Dream" overture at what was probably an unprecedented tempo, demonstrated with, he explained his tempo by saying "he felt it that way." In the remark lies a profound contempt for the old fossils in music, who stick up on the metronome. On Saturday Mr. Nikisch felt it fast, but the delicate spirit of the picture was not lost. The *scherzo* was as skittish and graceful as could be asked. In the Nocturne Mr. Hackebarth played the violin solo with delicate perfectly. Of Schubert's "Unfinished" the vocabulary of praise has long since been exhausted in Boston. Throughout the concert there was a vast audience, and the lovers of music at this season of the year are not to be found in such numbers.

Richard Barmeister of Baltimore, will play his pianoforte concerto, which has been heard with pleasure in New York. The orchestra will play Liszt's "Tasso," and Raff's "Im Walde."

The Kneisel concert will be given without the assistance of Mrs. Nikisch, who, but for a severe cold, would have sung. At one of the later concerts of the series she will appear. Tonight's programme is made interesting because Arthur Whiting's new piano and violin sonata will be played; the performers will be Mr. Kneisel and Mr. Whiting. The quartet will play a novelty by Schubert, his quartet satz in C minor, one movement. The other ensemble number is Beethoven's quintet in C. At Mr. Baermann's concert the programme will consist of a Trio for Piano, Violin and 'Cello in C minor, op. 7, by H. von Sahr, and Brahms's Piano Quartet in A major, op. 26. Miss Franklin will sing the Beethoven song cyclus, "An die ferne Geliebte."

At last Mr. Nikisch will appear as a Wagner conductor. For some reason or other he has refrained from performing the works of the master he honors above all others; but on Wednesday full compensation will be made in the following amply sufficient programme: Overture and Bacchanale from "Tannhäuser" (Paris version); Prize Song from "Die Meistersinger" (Mr. Italo Campanini); Prelude, "Tristan and Isolde"; Albumblatt for Violin (Mr. Franz Kneisel); "Seigfried's Passage to Brünnhilde, Morning Dawn and Rhine Journey," from "Siegfried" and Die Götterdämmerung" (Richter's arrangement); Siegmund's Love Song from "Die Walkure" (Mr. Campanini); Prelude, "Die Meistersinger."

Boston Transcript

TUESDAY, DECEMBER 30, 1890.

Local Announcements.

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BOSTON HERALD.

TUESDAY, DECEMBER 30, 1890.

THE KNEISEL QUARTET.

The patrons of the Kneisel quartet concerts enjoyed a very pleasing concert at Union Hall last evening, notwithstanding the disappointment caused by the postponement of the appearance of Mrs. Arthur Nikisch on account of her illness. The selections of the evening were the sonata for pianoforte and violin (MS.), Arthur Whiting; quartet-satz, Schubert, and quintet in C major, Beethoven, Mr. Whiting taking the pianoforte in his own composition. Much interest was naturally felt in the new sonata by Mr. Whiting, which had its first hearing on this occasion. It is a composition of excellent parts, tuneful and well written, giving ample evidence of the sterling worth of Mr. Whiting, both as a composer and musician. The sonata was played with fine effect, and the art of Mr. Whiting at the piano left no cause for adverse criticism upon its performance. The remaining compositions were well chosen, and Mr. Kneisel and his associates gave their usual [illegible] and critical endeavors in their [illegible]

[69]

UNION HALL, 18 BOYLSTON STREET.

SIXTH SEASON 1890-91.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, [illegible]

Mr. [illegible]

Mr. [illegible], Viola.

Mr. [illegible] HEKKING, Violoncello.

WITH THE ASSISTANCE OF

Mr. [illegible], Pianist.

III. CONCERT.

MONDAY, DECEMBER 29TH, AT 8, P. M.

PROGRAMME.

ARTHUR WHITING. SONATA FOR PIANO AND VIOLIN, in G major, op. 7. (MS.)
Vivace, G-4.
Larghetto, E-3
Allegro impetuoso, (alla breve).
(First performance.)

SCHUBERT. QUARTETT SATZ in C minor. (No. 9, Peters.)
(Allegro assai.)
(First time in Boston.)

BEETHOVEN. QUINTETT in C major, op. 29.
Allegro moderato.—Adagio molto espressivo.
Scherzo.—Presto.
Second Viola: Mr. DANIEL KUNZ.

The Piano used is a Steinway.

Boston Daily Traveller

MONDAY, DECEMBER 29, 1890.

Symphony Concert --- An Orchestral Programme.

The programme of the tenth Symphony concert was:

Beethoven, Symphony No. 8, in F.
Schubert, Symphony No. 8, in B minor (unfinished).
Mendelssohn, Overture, Scherzo, Notturno and Wedding March from the "Midsummer Night's Dream."

Of one tint, it is true, but a charming one. There is no alloy in the above, all is pure music, and its juxtaposition is a happy effort. And the playing was of the very best, barring some rough edges in the Mendelssohn music. Any performance of the Eighth Symphony brings up the everlasting subject of the proper *tempi* of the second and third movements. Those adopted by Mr. Nikisch at this concert gave the pianists no cause for alarm; the *allegretto scherzando* was read as if it were the slow movement, and the *tempo di minuetto* was taken in the tempo of a minuet. Mr. Seidl is probably the only conductor in this country who has attempted wide departures from the best usage regarding these movements; and after he treated the *allegretto* as if it were a *presto*, the minuet as a dirge, he was so unmercifully cudgelled by the best New York critics that he has not dared to repeat the jest. It is strange that Mr. Seidl should be so far astray, when Wagner, his idol in art matters, used invariably to conduct the third movement in minuet time. Mr. Nikisch in his readings of both these movements adopts Wagner's interpretation, which is traced back to Beethoven through Richard Pohl, Mendelssohn, and Spohr, who sat among the fiddlers when the eighth was first brought out.

Once in London Mendelssohn took the "Midsummer Night's Dream" overture at what was probably an unprecedented rate; remonstrated with, he explained his tempo by saying "he felt it that way." In the remark lies a profound nugget for the old fossils in music, brought up on the metronome. On Saturday Mr. Nikisch felt it fast, but the delicious spirit of the picture was not marred. The *scherzo* was as skittish and frolicksome as could be asked. In the *notturno* Mr. Hackebarth played the horn solo well nigh perfectly. Of Schubert's "Unfinished" the vocabulary of praise has long since been exhausted in paying it tribute. Throughout the concert, which was heard by a vast audience, the work of the woodwind players was at [illegible] time. Because of his artistic re- [illegible] set in the Mendelssohn [illegible] never stood here-

Richard Barmeister of Baltimore, will play his pianoforte concerto, which has been heard with pleasure in New York. The orchestra will play Liszt's "Tasso," and Raff's "Im Walde."

The Kneisel concert will be given without the assistance of Mrs. Nikisch, who, but for a severe cold, would have sung. At one of the later concerts of the series she will appear. Tonight's programme is made interesting because Arthur Whiting's new piano and violin sonata will be played; the performers will be Mr. Kneisel and Mr. Whiting. The quartet will play a novelty by Schubert, his quartet satz in C minor, one movement. The other ensemble number is Beethoven's quintet in C. At Mr. Baermann's concert the programme will consist of a Trio for Piano, Violin and 'Cello in C minor, op. 7, by H. von Sahr, and Brahms's Piano Quartet in A major, op. 26. Miss Franklin will sing the Beethoven song cyclus, "An die ferne Geliebte."

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BOSTON HERALD.

TUESDAY, DECEMBER 30, 1890.

THE KNEISEL QUARTET.

The patrons of the Kneisel quartet concerts enjoyed a very pleasing concert at Union Hall last evening, notwithstanding the disappointment caused by the postponement of the appearance of Mrs. Arthur Nikisch on account of her illness. The selections of the evening were the sonata for pianoforte and violin (MS.), Arthur Whiting; quartet-satz, Schubert, and quintet in C major, Beethoven, Mr. Whiting taking the pianoforte in his own composition. Much interest was naturally felt in the new sonata by Mr. Whiting, which had its first hearing on this occasion. It is a composition of excellent parts, tuneful and well written, giving ample evidence of the sterling worth of Mr. Whiting, both as a composer and musician. The sonata was played with fine effect, and the aid of Mr. Whiting at the piano left no cause for adverse criticism upon its performance. The remaining compositions were well chosen, and Mr. Kneisel and his associates gave their usual conscientious and artistic endeavors in their performance. It is announced that Mrs. Nikisch will make her appearance at these concerts later in the season.

BOSTON DAILY ADVERTISER
Established 1813.

TUESDAY MORNING, DEC. 30, 1890.

MUSICAL MATTERS.

The Kneisel Quartette Concert of Last Evening.

It seems that the fates have decided that no season of the Kneisel Quartette concerts shall take place without at least one postponement or departure from the printed prospectus. Last night it was the severe cold of Mrs. Nikisch which occasioned this departure, and those who had waited with pleasant anticipation for the opportunity of hearing this attractive and popular lady were doomed to suffer from hope deferred. Fortunately, however, the indisposition had made its appearance early enough to be publicly announced, and most of the audience had been notified of the necessary change of programme. Besides there was abundant consolation in the always excellent work of the quartette itself, and the concert was a most attractive one even thus handicapped. Beethoven's quintette in C major, Schubert's single movement of a quartette, which he unfortunately never completed, and a new sonata for violin and piano by Mr. Arthur Whiting, with the composer at the piano, were surely enough for any but the most exorbitant auditor.

The merit of these works and of their execution was in the order given above, which reverses the order in which they appeared on the programme. This is tantamount to saying that the programme grew stronger as it progressed, and is emphatically true, for Mr. Whiting's sonata was at a terrible disadvantage heard in such company. It spoke of labor rather than of inspiration, and the study lamp seemed to shine through all its measures—the only thing that shone in the work. Ingenuity and skill and successful efforts at originality were there, but emotion had vanished, feeling had been smothered by the sonata form. It must be added, however, that the second subject of the finale was an exception to the generally spasmodic style, and had real beauty and tenderness. Mr. Whiting has done far better work than this, and this only made the disappointment in it greater. The unfinished quartette by Schubert is not quite such a gem as the unfinished symphony, but it is a beautiful movement, nevertheless. It attempts some very dramatic episodes, but the spontaneous Schubert melody is not lacking, nor the "heavenly length," either. It was finely played, the shading being marvellously effective.

But the crowning glory of the concert was the Beethoven quintette, op. 29. Never have the beauties of this rather slighted work been so thoroughly displayed in Boston. In the first movement the imitations of the chief figure were tossed from violins to cello, from cello to viola, with exquisite clearness, and the subsequent interweaving with the triplet figures (this latter theme is rather trivial in itself) was altogether charming, while the return of the chief theme interrupted by saucy little staccato notes in the accompaniment was very attractive. The adagio, the gem of the entire work, was perfect in every way, the acme of quartette playing. The scherzo is a less effective movement. It is interesting as being contemporaneous with Beethoven's Symphonic Scherzo—the first ever written—in the second symphony, and like that movement it is concise and not far remote from either the minuet or the two scherzos which Haydn had employed in his string quartettes; the first true scherzo came two years later, in the Heroic Symphony. The brunt of the work in the finale falls upon the first violin and the cello, who have some very rapid passages to execute, and right nobly did Messrs. Kneisel and Hekking fulfil their task; there was not a slip to excuse, not a blur to condone. Altogether it was the very best concerted playing one could expect to hear this side of Europe or heaven, and I doubt if it could have been excelled in the former place.

LOUIS C. ELSON.

Boston Transcript

TUESDAY, DECEMBER 30, 1890.

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Boston Post

TUESDAY MORNING, DEC. 30, 1890

MUSIC.

THE KNEISEL QUARTETTE.

The Kneisel Quartette, assisted by Mr. Daniel Kunz, viola, and Mr. Arthur Whiting, pianist, gave the third concert of the series at Union Hall last evening. The programme was as follows:

Sonata for pianoforte and violin in G major, op. 7 (MS.).....Arthur Whiting
(First performance.)
Quartette-Satz in C minor.....Schubert
(First time in Boston.)
Quintette in C major, op. 29.....Beethoven

Mr. Whiting's sonata for violin and pianoforte is an eminently serious work. It belongs to the modern school and to that branch of the modern school which is headed by Brahms. It has evidently been written with great care and with a high aim; it therefore should be treated with respect. It is in three movements—a vivace, a larghetto and an allegro impetuoso. In the first movement there is but little to arouse the imagination or gratify the ear. Neither the chief theme nor the side theme is well defined or beautiful, and, as is too often the case when the composer is a pianist, the pianoforte is greedy and claims the lion's share. The larghetto is more pleasing and more purely musical than either the first or third movement, although the beauty contained therein would not appeal to a careless or superficial hearer. It is free from passion; it is devoid of sensuousness. Its melody is suggested to the hearer instead of being clearly exhibited to him. The final movement, the allegro, contains a tune which is to be played with passion (according to the direction of the composer as expressed in the programme); but the emotions must be supplied by the performer and his imagination must be drawn upon, for the notes themselves are colorless notes and nothing more. The pianissimo close seems at first hearing illogical, which in a composition where intellectuality rises superior to spontaneous melody is a grievous fault. As a whole, the sonata, with the exception of the larghetto, is dry, and while one must often admire the skill of Mr. Whiting in putting his notes together, the hearer cannot be blamed for wishing that the notes had a more defined meaning. The sonata was admirably played by Mr. Kneisel and the composer.

The Schubert fragment, played here for the first time, is an extremely fascinating piece of music, which does not suffer from diffuseness and vain repetitions as do many of the Schubert allegros for strings. This composition and the noble quintette by Beethoven were played exceedingly well.

The next concert of the series will be given Jan. 26, 1891.

PHILIP HALE.

Boston Daily Traveller

TUESDAY, DECEMBER 30, 1890.

THE KNEISEL QUARTET.

Programme of Last Night's Concert.—The Star Course Entertainment.

The Kneisel programme was: Sonata for piano and violin, in G major, op. 7, Arthur Whiting; Quartet movement in C minor, Schubert; Quintet in C op. 29, Beethoven. Mr. Whiting's sonata was heard for the first time. It is scholastic, rather than emotional, music, but so well made as to command respect, and to deserve permanent place in the concert repertory. The slow movement is at once the most melodic and the warmest. Conciseness of treatment marks every portion of the work, but the composer's brevity is not a cloak for paucity of idea, he simply says what he desires without padding. There are frequent indications of originality in the harmonies used, and the themes themselves are serviceable. The balance between the instruments is well preserved, neither being unduly favored. The performance was earnest and effective, Mr. Kneisel and the composer being the players. The Schubert movement is from an unfinished quartet lately published by Peters, nr. No. 9. It is interesting, melodic, of course, but has no striking characteristics. The beautiful quintet was faultlessly played by the quartet and Mr. Daniel Kuntz. If Beethoven ever told a lie he did concerning the editions of this work, which was a subject of litigation in Vienna for something like 30 years.

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[69]

Mr. Whiting's larger compositions include an overture, piano concerto, both of which have been performed in Boston, at Boston Symphony Concerts, and a piano trio. The new work played today is the latest product of his artistic deliberation. The first movement, *Vivace*, opens with the principal theme in the violin, which is repeated afterward in a somewhat broader manner by the piano. That instrument also introduces a modulating figure which appears frequently during the rest of the movement. The second subject, in E minor, is presented by the violin, and is followed by a *codetta* (scherzando) in E major. After repetition of the first part "development" proceeds with different phases of the principal subject, interspersed with the modulating figure. The "return" is brought about by a suggestion of the second subject and is continued with some variation of the original. The second movement, *larghetto*, is begun by the piano, with two measures of the theme which is carried on by the violin, and after a second subject (Piu Animato) is repeated with rhythmical variation in the piano part. The *Allegro Impetuoso* consists of a melody (appassionato) in the violin accompanied by the piano in sixteenth motion, followed by a second subject (12-8) and the development of the first. The movement ends with a part of the first period which diminishes in rhythm and dynamic power into *pianissimo tranquillo*.

The quartet movement by Schubert, numbered 9 in the Peters edition, was written in December, 1820, and was designed to be the first movement of a quartet in C minor. Brahms possessed the autograph manuscript, which included a few bars of an *andante* in A flat. Like the symphony in B minor, the quartet was never finished. The completed movement was published long after Schubert's death.

Beethoven was involved in an annoying controversy over an alleged spurious edition of the C major quintet. He wrote the work in 1802, for Count Fries, who in apparent good faith gave permission to publish it to the Vienna house of Artaria and Co. Beethoven himself had previously given Breitkopf and Härtel a similar privilege. When the Artaria edition appeared, Beethoven proclaimed in the Vienna papers that it was incorrect and calculated to do him harm as an artist. Thereupon Artaria and Co. issued an indignant reply, charging that their plates were from proofs corrected by Beethoven himself. The controversy waxed warm and finally reached the courts, where the Artarias evidently made the best showing, for Beethoven was summoned to retract his first published statement regarding the falsity of the Artaria edition. If he demurred, the courts assured the grieved publishers that "every assistance will be given to the plaintiffs to obtain legal redress." But Beethoven was an obstinate and a great man, and after twenty-four years the Artarias were still asking for justice of the Vienna *Polizeyhochstelle*. Perhaps Mr. A. W. Thayer's next volume of Beethoven's Life will tell us if they were successful. The work has been rightly named the "Storm Quintet." The autograph title on the MS. of this quintet, in the possession of Herr Paul Mendelssohn of Berlin, is simply "*Quintetto da L. v. Beethoven*, 1801." It was first published by Breitkopf and Härtel in December, 1802, and advertised, as arranged for four hands on the pianoforte, in the *Intelligenz-Blatt* of the *Leipsiger Allgemeine Musik-Zeitung*, for March, 1803.

One writer says of the quintet: "This remarkable production, which, had he given nothing else of the kind to the world, would have placed its author on a level with Mozart himself as a composer of chamber music, is marked "opus 29 in the catalogue of Beethoven's works. Written in 1802, about four years before the opera "Fidelio", it is the second, last and best of his quintets for stringed instruments. An interval of six years elapsed between the publication of the two quintets. The first appeared in 1796, and is principally distinguished by its third movement (*quasi allegretto*), a minuet with two trios, which may be regarded as the origin of the genuine *scherzo* before the Rubicon had been crossed that conducted Beethoven to a still more original and daring innovation. As a whole, however, the quintet in C is of a much higher stamp than its predecessor, and ranks among the capital works of the composer. Every one of the four movements is masterly; but perhaps the most interesting, and certainly the most striking and individual of the series, is the finale. Of this, one of Beethoven's most enthusiastic panegyrists speaks in the following strain:—"The *finale* is one of the most poetically fantastic conceptions of Beethoven. I have had twenty ideas of interpreting the sense of it, but find them all too mediocre to be submitted to the public. This marvelous *presto* is twice interrupted by an *andante con moto scherzoso*, of 18 bars, which the first time appears in A, and the second in C—a sort of recitative, casting as it were, defiance among the world of light-footed fairies." The episode, which the late Herr Lenz pictures to himself as "a kind of recitative, casting defiance among the world of light-footed fairies," does not make its début until the "free fantasia"—here a forcible and at the same time important element—is considerably advanced. It then comes forth, with the chief fiddle as interpreter; and if only by reason of its speaking melody and unpretentious character, easily gains its point. The theme, of bucolic character, tells its story simply enough. Some time before the *coda* and after the recapitulation of the chief themes and their tributaries, it appears again, now in C major, the primary key of the quintet, and loses none of its persuasiveness on that account. (*First performance at Kneisel Concerts.*)

MUSICAL MATTERS.

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UNION HALL, 18 BOYLSTON STREET.

SIXTH SEASON 1890-91.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin.
Mr. OTTO ROTH, 2d Violin.
Mr. LOUIS SVECENSKI, Viola.
Mr. ANTON HEKKING, Violoncello.
WITH THE ASSISTANCE OF
Mr. ERNST PERABO, Pianist.

IV. CONCERT.

MONDAY, JANUARY 26TH, AT 8, P. M.

PROGRAMME.

MOZART. QUARTET in D minor. (K 451).
Allegro moderato.—Andante.—Menuetto.—Allegro ma non troppo.

RUBINSTEIN. SONATA for PIANO AND VIOLONCELLO in D major, op. 18.
Allegro con moto.—Major.—Allegretto.—D minor; with Alternativo (più mosso) D major and minor.—Allegro molto.—(*finale*).—D major.

SCHUBERT. TRIO for PIANO, VIOLIN and VIOLONCELLO, in B flat, op. 99.
Allegro moderato.—Andante un poco mosso.—Scherzo.—Rondo (Allegro vivace).

The Pianoforte used is a Chickering.

The next Concert will be given Monday, February 16.

MUSICAL MATTERS.

Kneisel Quartette Concert of Last Evening.

It seems that the fates have decided
t no season of the Kneisel Quartette
certs shall take place without at least
postponement or departure from the
nted prospectus. Last night it was the
ere cold of Mrs. Nikisch which occa-
ed this departure, and those who had
ted with pleasant anticipation for the
ortunity of hearing this attractive and
ular lady were doomed to suffer from
e deferred. Fortunately, however, the
isposition had made its appearance
ly enough to be publicly an-
nced, and most of the audience
been notified of the necessary change
programme. Besides there was abundant
olation in the always excellent work
the quartette itself, and the concert
a most attractive one even thus handi-
ped. Beethoven's quintette in C
jor, Schubert's single movement of a
rtette, which he unfortunately never
pleted, and a new sonata for violin
piano by Mr. Arthur Whiting, with
composer at the piano, were surely
gh for any but the most exorbitant
itor.

he merit of these works and of
r execution was in the order given
ve, which reverses the order in which
y appeared on the programme. This
tantamount to saying that the pro-
mme grew stronger as it progressed,
is emphatically true, for Mr. Whit-
's sonata was at a terrible disadvantage
rd is such company. It spoke of labor
her than of inspiration, and the study
p seemed to shine through all its
asures—the only thing that shone
the work. Ingenuity and skill and
cessful efforts at originality
e there, but emotion had vanished,
ling had been smothered by the sonata
n. It must be added, however, that
second subject of the finale was an
ption to the generally spasmodic style,
had real beauty and tenderness. Mr.
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The D minor quartet played to-day is one of the set of six dedicated to Haydn, Mozart's friend and teacher. Mozart sent with these, his finest quartets, a dedicatory letter in which he paid Haydn this tribute: "A father being resolved to send his children into the great world, thinks it his duty to entrust them to the protection and guidance of a very celebrated man at this time, who is also by good luck his best friend. Behold, then, celebrated man and very dearest friend, my six children! They are, it is true, the fruits of long and painful labor: nevertheless, the hope which several of my well-wishers hold out that this labor will nat have been altogether thrown away, encourages me, and I cradle myself with the flattering thought that these children will one day bring me consolation."

The D major Sonata of Rubinstein though a product of comparative youth, is, in spirit and treatment, amongst the most rigidly classical of Rubinstein's productions. The composer seems to have been under the influence of Mendelssohn at the time of writing it, and to this may be due a freedom from diffuseness, and a beauty of proportion not always met with in his later works. The violoncello starts the principal theme of the allegro without a note of preamble, and repeats it in the supertonic minor, according to a common classical usage. When the pianoforte takes up the subject it is not for the purpose of simple repetition but for brief development. Nothing could be simpler, or more transparently clear in manner and purport than this section of the movement, the general character of which is thus promptly determined. After a full tonic close, the 'cello introduces a tributary theme, more engagingly melodious than its principal. It is accompanied by the pianoforte with arpeggios for the right hand The composer very naturally dwells upon this pretty Mendelssohnian tune. He gives it intact to the pianoforte, and echoes of its first rhythmic figure are heard at the beginning of an obvious preparation for the entrance of the second subject proper. This though contrasting with previous themes in expression, is as sauve and graceful as the best of them and not less attractive by reason of its sweet seriousness. For the peroration of the first part, Rubinstein uses (*piu mosso*) the tributary subject working it up vigorously to a climax, and then rapidly subsiding in a passage leading to the usual repeat—a passage forcibly suggestive of one similarly employed in Schumann's pianoforte quintet. The second part begins its working-out with the leading theme, now in F major; first of all stating it without variation, and then enlarging upon a fragment treated in combination with the first phrase of the second subject. This is a very interesting and attractive feature in the movement. The tributary is next drawn upon for material; both instruments being very busy with its leading phrase, which appears over and over again, till the "working out" ends with a "pause" on the dominant of the primary key. At this point the 'cello has a cadence, ending with a series of rapid arpeggios, in the midst of which the principal subject returns. Obviously the device may have been suggested by a similar passage in Mendelssohn's violin concerto. The recapitulation, beginning thus, varies the original thematic order by removing the tributary from its place between the main subjects, and presenting it last of all. The materials of the *coda* (ending with a *presto* seven bars long) will instantly be recognized as drawn from both the first and second themes.

In the *allegretto*, we have a movement in aria form, noteworthy for a strong contrast between its principal theme and episode. The first is pastoral in character, and attracts by an easy flow of diatonic melody. Rubinstein developes his subject at considerable length, but in a manner so clear and straightforward that explanatory remarks and citations would be utterly superfluous. We pass on, therefore, to the episode (*piu mosso*), the key of which is not the relative major (F), but the tonic major (D). Now occurs the contrast before spoken of. The tripping six-eight rhythm disappears, and a subject of choral-like breadth and dignity is heard, attended by the 'cello with a continuous scale "figure." All the episode is taken up either by repetition of the foregoing, or by passages akin to it. The original theme presently returns, in due form; but is twice interrupted by that of the episode, as though the composer could not resist the charm of his later creation.

Differing from the movements preceding, the finale has a preambie, leading briskly to the principal subject, which preserves the diatonic character of the themes generally, and is as simple as though Haydn had written it in his most bucolic mood. The 'cello next has the melody (*legato*) in the same key, and then the whole is repeated, preamble and all, as though the composer found it very satisfying, which, indeed, it is after a lightsome fashion. Ending with a full tonic close, this section is followed by an episode in the relative minor, having a long-drawn theme, highly expressive and sympathetic in character. Its comparative staidness affords a needed contrast, and enables the composer to indulge in a bravura, chiefly based upon an ascending scale passage. The second subject, which follows, introduces a rhythmic form—the triplet—hitherto absent from the melodies with which, and a very brief *codetta*, the first part of the finale ends. All the foregoing is marked for repetition in accordance with the form adopted—that of a first movement. The "free fantasia," after a preamble for the pianoforte, opens with the leading theme, which is given at full length, beginning in B minor. But the most characteristic feature in this section is found when the composer treats the second subject (*pianoforte.*) with a warmth of feeling that almost rises to passion. This is followed by a lengthy treatment of the preamble. This leads to the recapitulation. Thenceforward only the familiar presents itself, but attention may be drawn to a particularly vigorous *coda*, which calls for effect upon the full compass of the instruments employed. (*Compiled from Monday Popular programme.*) *First performance at Kneisel Concerts.*

In the very exhaustive *Life of Schubert*, by Kreissle von Helborn, a few particulars are given about the trios—Schubert's only compositions of this class. That in B flat was composed in 1826 and is numbered op. 99. That in E flat (op. 100) was composed in November, 1827 and published in the following year. The autograph MS. is in the hands of the Countess Rosa von Almafy, at Vienna. Brahms is possessor of the composer's original sketch. "These two trios," says the biographer, "were among the few of Schubert's instrumental works that had the good fortune to be played during his lifetime, in public or private, by musicians attached to the composer, and able to do them justice; and they were received with great applause whenever performed. They were often played by Boclet at the pianoforte, Schuppanzigh (Beethoven's Schuppanzigh) at the violin, and Linke at the violoncello. Boclet was enthusiastic for Schubert; and at one of their meetings, in the house of Spaun, he knelt and kissed the hand of his hero, calling out to the company at the same time, that they did not know 'what a treasure they possessed in Schubert.'"

Schumann (Gesammelte Schriften. vol. I. p. 302,) wrote of the B flat trio: "One glance at this trio, and all the pitiful clouds of life disperse, and the world shines again as fresh and bright as ever. It is now some ten years since the first Schubert trio made its appearance, like a fiery messenger from the skies, and scattered all the petty musical troubles of the day. It was exactly his hundredth work, and very shortly after its publication, on the 19th of November, 1828, he died. The newly published one appears to be earlier in the date of composition, but it bears no marks of his earlier style, and was probably written only shortly before the other—the well known one in E flat (op 100.) Internally, however, they differ essentially. The first movement *there* was full of stern wraths and infinite regrets: *here* it is graceful, confiding, and girlish. The adagio in *that* was one long sigh, and enough for a breaking heart: in *this* it is a happy dream waving its wings in the varying current of sweet human feeling. The scherzos are much alike, but I give the preference to that in the E flat trio. On the last movement I withhold my judgment. In short, the E flat trio is busy, masculine, and dramatic; the B flat, sorrowful, lyrical, feminine. The new work is indeed a precious legacy. Many and beautiful as are the things which time brings forth, it will be long ere it produces another Schubert." *Second performance at Kneisel Concerts*

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TUESDAY, DECEMBER 30, 1890.

THE KNEISEL QUARTET.

The patrons of the Kneisel quartet concerts enjoyed a very pleasing concert at Union Hall last evening, notwithstanding the disappointment caused by the postponement of the appearance of Mrs. Arthur Nikisch on account of her illness. The selections of the evening were the sonata for pianoforte and violin(MS.), Arthur Whiting; quartet-satz, Schubert, and quintet in C major, Beethoven, Mr. Whiting taking the pianoforte in his own composition. Much interest was naturally felt in the new sonata by Mr. Whiting, which had its first hearing on this occasion. It is a composition of excellent parts, tuneful and well written, giving ample evidence of the sterling worth of Mr. Whiting, both as a composer and musician. The sonata was played with fine effect, and the art of Mr. Whiting at the piano left no cause for adverse criticism upon its performance. The remaining compositions were well chosen, and Mr. Kneisel and his associates gave their usual fine renditions and artistic endeavors in their [illegible] It is announced that Mrs. [illegible] her appearance at these

MUSICAL MATTERS.

The Kneisel Quartette Concert of Last Evening.

It seems that the fates have decided that no season of the Kneisel Quartette concerts shall take place without at least the postponement or departure from the printed prospectus. Last night it was the severe cold of Mrs. Nikisch which occasioned this departure, and those who had waited with pleasant anticipation for the opportunity of hearing this attractive and popular lady were doomed to suffer from hope deferred. Fortunately, however, the indisposition had made its appearance early enough to be publicly announced, and most of the audience had been notified of the necessary change of programme. Besides there was abundant consolation in the always excellent work of the quartette itself, and the concert was a most attractive one even thus handicapped. Beethoven's quintette in C major, Schubert's single movement of a quartette, which he unfortunately never completed, and a new sonata for violin and piano by Mr. Arthur Whiting, with the composer at the piano, were surely enough for any but the most exorbitant auditor.

The merit of these works and of their execution was in the order given above, which reverses the order in which they appeared on the programme. This is tantamount to saying that the programme grew stronger as it progressed, and is emphatically true, for Mr. Whiting's sonata was at a terrible disadvantage heard in such company. It spoke of labor rather than of inspiration, and the study lamp seemed to shine through all its measures—the only thing that shone in the work. Ingenuity and skill and successful efforts at originality were there, but emotion had vanished, feeling had been smothered by the sonata form. It must be added, however, that the second subject of the finale was an exception to the generally spasmodic style, and had real beauty and tenderness. Mr. Whiting has done far better work than this, and this only made the disappointment in it greater. The unfinished quartette by Schubert is not quite such a gem as the unfinished symphony, but it is a beautiful movement, nevertheless. It attempts some very dramatic episodes, but the spontaneous Schubert melody is not lacking, nor the "heavenly length," either. It was finely played, the shading being marvellously effective.

But the crowning glory of the concert was the Beethoven quintette, op. 29. Never have the beauties of this rather slighted work been so thoroughly displayed in Boston. In the first movement the imitations of the chief figure were passed from violins to cello, from cello to viola, with exquisite clearness, and the subsequent interweaving with the triplet figures (this latter theme is rather trivial in itself) was altogether charming, while the return of the chief theme interrupted by saucy little staccato notes in the accompaniment was very attractive. The adagio, the gem of the entire work, was perfect in every way, the acme of quartette playing. The scherzo is a less effective movement. It is interesting as being contemporaneous with Beethoven's Symphonic Scherzo—the first ever written—in the second symphony, and like that movement it is concise and not far remote from either the minuet or the two scherzos which Haydn had employed in his string quartettes; the first true scherzo came two years later, in the Heroic Symphony. The brunt of the work in the finale falls upon the first violin and the cello, who have some very rapid passages to execute, and right nobly did Messrs. Kneisel and Hekking fulfil their task; there was not a slip to excuse, not a blur to condone. Altogether it was the very best concerted playing one could expect to hear this side of Europe or heaven, and I doubt if it could have been excelled in the former place.

LOUIS C. ELSON.

Boston Transcript

TUESDAY, DECEMBER 30, 1890.

Local Announcements.

The first of the extra afternoon concerts in Music Hall, by the Symphony Orchestra, is announced for tomorrow, with a programme composed entirely of works by Wagner. Mr. Campanini and Mr. Kneisel will be the solo performers, and this is the programme: Overture and Venusberg Music from "Tannhäuser," Paris version; Prize Song from "Die Meistersinger"; Prelude to "Tristan and Isolde"; Albumleaf, violin solo; Siegfried's Passage to Brünnhilde's Rock, Morning Dawn, and Rhine Journey, from "Siegfried" and "Die Götterdämmerung"; Love Song from "Die Walküre"; Vorspiel to "Die Meistersinger."

THURSDAY MORNING, JAN. 1, 1891.

THE WAGNER MATINEE.

A concert at which only compositions by Wagner were heard was given yesterday afternoon at Music Hall by the Boston Symphony Orchestra. The solos were sung and played by Messrs. Campanini and Kneisel. The programme was as follows:

Overture and Bacchanale from "Tannhaeuser." (Paris version.)
Prize Song from "Die Meistersinger."
Mr. Campanini.
Prelude—"Tristan und Isolde."
Albumblatt for violin.
Mr. Kneisel.
"Siegfried's Passage to Brunnhilde's Rock, Morning Dawn and Rhine Journey," from "Siegfried" and "Die Götterdämmerung."
(Arranged by Hans Richter.)
Siegmund's Love Song, from "Die Walküre."
Mr. Campanini.
Vorspiel—"Die Meistersinger."

It is doubtful whether the so-called Paris version of the "Tannhaeuser" overture with the adjoined Bacchanale is so effective a concert number as the overture itself in its more familiar form; nor will the Bacchanale replace, so far as the concert public is concerned, the peroration with the return to the Pilgrim chorus. The music of this Bacchanale in the Venusberg is needlessly brutal and tiresome. Venus in the opera, as it is generally given, is a cold and eminently respectable woman, so far as the music is concerned; and the relations between her and the knight are, musically, platonic. But in this Bacchanale she is dragged in the mud; she is suddenly transformed and degraded into a Venus Pandemos. The drunken rabble defile her altar, and, hooting, choke her doves. Gounod has shown in "Philémon et Baucis" that a Bacchanale may be at the same time musical and delirious. The overture was effectively played, although the opening measures, the simple exposition of the Pilgrim chorus, were given with an exaggerated sentiment foreign to the notes and the poetical idea. It was loudly applauded.

The "Prelude" to "Tristan," with its endless repetitions of a short phrase, was not so well received, nor did it seem so effective a concert piece as when played at other times by this same orchestra. Wagner said, and his disciples repeat it after him with delight, that in this opera he made "a deliberate effort to be his unbridled self"; and the passion of the overture as well as of the opera is unnatural, feverish, bred in a hothouse. The whole story, so simple and so pathetic as told centuries ago, a tale worthy of the genius of John Ford, as treated by Wagner closely resembles an analytical study of diseased lust by the depraved and brilliant Catulle Mendès.

The selections from "Siegfried" and "Die Götterdämmerung" were most heartily applauded. It is a mistake to think that these excerpts lose by being played outside of the opera house. Such as have been chosen for concert use are generally glittering showpieces of gorgeous instrumentation; they often stun the hearer into meek approval; or they appease his fury by a comparative lull followed by a "prurient jingle." Now, when heard in their proper place in the opera house, if they are heard at the beginning of the opera, they are soon buried in the avalanche of dissonances and crass effects which slide upon the stage; or if they come later in the evening, the dulled ear is unable to take in even their most striking beauties. The surroundings and text have but little to do with their intrinsic faults or merits. For although the effect of operatic music is enhanced by the situation, it must be wretched stuff if it cannot delight or move in its naked simplicity. Noise is always noise, in opera or in the concert hall; an endless chain of dissonances becomes as monotonous as a long procession of tonic and dominant chords, and this is so whether they accompany dramatic action or serve merely as a concert number. High sounding titles attached to weak themes will not ennoble them, and the catalogue of motives cannot turn ugliness into beauty. The stolen sheep-bell remained a stolen sheep-bell, even when Randolph's mock Oberon described it as a "mellisonant tingle-tangle."

The final orchestral number was the "Meistersinger" overture, an overture to a comic opera in spite of its hair-raising progressions and *charivari* of counterpoint. All this commotion and straining and wringing of hands and shrieks to heaven simply serve as an introduction to a comic opera. Here, as Otto Gumprecht once remarked, Wagner uses cannon to kill sparrows and sets the world in flames that he may warm his hands.

Campanini, who was given a hearty welcome, sang first the Prize Song from the "Meistersinger," in the writing of which song Wagner, wishing to show his superiority over all other composers, deliberately followed in their footsteps; he forsook his theories, for in idea, structure and accompaniment it is at variance with them. And he was so delighted with it that he hinted at it, introduced it and referred to it throughout the opera. As a heavy diner-out, who, late in the evening, after incoherent babblings, lights by accident upon a brilliant and opportune jest and is so elated thereby that he repeats it at different stages of the conversation and often out of season. Campanini sang it delightfully, with purity of tone and with understanding, showing himself throughout the thorough artist. It has been shouted and roared and declaimed in this country by several of our German brethren; it has seldom been sung. He was heartily applauded; and after his exquisite singing of the "Love Song" from the "Walküre," he was twice recalled.

Mr. Kneisel gave the audience much pleasure by his charming performance of the "Albumblatt."

PHILIP HALE.

THURSDAY MORNING, JAN. 1, 1891.

The Wagner Concert at Music Hall Yesterday.

What an audience it was! Filling all the seats and a standing contingent even to the very doors! It is pleasant to note that the programme deserved such an attendance, and that it was rendered in a manner worthy of its contents. It began with the Paris version of the "Tannhauser" overture. If anything proves Wagner's loyalty to art this number does it. The "Tannhauser" overture had long been the favorite part of the whole opera with the public, and its most effective portion was the climax so grandly worked up by combining the theme of the "Pilgrim's Chorus" with the descending violin figures. But when in 1861 Napoleon III determined, at the instance of Princess Metternich, to give the opera with all possible effects, Wagner had become a disciple of the theories of Gluck, and believed that the overture should be incorporated with and lead directly into the opera it preceded, and therefore found that the successful work in question did not represent his ideas. It mattered not that the public admired it; it mattered not that he was making his *début* before a foreign and unfriendly nation, whose suffrages he had striven for through many years; the overture was untrue to his ideal and it must be altered! That the alteration was not an improvement does not militate against the composer, but rather pleads for him. The climax has been sacrificed to the Bacchanale; all honor to Wagner for the change, even while acknowledging it disadvantageous. The performance was a splendid one; not quite so perfectly balanced as the memorable one of a few years ago, but what it lacked in this direction it made up in additional fire and impetuosity. Thea same Campanini. It is with very real pleasure that I note that his voice has regained much of its old sweetness and beauty. Nevertheless I must ask why Mr. Nikisch consented to such a violation of the dramatic unities. A languishing, tender, lovesick Walther it was, in the "Preislied" (which was given in Italian) and Siegmund became an entirely Italianized swain in the famous "Love Song." If the latter had been "Salve Dimora" or even "Celeste Aida," the ineffable tenderness, the contrasts between *fortissimo* and *mezza-voce* would have been in place, but it was a sturdy Northern hero who loved combat rather than portamentos, clangor of arms rather than *pianissimo* effects, and the extreme delicacy of execution was misplaced. Nevertheless it is but just to notice that Sig. Campanini discarded the high note with which he ended the number a few years ago, and that, vocally speaking, his work was commendable and won great applause.

Mr. Kneisel played with great refinement an "Albumblatt" which is new to me; it probably dates from the Parisian period of the master's life, and is very sweet, with a "Raffs'-Cavatina" order of tenderness. It also won many plaudits.

Glorious altogether was the Richter arrangement of certain numbers from "Siegfried" and "Die Götterdammerung." What a story it all was, told in the most characteristic motives of the operas! "Siegfried's-horn" figure was the most prominent, but the Siegfried motive, the fire motive, the slumber motive, the figure of fate, and many others, combined to make a grand saga of heroic deeds. It was the full glory of modern music, and one can only commiserate those whom it bores or to whom it is incomprehensible, and when, at the end, the "Rhinefigure" led into the cry of "Rhinegold," and the "Walhalla motive" spoke of the loftiness of the gods, one could only feel the grandeur of the poet-composer and exclaim "Bravo Nikisch!" Altogether, the concert was one that must be classed as memorable, and the few technical flaws may well be forgotten in the poetry of the readings. LOUIS C. ELSON.

Boston Journal.
THURSDAY MORNING, JAN. 1, 1891.

The Wagner Matinee.

The Wagner concert given in Music Hall yesterday afternoon by the Symphony Orchestra, with Signor Italo Campanini and Mr. Franz Kneisel as soloists, was one of the most interesting musical events of the season. Every seat in the big hall was occupied, even to those on the stairs leading up from the stage, and every foot of available standing room was taken by an intelligent and refined audience. The work of the orchestra, under the baton of Herr Nikisch, was superb, giving a well-nigh perfect interpretation of the works of the great master. Campanini was in excellent voice, singing with much of his old-time power and sweetness and receiving enthusiastic recalls. Mr. Kneisel's playing was marked by the precision and skill which characterizes all of his work, and he received a recall. The programme, which was judiciously made up of selections from Wagner's most popular works and gave unmingled pleasure to the large audience, was as follows: Overture and Bacchanale from "Tannhaeuser." (Paris version.) Prize song from "Die Meistersinger," Sig. Campanini; prelude, "Tristan und Isolde;" Albumblatt for violin, Mr. Kneisel; "Siegfried's Passage to Brunnhilde's Rock, Morning Dawn and Rhine Journey," from "Siegfried" and "Die Gotterdammerung" (arranged by Dr. Hans Richter); Siegmund's Love Song, from "Die Walkure," Sig. Campanini; Vorspiel, "Die Meistersinger."

The Wagner Matinee by the Symphony Orchestra.

The first of the extra concerts of the present season by the Boston Symphony orchestra, Mr. Arthur Nikisch conductor, was given at Music Hall yesterday afternoon, the event being styled a "Wagner Matinee," and the programme made up from the concert repertoire of that composer's work, the several selections and the assisting artists being as follows:

Overture and Bacchanale from "Tannhæuser."
Prize song from "Die Meistersinger."
Sig. Campanini.
Prelude, "Tristan und Isolde."
Albumblatt for violin.
Mr. Kneisel.
"Siegfried's Passage to Brunnhilde's Rock, Morning Dawn and Rhine Journey," from "Siegfried" and "Die Gotterdammerung."
Siegmund's love song, from "Die Walkure."
Sig. Campanini.
Vorspiel. "Die Meistersinger."

The attendance of the public left "no reasonable shadow of doubt" as to the amount of interest in, curiosity about or love for the Wagnerian school of composition among Boston music patrons. The hall was packed beyond even the biggest record of the Symphony rehearsals, and another equally big auditorium could have been filled by the disappointed seekers for admission. This being the case, it is useless to comment upon the character of the programme. Wagner was demanded, and Wagner has been supplied, and everybody ought to be satisfied.

Just how much real enjoyment was got from the concert is an open question, but the applause was evidence in favor of the assumption that the performances of the day had been anxiously awaited by all present, and so it may be as well to concede that everything was as it should be, that nothing could have been bettered.

Mr. Nikisch rose to the occasion and, if his readings were not all that earlier hearings of the same numbers made desirable, he succeeded in giving satisfaction to the majority of his audience and won applause sufficient to justify his interpretations of the several compositions.

Some exceptions might be taken to the tame and spiritless reading of the great "Tannhauser" overture and to the lack of clearness in the interpretation of the "Tristan and Isolde" prelude might also be objected to. The arrangement of the scenes from "Siegfried" and "Die Gotterdammerung" made by Richter, and the great "Meistersinger" prelude were, however, played in such a masterly fashion that the lesser success of the earlier orchestral numbers was almost forgotten and the satisfactory impression left by the "Meistersinger" prelude resulted in gaining a great ovation for the conductor as he concluded his arduous afternoon's task.

Sig. Campanini has good cause to feel at home before a Boston audience, and he again had an unmistakable demonstration of his popularity with the local public when he entered to sing the "Prize Song." Despite his unfamiliarity with the style of the composition, he gave a large degree of satisfaction in its delivery, his interpretation of the number being that to be expected from such a competent vocalist and musician. It was in the flowing measures of Siegmund's "Love Song," however, that the popular tenor made his greatest success, and he charmed his audience and delighted all by his thoroughly artistic singing of the number, winning repeated recalls following its completion.

Mr. Kneisel gave his best work to the playing of the "Albumblatt," and won a hearty round of applause at its conclusion.

Boston Daily Globe.
THURSDAY, JAN. 1.
MINIATURE ALMANAC.....Jan. 1

IN WAGNER MUSIC ONLY.

The Boston Symphony Orchestra, With Campanini and Kneisel.

A special concert made up exclusively of Wagner music attracted to Music Hall, yesterday afternoon, one of the season's largest and most brilliant audiences. That noted lyric tenor, Signor Campanini, who has always shown peculiar appreciation for the "Master of Bayreuth," sang the prize song from "The Mastersingers," and added later Siegmund's song of love and spring from "The Valkyries." Both selections were given with purity and fervor, and the artist won all his recalls. A dainty "Album blatt," played with the utmost expression, gained warm plaudits for Mr. Kneisel, who shared with Campanini the solo honors of the occasion.

But it is in the admirable achievements of the Boston Symphony orchestra, with Mr. Nikisch to guide the forces, that one finds most to commend in reviewing this Wagner concert. The overture and bacchanal from "Tannhauser," as arranged for the Paris production, began the programme. With its curiously interwoven orchestration, the bacchanal addition to the familiar overture seemed to give the selection quite a new, distinct coloring—yet we must say we like the overture better as it is usually given, with the triumphant hymn of the pilgrims to round out its rhythms. The prelude to "Tristan and Isolde" was interpreted with dainty, poetic effect. Highest honors, however, were reserved for the performance of Richter's arrangement of scenes from the last two music dramas of the Nibelungen series.

Never was tone painting more brilliant or more vivid. The passage of the hero to Brunhilda's rock, the morning dawn scene and Siegfried's Rhine journey—all were presented with a delicacy of touch, a wealth of effect that held the great audience fairly enthralled. Although this will live longest in the memory of all who were present at the concert, yet the prelude to the "Mastersingers," which ended the programme, was superbly played, and the entire offering will rank among Mr. Nikisch's most artistic and complete successes in Boston.

Gazette
BOSTON, SUNDAY MORNING, DEC. 28.
HENRY G. PARKER, Editor and Publisher

The Symphony Concerts.

The tenth concert of the Boston Symphony Orchestra, in Music Hall, last night, was remarkably well attended despite the discouraging condition of the thoroughfares and the difficulty of street travel generally. The programme was strongly reminiscent of the era of the Harvard concerts, and had a not unpleasing novelty in the absence from it of the groping and unsatisfying music of the modern rhapsodic school. The work given were Beethoven's genial Symphony No. 8; Schubert's unfinished Symphony and the Overture, Scherzo, Nocturne and March from Mendelssohn's "Midsummer Night's Dream" score. As will be seen, melody, clearness, grace and beauty were the characteristics of the music played. It was an evening of tune without a moment in it that any refined intelligence could not understand. Still, there was a little overmuch of it, and it barely escaped becoming cloying through lack of stronger contrasts than the selections presented. The Beethoven symphony was finely read and played, except in the case of the minuet, which was somewhat roughly played, and the trio suffered in effect, and lost grace and flow, owing to the unaccountably slow pace at which it was taken. The scherzando, however, was beautifully given, and the first and last movements could scarcely have been bettered in reading and execution. A more sympathetic interpretation of the lovely Schubert symphony than it received on this occasion could not be reasonably desired. The Mendelssohn music was also beautifully and brilliantly given. There were moments in the overture, where the theme of the fairy chorus recurs, when the violins failed to keep together, but otherwise the performance left nothing to wish for. The wood wind covered themselves with glory by the clearness, crispness and perfect technique with which they acquitted themselves in the sparkling and exacting scherzo. It was among the most faultless renderings of this difficult movement that we have ever heard. There was much applause through the concert, the Mendelssohn music receiving the most of it and the heartiest. At the next concert the programme is to be: Liszt's Symphonic Poem, "Tasso"; a concerto for piano and orchestra by Richard Burmeister, the solo part to be played by the composer, and Raff's Symphony, "Im Walde."

At the Wagner matinee to be given by the Boston Symphony Orchestra in Music Hall, on Wednesday afternoon, under the direction of Mr. Arthur Nikisch, will be performed selections from "Tannhauser" (Paris version), "Die Meistersinger," "Tristan and Isolde," "Siegfried" and "Die Gotterdammerung." Mr. Kneisel is to be a soloist, and will play an "Albumblatt." Sig. Italo Campanini will also appear as a soloist and sing twice. The occasion will doubtless attract a large audience of Wagner lovers and of Symphony concert patrons generally.

The third concert of the Kneisel Quartet will be given in Union Hall, tomorrow evening, with the following programme: Sonata, pianoforte and violin, by Arthur Whiting, (first time) the composer playing the piano part; a quartet by Schubert, and Beethoven's Quintet in E. Mrs. Arthur Nikisch, who was to have sung at this concert, is, unhappily, prevented by the severe cold, and will appear at a later concert in the same series. Those who have purchased tickets and wish to have their money refunded can apply at Music Hall.

The Beacon.
BOSTON, SATURDAY, JAN. 3, 1891.

THE SYMPHONY CONCERTS.

Last Saturday's programme was well made up, and if it was not all gay, it was surely all genial. It had no solo number, and its three parts were all familiar; but these were well arranged, Beethoven's eighth symphony, with its sturdy, sonorous animation and the lighter mood of its *scherzo*, being followed by the two ever beautiful movements of Schubert's "unfinished" symphony, and these in turn by the principal instrumental portions of Mendelssohn's "Midsummer Night's Dream" music, ending with the wedding march. The performance had its moments of roughness and exaggeration, the Mendelssohn suffering particularly therefrom; but it might be considered upon the whole as satisfactory as any of

[illegible] present season. Tonight, between two ant friends, Liszt's well worn "Tasso" poem [illegible] Raff's "In the Woods" symphony, will be [illegible] Mr. Richard Barmeister's new piano-forte concerto, of which the highest praise has been spoken and which the author will perform.

Boston Journal.
MONDAY MORNING, JANUARY 5, 1891.

The Symphony Concert.

At the concert Saturday evening Richard Burmeister of Baltimore was the soloist, playing a concerto for piano and orchestra of his own composition. Mr. Burmeister was heard a few years since in a piano recital in Bumstead Hall at an evident disadvantage. The concerto given Saturday evening is a work of much merit, requiring considerable virtuosity and a good technique to correctly interpret. All of this the composer possesses to a remarkable degree and his octave playing was clear cut and brilliant. The work is closely scored and the rendition gave much pleasure to the audience. Liszt's symphonic poem "Tasso" opened the concert, and this with the concerto gave the audience sufficient of music for a single evening. But after all this Raff's symphony "Im Walde" was given to close the concert, and it was rendered in an admirable manner, though many left the hall before its close. At the next concert Mr. Adamowski is to be the soloist.

Boston Post

THURSDAY MORNING, JAN. 1, 1891.

THE WAGNER MATINEE.

A concert at which only compositions by Wagner were heard was given yesterday afternoon at Music Hall by the Boston Symphony Orchestra. The solos were sung and played by Messrs. Campanini and Kneisel. The programme was as follows:

Overture and Bacchanale from "Tannhæuser."
(Paris version.)
Prize Song from "Die Meistersinger."
Mr. Campanini.
Prelude—"Tristan und Isolde."
Albumblatt for violin.
Mr. Kneisel.
"Siegfried's Passage to Brunnhilde's Rock, Morning Dawn and Rhine Journey," from "Siegfried" and "Die Götterdämmerung."
(Arranged by Hans Richter.)
Siegmund's Love Song, from "Die Walküre."
Mr. Campanini.
Vorspiel—"Die Meistersinger."

It is doubtful whether the so-called Paris version of the "Tannhaeuser" overture with the adjoined Bacchanale is so effective a concert number as the overture itself in its more familiar form; nor will the Bacchanale replace, so far as the concert public is concerned, the peroration with the return to the Pilgrim chorus. The music of this Bacchanale in the Venusberg is needlessly brutal and tiresome. Venus in the opera, as it is generally given, is a cold and eminently respectable woman, so far as the music is concerned; and the relations between her and the knight are, musically, platonic. But in this Bacchanale she is dragged in the mud; she is suddenly transformed and degraded into a Venus Pandemos. The drunken rabble defile her altar, and, hooting, choke her doves. Gounod has shown in "Philémon et Baucis" that a Bacchanale may be at the same time musical and delirious. The overture was effectively played, although the opening measures, the simple exposition of the Pilgrim chorus, were given with an exaggerated sentiment foreign to the notes and the poetical idea. It was loudly applauded.

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The final orchestral number was the "Meistersinger" overture, an overture to a comic opera in spite of its hair-raising progressions and *charivari* of counterpoint. All this commotion and straining and wringing of hands and shrieks to heaven simply serve as an introduction to a comic opera. Here, as Otto Gumprecht once remarked, Wagner uses cannon to kill sparrows and sets the world in flames that he may warm his hands.

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PHILIP HALE.

BOSTON DAILY ADVERTISER
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THURSDAY MORNING, JAN. 1, 1891.

The Wagner Concert at Music Hall Yesterday.

What an audience it was! Filling all the seats and a standing contingent even to the very doors! It is pleasant to note that the programme deserved such an attendance, and that it was rendered in a manner worthy of its contents. It began with the Paris version of the "Tannhauser" overture. If anything proves Wagner's loyalty to art this number does it. The "Tannhauser" overture had long been the favorite part of the whole opera with the public, and its most effective portion was the climax so grandly worked up by combining the theme of the "Pilgrim's Chorus" with the descending violin figures. But when in 1861 Napoleon III determined, at the instance of Princess Metternich, to give the opera with all possible effects, Wagner had become a disciple of the theories of Gluck, and believed that the overture should be incorporated with and lead directly into the opera it preceded, and therefore found that the successful work in question did not represent his ideas. It mattered not that the public admired it; it mattered not that he was making his *début* before a foreign and unfriendly nation, whose suffrages he had striven for through many years; the overture was untrue to his ideal and it must be altered! That the alteration was not an improvement does not militate against the composer, but rather pleads for him. The climax has been sacrificed to the Bacchanale; all honor to Wagner for the change, even while acknowledging it disadvantageous. The performance was a splendid one; not quite so perfectly balanced as the memorable one of a few years ago, but what it lacked in this direction it made up in additional fire and impetuosity. Then came Campanini. It is with very real pleasure that I note that his voice has regained much of its old sweetness and beauty. Nevertheless I must ask why Mr. Nikisch consented to such a violation of the dramatic unities. A languishing, tender, lovesick Walther it was, in the "Preislied" (which was given in Italian) and Siegmund became an entirely Italianized swain in the famous "Love Song." If the latter had been "Salve Dimora" or even "Celeste Aida," the ineffable tenderness, the contrasts between *fortissimo* and *mezza-voce* would have been in place, but it was a sturdy Northern hero who loved combat rather than portamentos, clangor of arms rather than *pianissimo* effects, and the extreme delicacy of execution was misplaced. Nevertheless it is but just to notice that Sig. Campanini discarded the high note with which he ended the number a few years ago, and that, vocally speaking, his work was commendable and won great applause.

Mr. Kneisel played with great refinement an "Albumblatt" which is new to me; it probably dates from the Parisian period of the master's life, and is very sweet, with a "Raffs'-Cavatina" order of tenderness. It also won many plaudits.

Glorious altogether was the Richter arrangement of certain numbers from "Siegfried" and "Die Götterdammerung." What a story it all was, told in the most characteristic motives of the operas! "Siegfried's-horn" figure was the most prominent, but the Siegfried motive, the fire motive, the slumber motive, the figure of fate, and many others, combined to make a grand saga of heroic deeds. It was the full glory of modern music, and one can only commiserate those whom it bores or to whom it is incomprehensible, and when, at the end, the "Rhinefigure" led into the cry of "Rhinegold," and the "Walhalla motive" spoke of the loftiness of the gods, one could only feel the grandeur of the poet-composer and exclaim "Bravo Nikisch!" Altogether, the concert was one that must be classed as memorable, and the few technical flaws may well be forgotten in the poetry of the readings.

LOUIS C. ELSON.

Boston Journal.

THURSDAY MORNING, JAN. 1, 1891.

The Wagner Matinee.

The Wagner concert given in Music Hall yesterday afternoon by the Symphony Orchestra, with Signor Italo Campanini and Mr. Franz Kneisel as soloists, was one of the most interesting musical events of the season. Every seat in the big hall was occupied, even to those on the stairs leading up from the stage, and every foot of available standing room was taken by an intelligent and refined audience. The work of the orchestra, under the baton of Herr Nikisch, was superb, giving a well-nigh perfect interpretation of the works of the great master. Campanini was in excellent voice, singing with much of his old-time power and sweetness and receiving enthusiastic recalls. Mr. Kneisel's playing was marked by the precision and skill which characterizes all of his work, and he received a recall. The programme, which was judiciously made up of selections from Wagner's most popular works and gave unmingled pleasure to the large audience, was as follows: Overture and Bacchanale from "Tannhaeuser." (Paris version.) Prize song from "Die Meistersinger," Sig. Campanini; prelude, "Tristan und Isolde;" Albumblatt for violin, Mr. Kneisel; "Siegfried's Passage to Brunnhilde's Rock, Morning Dawn and Rhine Journey," from "Siegfried" and "Die Gotterdammerung" (arranged by Dr. Hans Richter); Siegmund's Love Song, from "Die Walkure," Sig. Campanini; Vorspiel, "Die Meistersinger."

BOSTON HERALD.

THURSDAY, JAN. 1, 1891.

The Wagner Matinee by the Symphony Orchestra.

The first of the extra concerts of the present season by the Boston Symphony orchestra, Mr. Arthur Nikisch conductor, was given at Music Hall yesterday afternoon, the event being styled a "Wagner Matinee," and the programme made up from the concert repertoire of that composer's work, the several selections and the assisting artists being as follows:

Overture and Bacchanale from "Tannhæuser."
Prize song from "Die Meistersinger,"
Sig. Campanini.
Prelude, "Tristan und Isolde."
Albumblatt for violin.
Mr. Kneisel.
"Siegfried's Passage to Brunnhilde's Rock, Morning Dawn and Rhine Journey," from "Siegfried" and "Die Gotterdammerung."
Siegmund's love song, from "Die Walkure."
Sig. Campanini.
Vorspiel. "Die Meistersinger."

The attendance of the public left "no reasonable shadow of doubt" as to the amount of interest in, curiosity about or love for the Wagnerian school of composition among Boston music patrons. The hall was packed beyond even the biggest record of the Symphony rehearsals, and another equally big auditorium could have been filled by the disappointed seekers for admission. This being the case, it is useless to comment upon the character of the programme. Wagner was demanded, and Wagner has been supplied, and everybody ought to be satisfied.

Just how much real enjoyment was got from the concert is an open question, but the applause was evidence in favor of the assumption that the performances of the day had been anxiously awaited by all present, and so it may be as well to concede that everything was as it should be, that nothing could have been bettered.

Mr. Nikisch rose to the occasion and, if his readings were not all that earlier hearings of the same numbers made desirable, he succeeded in giving satisfaction to the majority of his audience and won applause sufficient to justify his interpretations of the several compositions.

Some exceptions might be taken to the tame and spiritless reading of the great "Tannhauser" overture and to the lack of clearness in the interpretation of the "Tristan and Isolde" prelude might also be objected to. The arrangement of the scenes from "Siegfried" and "Die Gotterdammerung" made by Richter, and the great "Meistersinger" prelude were, however, played in such a masterly fashion that the lesser success of the earlier orchestral numbers was almost forgotten and the satisfactory impression left by the "Meistersinger" prelude resulted in gaining a great ovation for the conductor as he concluded his arduous afternoon's task.

Sig. Campanini has good cause to feel at home before a Boston audience, and he again had an unmistakable demonstration of his popularity with the local public when he entered to sing the "Prize Song." Despite his unfamiliarity with the style of the composition, he gave a large degree of satisfaction in its delivery, his interpretation of the number being that to be expected from such a competent vocalist and musician. It was in the flowing measures of Siegmund's "Love Song," however, that the popular tenor made his greatest success, and he charmed his audience and delighted all by his thoroughly artistic singing of the number, winning repeated recalls following its completion.

Mr. Kneisel gave his best work to the playing of the "Albumblatt," and won a hearty round of applause at its conclusion.

Boston Daily Globe.

THURSDAY, JAN. 1.

MINIATURE ALMANAC.....Jan. 1

IN WAGNER MUSIC ONLY.

The Boston Symphony Orchestra, With Campanini and Kneisel.

A special concert made up exclusively of Wagner music attracted to Music Hall, yesterday afternoon, one of the season's largest and most brilliant audiences. That noted lyric tenor, Signor Campanini, who has always shown peculiar appreciation for the "Master of Bayreuth," sang the prize song from "The Mastersingers," and added later Siegmund's song of love and spring from "The Valkyries." Both selections were given with purity and fervor, and the artist won all his recalls. A dainty "Album blatt," played with the utmost expression, gained warm plaudits for Mr. Kneisel, who shared with Campanini the solo honors of the occasion.

But it is in the admirable achievements of the Boston Symphony orchestra, with Mr. Nikisch to guide the forces, that one finds most to commend in reviewing this Wagner concert. The overture and bacchanal from "Tannhauser," as arranged for the Paris production, began the programme. With its curiously interwoven orchestration, the bacchanal addition to the familiar overture seemed to give the selection quite a new, distinct coloring—yet we must say we like the overture better as it is usually given, with the triumphant hymn of the pilgrims to round out its rhythms. The prelude to "Tristan and Isolde" was interpreted with dainty, poetic effect. Highest honors, however, were reserved for the performance of Richter's arrangement of scenes from the last two music dramas of the Nibelungen series.

Never was tone painting more brilliant or more vivid. The passage of the hero to Brunhilda's rock, the morning dawn scene and Siegfried's Rhine journey—all were presented with a delicacy of touch, a wealth of effect that held the great audience fairly enthralled. Although this will live longest in the memory of all who were present at the concert, yet the prelude to the "Mastersingers," which ended the programme, was superbly played, and the entire offering will rank among Mr. Nikisch's most artistic and complete successes in Boston.

Gazette

BOSTON, SUNDAY MORNING, DEC. 28.

HENRY G. PARKER, Editor and Publisher

The Symphony Concerts.

The tenth concert of the Boston Symphony Orchestra, in Music Hall, last night, was remarkably well attended despite the discouraging condition of the thoroughfares and the difficulty of street travel generally. The programme was strongly reminiscent of the era of the Harvard concerts, and had a not unpleasing novelty in the absence from it of the groping and unsatisfying music of the modern rhapsodic school. The work given were Beethoven's genial Symphony No. 8; Schubert's unfinished Symphony and the Overture, Scherzo, Nocturne and March from Mendelssohn's "Midsummer Night's Dream" score. As will be seen, melody, clearness, grace and beauty were the characteristics of the music played. It was an evening of tune without a moment in it that any refined intelligence could not understand. Still, there was a little overmuch of it, and it barely escaped becoming cloying through lack of stronger contrasts than the selections presented. The Beethoven symphony was finely read and played, except in the case of the minuet, which was somewhat roughly played, and the trio suffered in effect, and lost grace and flow, owing to the unaccountably slow pace at which it was taken. The scherzando, however, was beautifully given, and the first and last movements could scarcely have been bettered in reading and execution. A more sympathetic interpretation of the lovely Schubert symphony than it received on this occasion could not be reasonably desired. The Mendelssohn music was also beautifully and brilliantly given. There were moments in the overture, where the theme of the fairy chorus recurs, when the violins failed to keep together, but otherwise the performance left nothing to wish for. The wood wind covered themselves with glory by the clearness, crispness and perfect technique with which they acquitted themselves in the sparkling and exacting scherzo. It was among the most faultless renderings of this difficult movement that we have ever heard. There was much applause through the concert, the Mendelssohn music receiving the most of it and the heartiest. At the next concert the programme is to be: Liszt's Symphonic Poem, "Tasso"; a concerto for piano and orchestra by Richard Burmeister, the solo part to be played by the composer, and Raff's Symphony, "Im Walde."

At the Wagner matinee to be given by the Boston Symphony Orchestra in Music Hall, on Wednesday afternoon, under the direction of Mr. Arthur Nikisch, will be performed selections from "Tannhauser" (Paris version), "Die Meistersinger," "Tristan and Isolde," "Siegfried" and "Die Gotterdammerung." Mr. Kneisel is to be a soloist, and will play an "Albumblatt." Sig. Italo Campanini will also appear as a soloist and sing twice. The occasion will doubtless attract a large audience of Wagner lovers and of Symphony concert patrons generally.

The third concert of the Kneisel Quartet will be given in Union Hall, tomorrow evening, with the following programme: Sonata, pianoforte and violin, by Arthur Whiting, (first time) the composer playing the piano part; a quartet by Schubert, and Beethoven's Quintet in E. Mrs. Arthur Nikisch, who was to have sung at this concert, is, unhappily, prevented by the severe cold, and will appear at a later concert in the same series. Those who have purchased tickets and wish to have their money refunded can apply at Music Hall.

The Beacon.

BOSTON, SATURDAY, JAN. 3, 1891.

THE SYMPHONY CONCERTS.

Last Saturday's programme was well made up, and if it was not all gay, it was surely all genial. It had no solo number, and its three parts were all familiar; but these were well arranged, Beethoven's eighth symphony, with its sturdy, sonorous animation and the lighter mood of its *scherzo*, being followed by the two ever beautiful movements of Schubert's "unfinished" symphony, and these in turn by the principal instrumental portions of Mendelssohn's "Midsummer Night's Dream" music, ending with the wedding march. The performance had its moments of roughness and exaggeration, the Mendelssohn suffering particularly therefrom; but it might be considered upon the whole as satisfactory as any of

e present season. Tonight, between two ant friends, Liszt's well worn "Tasso" poem l Raff's "In the Woods" symphony, will be Mr. Richard Barmeister's new pianoforte concerto, of which the highest praise has been spoken and which the author will perform.

Boston Journal.

MONDAY MORNING, JANUARY 5, 1891.

The Symphony Concert.

At the concert Saturday evening Richard Burmeister of Baltimore was the soloist, playing a concerto for piano and orchestra of his own composition. Mr. Burmeister was heard a few years since in a piano recital in Bumstead Hall at an evident disadvantage. The concerto given Saturday evening is a work of much merit, requiring considerable virtuosity and a good technique to correctly interpret. All of this the composer possesses to a remarkable degree and his octave playing was clear cut and brilliant. The work is closely scored and the rendition gave much pleasure to the audience. Liszt's symphonic poem "Tasso" opened the concert, and this with the concerto gave the audience sufficient of music for a single evening. But after all this Raff's symphony "Im Walde" was given to close the concert, and it was rendered in an admirable manner, though many left the hall before its close. At the next concert Mr. Adamowski is to be the soloist.

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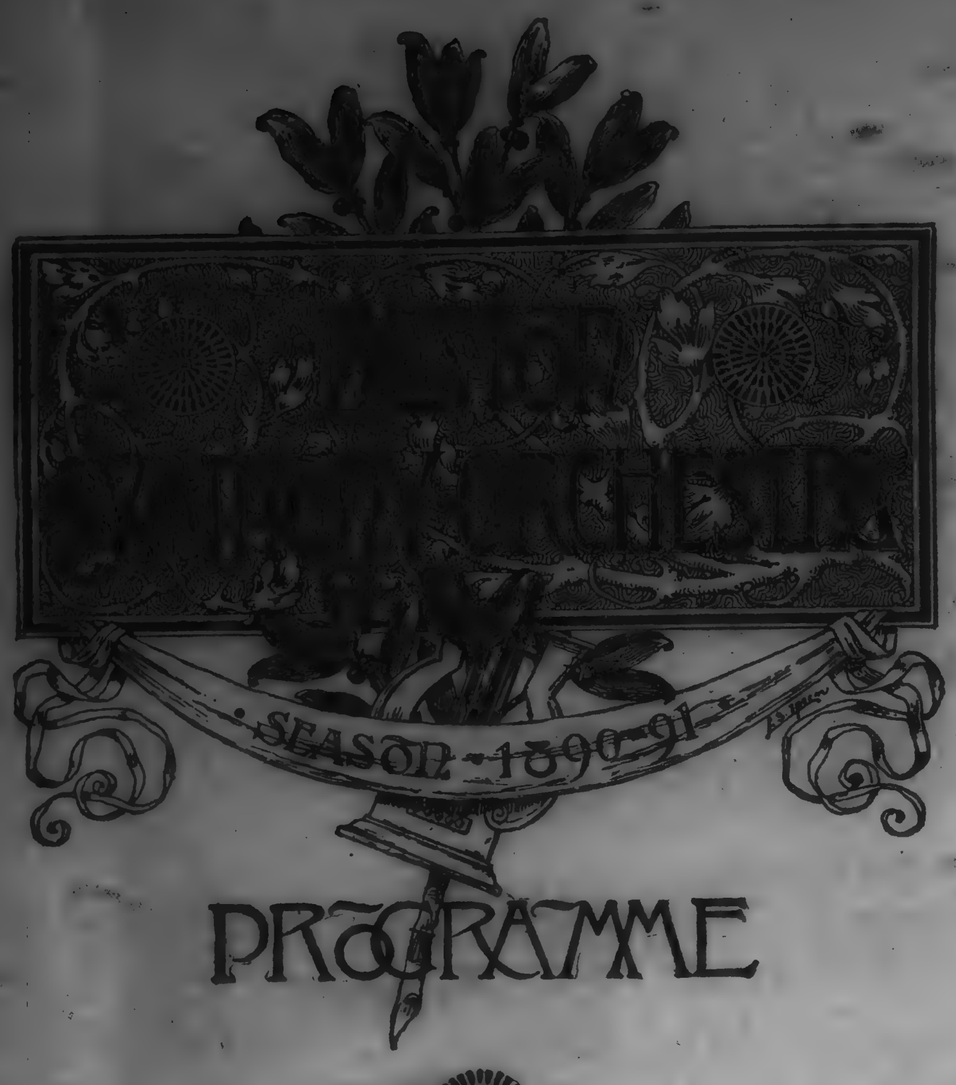
Hyperion Theatre, - New Haven,

Monday Evening, Jan. 12, at 8.



PROGRAMME

3

C. A. ELLIS, Manager.

F. R. COMEE, Assistant Manager.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, JANUARY 4, 1891.

Symphony Orchestra Success

In giving the place of honor to Mr. Richard Burmeister another tribute of recognition to American talent has been paid by the director of the Boston Symphony orchestra. Although of German birth, Mr. Burmeister has for some time been associated with the work of musical education in Baltimore, where the concerto heard at last week's concert here was given its first performance. It has been brought out also in New York and Detroit, and a Leipsic hearing gained friendly criticism for the composer and his work.

An agreeable impression was certainly made by Mr. Burmeister's work here, although it can hardly rank either as very strong or very original. Of the four movements the intermezzo and the finale are the most pleasing, and on the whole the most skilfully put together. The composer himself took the piano part, and it must be said played with much too heavy a hand, often sacrificing expression to power in the andante as well as in certain passages of the finale. But in the two closing movements Mr. Burmeister was more fortunate, and there was a good deal of cordiality in the applause and recall after his performance.

Liszt's brilliant, sensuous and grandiose symphonic poem, "Tasso," was splendidly performed. It was the opening selection of the seventh concert programme, the closing number being Raff's symphony, "In the Forest." Here the orchestra showed new power in presenting delicacy of effect, and such artistic shading of tone as made the performance of the symphony a constant delight, even though it prolonged the concert considerably beyond the usual limits.

Timotheo Adamowski is to come forward as soloist this week. He will perform the Wieniawski concerto for violin in D minor, Mendelssohn's "Italian" symphony, Gade's ballad for orchestra, "The Mermaid One" and Berlioz's "Benvenuto Cellini" overture will make the programme one of the most varied and comprehensive that Mr. Nikisch has presented here.

SUNDAY HERALD.

BOSTON, JANUARY 4, 1891.

MUSICAL MATTERS.

The Symphony Concert, Soloist Richard Burmeister.

Director Arthur Nikisch of the Boston Symphony orchestra introduced Mr. Richard Burmeister to the patrons of the Symphony concert, last evening, as the piano soloist, and Mr. Burmeister improved the opportunity to introduce his own concerto for piano and orchestra to the audience as his contribution to the programme. With the army of pianists awaiting recognition at these concerts, it appears an easy matter to secure a more competent player than Mr. Burmeister, and

"There is no manner of doubt,
No probable, possible shadow of doubt,
No possible doubt whatever"

but that Mr. Burmeister could have found a more desirable composition to display his attainments as a pianist. As Mr. Burmeister is on the staff of the Peabody Institute of Baltimore, it may be assumed that his engagement as a soloist was made as a compliment to the musical public of that city, but this might have been more judiciously arranged by confining his appearance to Baltimore. He is evidently a conscientious player, who, in the mastery of the technique of his art, has lost sight of the equal desirability of other characteristics in his playing. He quite often forces his tone beyond a musical quality, and his playing is frequently lacking in clearness and brilliancy. He made his best effort in the astounding finale of the concerto, in which, although the solo player is heavily overweighted by the orchestra, he made a grand display of his technical attainments and ended his performance in a burst of musical pyrotechnics.

Unfortunately, Mr. Burmeister's sketch of the concerto was not received in time for publication in Mr. Wilson's analytical remarks upon the programme. With such a key to the work, its meaning and worth might be studied out, but a single hearing leaves the average music lover in a sad state of doubt as to what the aim of the composer was in framing his concerto. The work has been played in Detroit, New York and Leipsic, and now Boston can be added to the list as an indorsement for its future career.

Mr. Nikisch began his concert with a magnificent performance of Liszt's "Tasso," and ended it with Raff's "Im Walde" symphony, which was also grandly played, all of its tone pictures being painted with beautiful effects under the skilful direction of the conductor.

For next Saturday's concert the soloist will be Mr. T. Adamowski, violinist, the selections being Mendelssohn's symphony in A [illegible] concerto for violin in [illegible]

Boston Post.

MONDAY MORNING, JAN. 5, 1891.

MUSIC.

THE SYMPHONY CONCERT.

The programme of the eleventh symphony concert, given at Music Hall Saturday evening, was as follows:

Symphonic Poem—"Tasso".....Liszt
Concerto for pianoforte and orchestra in D minor.....Richard Burmeister
(First time in Boston.)
Symphony No. 3—"Im Walde".....Raff

Liszt's "Lament and Triumph of Tasso" is, with the exception of "Les Préludes," the most popular of his Symphonic Poems. It is more familiar than many of the others; it is tuneful; it is more coherent, and it is comparatively well-knit: its instrumentation is diversified, interesting and brilliant. The mannerisms of Liszt, seen in all of his orchestral works, are recognized in this condensed biography of Tasso. We hear the familiar recitatives, the wailing dissonances, where woe is too often expressed by caterwauling; and at the end the carefully prepared "apotheosis," with its circus-pomp, its glitter of tinsel, its smell of sawdust. There is the inevitable preface which tells each hearer what he should applaud, if he wishes to be considered a man of taste and feeling. The same theme is used to represent in music opposite emotions: joy and desolation, victory and defeat. As in nearly all of his orchestral works, the hearer is led to suspect that while Liszt is apparently absorbed in his subject, he never forgets his audience. For so far as these Poems are concerned, he is seldom free from the charge of insincerity. Still, "Tasso" is a fascinating work, and in spite of the hero's orgulous bearing, his strut and posturing as he receives the crown to the accompaniment of the tarantara of trumpets and clash of cymbals, it is an effective number upon a concert programme.

A concerto in which the solo part is written for a pianoforte might well seem a pallid thing after the pin-wheels and Bengal lights of Liszt. It is no slight tribute to the composition and the composer, who played his own work, to say that, coming immediately after "Tasso," the concerto in D minor held the attention of the audience. It is an exceedingly interesting work, which opens with an impressive andante leading into an allegro full of thought. The themes are attractive, and they are carefully worked out. The allegro abounds in passages for the virtuoso's display; they are not foisted in but they have a right to be there. The close is singularly beautiful. Simpler in build and richer in poetic feeling are the two movements which follow. The lento, beginning with antiphonal passages for orchestra and pianoforte, is perhaps the most melodious of the four, and the intermezzo is peculiarly dainty and original. The finale which opens *alla marcia* is more conventional; the march movement is rather commonplace, and that which follows is the result of labor rather than inspiration. As a whole the concerto is very well written, with a nice sense of the proper relations between the solo instrument and the orchestra, while the instrumentation is discreet and often effective. It is the work of a talented musician, and the solo part was admirably and modestly played. Mr. Burmeister's technique is highly developed, his clearness, tone and bravura being all worthy of high praise. He has great strength and at the same time that exquisite delicacy which alone comes from strength, and which was so noticeable in the intermezzo. Such chord playing is heard too seldom; and although at times he came dangerously near pounding, these occasions were rare, and tone was not often driven into harshness. And it should be remembered that in a room of the size of Music Hall and in a modern concerto, which is unfortunately not unlike a duel to the death between a percussion instrument and an orchestra, the temptation to force the tone is almost irresistible. In speaking of Mr. Burmeister's playing it must be confessed that it is lacking in one important quality—sympathy. He was twice recalled.

The concert closed with Raff's "Im Walde" symphony, in which everything that has happened, happens or is likely to happen in a forest is portrayed with a Flemish minuteness of detail found only in the books of Thoreau or Thomas Hardy. With the exception of the first movement, it is rather an exhibition of dissolving views than a symphony. There are passages of great beauty in the first three movements; but in the finale, as Hanslick well says, he paints with so many colors and writes at such length that on account of the painting and poetry when the end comes we hardly know what music is. Raff, with all his gifts, his spontaneous melody, his mastery of counterpoint, his skill in expressing ideas in color, has not taken such firm hold upon the lovers of music as men less highly endowed who were not obliged to write so much and so hurriedly. He perhaps lacked concentration: he could not afford the time to gain it.

The playing of the orchestra, upon the whole, was excellent. The work of the strings was characterized by a refinement in piano passages which has during past concerts been sadly missed; the brass was more subdued, and even the heart of the relentless drummer was touched. The pianissimos were for once regarded.

The programme of the concert of next Saturday evening, Jan. 10, includes Mendelssohn's Italian Symphony, Mackenzie's "La Belle Dame sans Merci," the Overture to "Benvenuto Cellini," by Hector Berlioz, and Wieniawski's concerto for violin in D minor, the violin part of which will be played by Mr. T. Adamowski.

PHILIP HALE.

Gazette

BOSTON, SUNDAY MORNING, JAN. 4.

The Kneisel Quartet, assisted by Mr. Arthur Whiting and Mr. Daniel Kuntz, gave the third concert in this season's series, in Union Hall, on Monday evening. The programme was: Sonata for piano and violin, in G, op 7, by Arthur Whiting, (first time); Quartet-Satz in C minor, by Schubert (first time in Boston); and Quintet in C, op 29, Beethoven. Mr. Whiting's sonata is a carefully written work, but is labored and dry in effect, and does not gratify the interest on a first hearing. It is distinctly of the modern school, with a strong bias in the direction of its distaste for clearly defined melody and of its fondness for elaborate harmonic experiment and extreme thematic development. It has but few moments in which the ear is pleased or in which the understanding is not perplexed. It is music that is made with equal knowledge, correctness and industry, but it nowhere suggests spontaniety of sentiment or inspiration. The slow movement makes a more satisfactory appeal to the ear than does either of the other movements, but even here there is no warmth or flexibility in the music. The work is unquestionably well-made, but its meaning is not clear. Its performance by the composer and Mr. Kneisel left nothing to be wished for. The Schubert movement is full of charm, clear in design, delightful in effect, and without that heavenly, but often tiresome length to which the composer often spun out his ideas. It was played with exquisite taste and finish. The feature of the concert, and a work worth going miles to hear, was the noble Beethoven Quintet, decidedly one of the most beautiful, clear and glorious of Beethoven's masterpieces in chamber music for strings. From beginning to end it is delightful and satisfying in the hearing, and though it is prolific in the tunes and tunefulness despised of modern composers, it remains none the less a model that might be followed with advantage. There is no doubt here of the composer's intentions; there is also no lack of learning, but it is subordinated to the general design instead of becoming the design itself; here, too, is thematic development without stint, but it is not obtruded to the belittling of the thought of which it is an outgrowth; here also is exquisitely refined melody in abundance, the very soul of music, the reflection of that beauty which is the true aim of art, that gift, which those who possess it never despise, and which is only condemned of those who have it not. If the concert had presented no other work, those who attended would have been amply repaid. It was sympathetically read and was played with fine and impressive skill. The next concert in the series will be given Jan. 26.

On Wednesday afternoon the Boston Symphony Orchestra, under the direction of Mr. Nikisch, played a programme consisting wholly of music by Wagner. The audience filled the house to overflowing. The Paris version of the "Tannhauser" overture, the prelude to "Tristran and Isolde," selections from "Siegfried" and "Die Gotterdammerung," and the "Meistersinger" overture were the instrumental features of the programme. Hearing so much of Wagner's music at one sitting makes very clearly the narrow limitations within which the composer worked. It is all the same thing over and over again. A few bars of sensuous motive worked into very shreds by constant repetition; brutal cacophony; the apotheosis of dissonances; noise; instrumentation run wild; the ravings of a victim to musical brain fever; a minimum of beauty and a maximum of hideousness; glaring voluptuousness of color daubed on a canvas without regard to form, until the feverish hues become distracting in their persistent monotony. It is, so to speak, the work of a brawny musical bruiser, who, club in hand, resolves to belabor his hearer into admiration of his prowess. A sop, a very little sop, of tune is thrown in here and there by way of variety, and occasionally relief is afforded by the simple progression of the dominant to the tonic; but for the rest, the music suggests the vulgar *nouveau riche*, who covers himself with diamonds and fills his house with gorgeousness and glitter. After sitting out an hour and a half of such music, a mental dyspepsia sets in. It is a feast of indigestible plum cake, and depression follows. It was finely played, and no doubt intelligently interpreted. It was also evidently enjoyed by the audience, for they applauded heartily; but it is not a healthy musical taste that can find pleasure in art of this feverish, bombastic and lustfully lustful kind. Signor Campanini sang the Prize Song from "The Meistersinger," and the Love Song from "Die Walküre," and sang them exquisitely, with beautiful purity of tone and artistic warmth of style, the efforts being worthy of him in his most brilliant days. He was applauded with with great fervor and recalled after each song. Mr. Kneisel played an "Albumblatt" very beautifully, and was also heartily applauded.

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Monday Evening, Jan. 12, at 8.

C. A. ELLIS, Manager.

F. R. COMEE, Assistant Manager.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

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An agreeable impression was certainly made by Mr. Burmeister's work here, although it can hardly rank either as very strong or very original. Of the four movements the intermezzo and the finale are the most pleasing, and on the whole the most skilfully put together. The composer himself took the piano part, and it must be said played with much too heavy a hand, often sacrificing expression to power in the andante as well as in certain passages of the lento. But in the two closing movements Mr. Burmeister was more fortunate, and there was a good deal of cordiality in the applause and recall after his performance.

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SUNDAY HERALD.

BOSTON, JANUARY 4, 1891.

MUSICAL MATTERS.

The Symphony Concert, Soloist Richard Burmeister.

Director Arthur Nikisch of the Boston Symphony orchestra introduced Mr. Richard Burmeister to the patrons of the Symphony concert, last evening, as the piano soloist, and Mr. Burmeister improved the opportunity to introduce his own concerto for piano and orchestra to the audience as his contribution to the programme. With the army of pianists awaiting recognition at these concerts, it appears an easy matter to secure a more competent player than Mr. Burmeister, and

> "There is no manner of doubt,
> No probable, possible shadow of doubt,
> No possible doubt whatever"

but that Mr. Burmeister could have found a more desirable composition to display his attainments as a pianist. As Mr. Burmeister is on the staff of the Peabody Institute of Baltimore, it may be assumed that his engagement as a soloist was made as a compliment to the musical public of that city, but this might have been more judiciously arranged by confining his appearance to Baltimore. He is evidently a conscientious player, who, in the mastery of the technique of his art, has lost sight of the equal desirability of other characteristics in his playing. He quite often forces his tone beyond a musical quality, and his playing is frequently lacking in clearness and brilliancy. He made his best effort in the astounding finale of the concerto, in which, although the solo player is heavily overweighted by the orchestra, he made a grand display of his technical attainments and ended his performance in a burst of musical pyrotechnics.

Unfortunately, Mr. Burmeister's sketch of the concerto was not received in time for publication in Mr. Wilson's analytical remarks upon the programme. With such a key to the work, its meaning and worth might be studied out, but a single hearing leaves the average music lover in a sad state of doubt as to what the aim of the composer was in framing his concerto. The work has been played in Detroit, New York and Leipsic, and now Boston can be added to the list as an indorsement for its future career.

Mr. Nikisch began his concert with a magnificent performance of Liszt's "Tasso," and ended it with Raff's "Im Walde" symphony, which was also grandly played, all of its tone pictures being painted with beautiful effects under the skilful direction of the conductor.

For next Saturday's concert the soloist will be Mr. T. Adamowski, violinist, the selections being Mendelssohn's symphony in A (Italian), Wieniawski's concerto for violin in D minor, Mackenzie's "La Belle Dame sans Merci," a ballad for orchestra, and Berlioz' [illegible] Cellini."

Boston Post.

MONDAY MORNING, JAN. 5, 1891.

MUSIC.

THE SYMPHONY CONCERT.

The programme of the eleventh symphony concert, given at Music Hall Saturday evening, was as follows:

Symphonic Poem—"Tasso".....Liszt
Concerto for pianoforte and orchestra in D minor.....Richard Burmeister
(First time in Boston.)
Symphony No. 3—"Im Walde".....Raff

Liszt's "Lament and Triumph of Tasso" is, with the exception of "Les Préludes," the most popular of his Symphonic Poems. It is more familiar than many of the others; it is tuneful; it is more coherent, and it is comparatively well-knit: its instrumentation is diversified, interesting and brilliant. The mannerisms of Liszt, seen in all of his orchestral works, are recognized in this condensed biography of Tasso. We hear the familiar recitatives, the wailing dissonances, where woe is too often expressed by caterwauling; and at the end the carefully prepared "apotheosis," with its circus-pomp, its glitter of tinsel, its smell of sawdust. There is the inevitable preface which tells each hearer what he should applaud, if he wishes to be considered a man of taste and feeling. The same theme is used to represent in music opposite emotions: joy and desolation, victory and defeat. As in nearly all of his orchestral works, the hearer is led to suspect that while Liszt is apparently absorbed in his subject, he never forgets his audience. For so far as these Poems are concerned, he is seldom free from the charge of insincerity. Still, "Tasso" is a fascinating work, and in spite of the hero's orgulous bearing, his strut and posturing as he receives the crown to the accompaniment of the tarantara of trumpets and clash of cymbals, it is an effective number upon a concert programme.

A concerto in which the solo part is written for a pianoforte might well seem a pallid thing after the pin-wheels and Bengal lights of Liszt. It is no slight tribute to the composition and the composer, who played his own work, to say that, coming immediately after "Tasso," the concerto in D minor held the attention of the audience. It is an exceedingly interesting work, which opens with an impressive andante leading into an allegro full of thought. The themes are attractive, and they are carefully worked out, The allegro abounds in passages for the virtuoso's display; they are not foisted in but they have a right to be there. The close is singularly beautiful. Simpler in build and richer in poetic feeling are the two movements which follow. The lento, beginning with antiphonal passages for orchestra and pianoforte, is perhaps the most melodious of the four, and the intermezzo is peculiarly dainty and original. The finale which opens *alla marcia* is more conventional; the march movement is rather commonplace, and that which follows is the result of labor rather than inspiration. As a whole the concerto is very well written, with a nice sense of the proper relations between the solo instrument and the orchestra, while the instrumentation is discreet and often effective. It is the work of a talented musician, and the solo part was admirably and modestly played. Mr. Burmeister's technique is highly developed, his clearness, tone and bravura being all worthy of high praise. He has great strength and at the same time that exquisite delicacy which alone comes from strength, and which was so noticeable in the intermezzo. Such chord playing is heard too seldom: and although at times he came dangerously near pounding, these occasions were rare, and tone was not often driven into harshness. And it should be remembered that in a room of the size of Music Hall and in a modern concerto, which is unfortunately not unlike a duel to the death between a percussion instrument and an orchestra, the temptation to force the tone is almost irresistible. In speaking of Mr. Burmeister's playing it must be confessed that it is lacking in one important quality—sympathy. He was twice recalled.

The concert closed with Raff's "Im Walde" symphony, in which everything that has happened, happens or is likely to happen in a forest is portrayed with a Flemish minuteness of detail found only in the books of Thoreau or Thomas Hardy. With the exception of the first movement, it is rather an exhibition of dissolving views than a symphony. There are passages of great beauty in the first three movements; but in the finale, as Hanslick well says, he paints with so many colors and writes at such length that on account of the painting and poetry when the end comes we hardly know what music is. Raff, with all his gifts, his spontaneous melody, his mastery of counterpoint, his skill in expressing ideas in color, has not taken such firm hold upon the lovers of music as men less highly endowed who were not obliged to write so much and so hurriedly. He perhaps lacked concentration: he could not afford the time to gain it.

The playing of the orchestra, upon the whole, was excellent. The work of the strings was characterized by a refinement in piano passages which has during past concerts been sadly missed: the brass was more subdued, and even the heart of the relentless drummer was touched. The pianissimos were for once regarded.

The programme of the concert of next Saturday evening, Jan. 10, includes Mendelssohn's Italian Symphony, Mackenzie's "La Belle Dame sans Merci," the Overture to "Benvenuto Cellini," by Hector Berlioz, and Wieniawski's concerto for violin in D minor, the violin part of which will be played by Mr. T. Adamowski.

PHILIP HALE.

Gazette

BOSTON, SUNDAY MORNING, JAN. 4.

The Kneisel Quartet, assisted by Mr. Arthur Whiting and Mr. Daniel Kunz, gave the third concert in this season's series, in Union Hall, on Monday evening. The programme was: Sonata for piano and violin, in G, op 7, by Arthur Whiting, (first time); Quartet-Satz in C minor, by Schubert (first time in Boston); and Quintet in C, op 29, Beethoven. Mr. Whiting's sonata is a carefully written work, but is labored and dry in effect, and does not gratify the interest on a first hearing. It is distinctly of the modern school, with a strong bias in the direction of its distaste for clearly defined melody and of its fondness for elaborate harmonic experiment and extreme thematic development. It has but few moments in which the ear is pleased or in which the understanding is not perplexed. It is music that is made with equal knowledge, correctness and industry, but it nowhere suggests spontaniety of sentiment or inspiration. The slow movement makes a more satisfactory appeal to the ear than does either of the other movements, but even here there is no warmth or flexibility in the music. The work is unquestionably well-made, but its meaning is not clear. Its performance by the composer and Mr. Kneisel left nothing to be wished for. The Schubert movement is full of charm, clear in design, delightful in effect, and without that heavenly, but often tiresome length to which the composer often spun out his ideas. It was played with exquisite taste and finish. The feature of the concert, and a work worth going miles to hear, was the noble Beethoven Quintet, decidedly one of the most beautiful, clear and glorious of Beethoven's masterpieces in chamber music for strings. From beginning to end it is delightful and satisfying in the hearing, and though it is prolific in the tunes and tunefulness despised of modern composers, it remains none the less a model that might be followed with advantage. There is no doubt here of the composer's intentions; there is also no lack of learning, but it is subordinated to the general design instead of becoming the design itself; here, too, is thematic development without stint, but it is not obtruded to the belittling of the thought of which it is an outgrowth; here also is exquisitely refined melody in abundance, the very soul of music, the reflection of that beauty which is the true aim of art, that gift, which those who possess it never despise, and which is only condemned of those who have it not. If the concert had presented no other work, those who attended would have been amply repaid. It was sympathetically read and was played with fine and impressive skill. The next concert in the series will be given Jan. 26.

On Wednesday afternoon the Boston Symphony Orchestra, under the direction of Mr. Nikisch, played a programme consisting wholly of music by Wagner. The audience filled the house to overflowing The Paris version of the "Tannhauser" overture, the prelude to "Tristran and Isolde," selections from "Siegfried" and "Die Gotterdammerung," and the "Meistersinger" overture were the instrumental features of the programme. Hearing so much of Wagner's music at one sitting makes very clearly the narrow limitations within which the composer worked. It is all the same thing over and over again. A few bars of sensuous motive worked into very shreds by constant repetition; brutal cacophony; the apotheosis of dissonances; noise; instrumentation run wild; the ravings of a victim to musical brain fever; a minimum of beauty and a maximum of hideousness; glaring voluptuousness of color daubed on a canvas without regard to form, until the feverish hues become distracting in their persistent monotony. It is, so to speak, the work of a brawny musical bruiser, who, club in hand, resolves to belabor his hearer into admiration of his prowess. A sop, a very little sop, of tune is thrown in here and there by way of variety, and occasionally relief is afforded by the simple progression of the dominant to the tonic; but for the rest, the music suggests the vulgar *nouveau riche*, who covers himself with diamonds and fills his house with gorgeousness and glitter. After sitting out an hour and a half of such music, a mental dyspepsia sets in. It is a feast of indigestible plum cake, and depression follows. It was finely played, and no doubt intelligently interpreted. It was also evidently enjoyed by the audience, for they applauded heartily; but it is not a healthy musical taste that can find pleasure in art of this feverish, bombastic and lustily lustful kind. Signor Campaninni sang the Prize Song from "The Meistersinger," and the Love Song from "Die Walküre," and sang them exquisitely, with beautiful purity of tone and artistic warmth of style, the efforts being worthy of him in his most brilliant days. He was applauded with with great fervor and recalled after each song. Mr. Kneisel played an "Albumblatt" very beautifully, and was also heartily applauded.

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Boston Courier.

SUNDAY MORNING, JANUARY 4, 1891.

THE SYMPHONY.

THE CONCERT LAST EVENING AND OTHER MUSICAL EVENTS.

THE WAGNER MATINEE ON WEDNESDAY—THE BAERMANN AND KNEISEL CONCERTS—GENERAL MUSIC NOTES.

It is to be feared that the ranks of believers in the "grab-bag" theory, regarding the sometimes mysterious process of making up the symphony programme, were considerably augmented in numbers, after that of the eleventh rehearsal and concert had been carefully studied. It would be difficult to discover any logical reason for opening a concert with Liszt's symphonic poem, "Tasso," and following it with a pianoforte concerto. It takes all the resources of a composer to produce a work of this latter class, that will hold its own in the large halls, and with the orchestras of today, and at the same time create a musical impression, instead of open-mouthed astonishment. Since the pianoforte possesses little enough power and tone color at best, it is hardly fair to saturate one's ears with music, almost every measure of which is like a drop of tobasco sauce, immediately before a performance upon that instrument. It may be said that there are modern overtures possessing similar properties; but there are few to be found equal in length, at least, to the Poem referred to. If there are they would be equally out of place, whether they were called overtures or rondos.

Mr. Richard Burmeister may congratulate himself, however, that his concerto stood this severe test nobly. The work may be called a show piece of the best sort. Recognizing the comparative ineffectiveness in such cases of scale and enpeggio passages, he has allowed octaves and chords to predominate; and in a manner, too, that requires great skill and enormous endurance to perform them successfully. The first and last movements, allegro maestoso and alla marcia, are written very broadly, and are full of the appassionato and impetuoso elements. With all the immense technical feats purposely contrived for the display of virtuosity, a distinctly musical intention is not only clearly evident in both, but well carried out. In form the work is strict rather than rhapsodical, and although the influence of Liszt is perceptible, the composer-pianist has a mind of his own, and is far from being a mere imitator. This is seen in the character of his themes, and in his masterly way of handling them. The lento movement, with its tranquil opening melody and animated episode is very attractive, and the light fanciful scherzando forms a bright link between it and the finale. The orchestration throughout is rich, tasteful, and not too ostentatious. Everything seems at first hearing in fine keeping with the general scheme of the work; and it all fits together as though an artist had designed and completed it.

Mr. Burmeister has played in Boston once before, when he gave a recital in the Meionaon. On that occasion he for some reason did not appear at his best, judging by this performance of his concerto. This time he proved himself a player of uncommon ability, regarded even from the high standpoint that so much technical proficiency at the present time forces the critic to assume. His touch is alive with nerve, refinement and power. He plays with great force without pounding, and in cantabile passages, light staccato runs, double-thirds, and the like, both musically and crisply. His chord and octave playing is remarkable for clearness and speed. Altogether, both concerto and performance may be set down as unusually fine.

Mr. Burmeister commanded the close attention of the audience, and was generously applauded. It is singular, by the way, that pianists are never permitted nowadays to perform a solo as a second number. Since singers have the privilege, it seems no more than just that players of instruments should be treated with equal generosity. Doubtless a large proportion of the attendants of the Symphony concerts, if they could voice their wish, would so express themselves.

"Tasso" was splendidly performed. Mr. Nikisch seldom, if ever fails to strike just the right key-note in works of this description. His keen sense of the dramatic leads him to invest every phrase with a meaning that is almost as vivid as vocal utterance; and the breadth of his musical comprehension enables him to weld them together in a manner wholly remarkable.

Raff's third symphony, "Im Walde," came last. Raff's bitter experiences with poverty invariably recall to mind Schubert's painful life. Fortunately for him, he lived later in the century, when such men as Liszt were ready and eager to lend a helping hand to struggling genius. When one realizes that Raff actually grubbed a living for years, and that he was about forty years old before his circumstances permitted him to take the time necessary to write the works of larger form that have made him famous, one marvels at their freshness of melody, beauty of design and perfection of workmanship. The "Im Walde" is always delightful to listen to. Age will not wither it for many years yet to come. That it was finely given goes without saying, and when mention is made of the exquisite horn playing, particularly that in the first movement, and the other bits of solos for oboe and clarinet, nothing more need be added.

THE WAGNER MATINEE.

It was a great event in the history of musical Boston, the Wagner concert, which was given by the Symphony Orchestra Wednesday afternoon. It commenced with the overture and Bacchanale from "Tannhauser," as Wagner re-wrote it in 1861 for the Parisian performance that, after all, resulted in failure. While one misses the great effect produced by the return of the choral, the gorgeous elaboration of the Bacchanale music must be considered of far more artistic value. It is true, however, that the frequent suggestions of the "Nibelugen Ring" that are found in the new part of the score, are somewhat detrimental to the original character of the music. When performed as it was on this occasion, it makes a magnificent concert piece, hardly to be surpassed by any instrumental work or arrangement of Wagner's. The other orchestral numbers were the introduction to "Tristan and Isolde;" the arrangement by Hans Ritchter, as suggested by Wagner himself in which some of the purely instrumental portions of "Siegfried" and "Gotterdammerung" are brought together for concert use; and the overture to "Die Meistersinger."

The soloists were Signor Campanini, and Mr. Kneisel. It was a decided novelty to see an Italian surrounded by nearly a hundred German musicians, and to hear him sing to their accompaniment, the "Prize song" from Die Meistersinger, and Siegmund's love song, from Die Walkure. They were performances that gave great pleasure, too. The enthusiastic tenor, who has won so many laurels in his native fields, seemed really to enjoy the music, spite of its having no maccaroni in it, for he threw himself into his task to the full extent of his powers. Wagner wrote for German words; and naturally the brusqueness of that language was missed in the delightful cantabile singing, to use the expression in contradistinction to the generally labored and detached vocalization of the Wagnerian singer—of Campanini. His renderings were a little too sweet, as well; still his beautiful vocal work fully compensated for all shortcomings of interpretation.

Mr. Kneisel accomplished all that was possible with the commonplace, although undoubtedly Wagnerish, "Albumblatt," that was written for the piano, and arranged by Wilhelmj for the violin. It was curious to note its similarity of figure and melody at times to parts of the "Prize Song" and the "Ring."

As for Mr. Nikisch, if he never before demonstrated his genius for conducting, he did so this time, for good and all. As leader, he held the orchestra in absolute control; as interpreter, there are probably not half a dozen men in the world who could disclose the meaning of the works presented with such discrimination and magnificence. He conducted as one inspired; and his men fell with much apparent readiness into the same mood. Never have the horns sounded more perfectly. The clarinet player also surpassed himself, and Mr. Sautet, especially in "Tristan," played almost inimitably well. Throughout the concert there was no noise. There were heard no harsh blasts from the brass nor dull thumpings on the tympani.

It was a triumph of effect from a Bayreuth point of view. The hall was literally packed, every foot of standing-room being taken. The audience was thoroughly enthusiastic, and the efforts of conductor and soloists heartily recognized. It was a fine scheme to devote a concert exclusively to the works of one composer; for there is no surer way of laying bare his greatness (or littleness). Such a concert is worth, in real value, any number in which popular miscellaneous programmes rule. Now, let us have more of a similar kind, devoted to modern composers of Russia and other nationalities. And how about the American composer? Is he not worthy of the same recognition?

THE KNEISEL QUARTET.

The third concert was given in Union Hall last Monday evening, Mr. Arthur Whiting assisting. Without doubt the non-appearance of Mrs. Nikisch was the cause of much disappointment. It is to be hoped that she will have fully recovered from her indisposition before long. The programme was interesting in novelties. A new work by Mr. Whiting, a sonata for piano and violin, opus 7, was performed from manuscript, and an allegro movement of an unfinished quartet in C minor by Schubert, was played for the first time in Boston. The sonata proved to be more than creditable attempt in the direction of seriousness, breadth, and solidity. Its general style suggests Brahm's influence more than that of any other composer. In its construction evident care has been taken to make the work really a duo, and the piano part, while broadly written, is not, as modern works go, excessively elaborated. The first movement, vivace, was to us the most satisfactory in workmanship and musical effect. The Larghetto has a graceful, expressive opening theme, and the finale allegro impetuoso, has a good beginning, although the effect aimed at, in its pianissimo tranquillo ending was disappointing. In this respect, however, the composer must be applauded for having had the courage of his convictions, since a brilliant close would at least reach the public ear more instantaneously. The sonata was played with much spirit and finish by Mr. Kneisel and Mr. Whiting, and was cordially received.

The Schubert number immediately disclosed its parentage through the triplet figures, of which "the most poetical musician that ever was" was ever fond of making use in one way or another. It is written with uncommon conciseness, and is delightfully genial, although not for Schubert especially rich in fancy. The quartet played it in an exquisitely delicate manner, for which they were heartily applauded. Beethoven's quintet in C major, opus 29, was the closing number. In this work, its first three movements so like others of the same period, its finale so surprisingly different, Beethoven is thoroughly captivating. The opening allegro is distinctly reminiscent of that of the popular sonata for violin and piano, opus 24; and the beautiful adagio and jolly scherzo also have a familiar cast. But the presto is a bird of uncommon feather. In fancy and treatment, it is as novel and unconventional as its companion movements are the reverse; and its ethereal beauty and grace provoke the thought that it is somewhat out of its element as the closing movement of the work. Mr. Kunz was called upon to play the second viola part. The whole was finely played, with the exception of some of the scale figures of the presto, which were not rendered with the delicate clearness that was to have been expected. A remarkable bit of ensemble playing was heard in the closing detached chords of the adagio, which were given with wonderful accuracy and fineness.

T. P. CURRIER.

THE BOSTON TIMES

BOSTON, SUNDAY, JAN. 4, 1891.

THE SYMPHONIES.

ELEVENTH CONCERT.

The following works were performed last evening in Music hall:

Liszt.....Symphonic Poem, "Tasso"
Burmeister, Concerto for Piano and Orchestra, in D minor.
Raff.....Symphony No. 3, "Im Walde"

The lack of either artistic or common-sense judgment in making out the above programme can not be denied. The chief absurdity was in placing at the end of a tediously long repertory one of the most charming and masterly works that was ever written for orchestra, namely, Raff's sympony "Im Walde." Few could have been in the right mood to appreciate the great work, and the many who left the hall before it began may well be congratulated, for the performance was anything but reproductive of the composer's intent, until the final allegro, which was both spiritedly and ably played. The performance of the opening allegro was inanimate and tame, while the enchanting "Twilight" music was so sentimentally interpreted that the performance dragged most somnolently.

The soloist for the concert was Mr. Richard Burmeister who performed his own Concerto in D minor. Of the work itself but little can be said, as the result of a single hearing. It is a profoundly conceived work and many of its themes are both pleasing and melodious; it is ably scored, too; yet how well it would sustain the test of repeated hearings it would seem unfair to affirm. Mr. Burmeister is unquestionably a musician of rare talent, not to say genius. As a pianist, too, he is uncommonly gifted. His abandon is masterly, and his command of a wide variety of technical difficulties can be highly praised. He also plays with much feeling and one might also add with artistic care, did he not so persistently avoid a true legato style. Mr. Burmeister was twice recalled with much enthusiasm at the conclusion of his masterly performance.

The symphonic poem with which the concert began was admirably played.

THE KNEISEL CONCERT.

Beethoven's quintette in C, a single movement from a quartette by Schubert, and a sonata for piano and violin by Arthur Whiting made up the programme for the Kneisel quartette concert in Union hall last Monday evening. The feature of the concert that was most eagerly awaited was the sonata by Whiting, and it but slightly disappointed. It is an ably constructed work; its themes, while somewhat lacking in musical interest, being one and all developed in a thoughtful and scholarly manner. The great work of the concert was the Beethoven quartette, op. 29. The occasion was not without its serious disappointment in the absence of Mrs. Arthur Nikisch, who but for a severe cold would have been present as announced and contributed a number of songs.

THE REGISTER.
NEW HAVEN
SUNDAY, JANUARY 4,

visited a great many of the scenes shown on the canvas and can testify to their wonderfully striking vividness of reality."

The Boston Symphony orchestra with its sixty odd musicians, will give the third concert of the series on the night of January 12, one week from next Monday. Herr Nikisch, who has shown himself in the last two concerts here to be an ideal, and almost it might be said inspired leader, will again wield the baton, and with its slightest motion control the small army of musicians as an organist controls the organ by means of its stops and keys. The orchestra's concerts have constantly gained in favor in this city, the first being marked by a fair attendance only, and the second being attended by a large number.

It is safe to say that the third of the series will draw the largest audience yet.

BOSTON DAILY ADVERTISER
Established 1813.

MONDAY MORNING, JAN. 5, 1891.

MUSICAL MATTERS.

The Symphony Concert of Saturday—Mr. Burmeister as Soloist.

It may have been the length of the programme or it may have been that quality so dangerous to criticism, personal mood, that made a well played concert seem dull and at times flavorless. Yet it is certain that Liszt's "Tasso" does not wear well, not nearly as well as "Les Preludes" or the Gretchen movement of the "Faust" symphony. It serves, however, to pass the different departments of the orchestra in review before the auditor, for violins, cellos, flutes, clarinets, bass clarinet, oboes, trumpets, etc., each are given temporary prominence, and each was played in a masterly manner; more than this, the reading was the most excellent that I have heard of the work. The very first phrases were given with an elasticity like that of a recitative, and it is safe to predict from these that the last movement of the great ninth symphony will be very effective when Mr. Nikisch directs its wonderful contrabass passages in this free vein. All the many changes of tempo were well contrasted and given with unity, while the pompous apotheosis which ended the work was performed with appropriate magniloquence. But the themes grow stale in the using; when once the element of surprise has passed away the work is not interesting; familiarity breeds, if not contempt, at least satiety, and the overladen parts are like musical hasheesh, and leave an unpleasant taste behind them.

A new work followed, that is chronologically speaking, for although a very musicianly production, Mr. Burmeister's piano concerto does not give anything much out of the line of modern works of this form, and bears at least a family resemblance to many that have preceded it. There is careful development in the first movement, chiefly of a figure reminding of the "Rheingold" motif; the balance between piano and orchestra is well kept, and the fault of Chopin and Rubinstein (the over-prominence of the solo instrument) avoided; the entrance of the piano after the lofty tutti which opens the work is very effective; the delicacy of the slow movement is undeniable; the musette-like character of the intermezzo and the triumphant style of the ending with fanfares and the broadest possible piano work were alike commendable, and yet one felt that it was rather the imitative ability of talent, than the originality of genius, that was speaking. Some of the chord work of the first movement was too constant and heavy to be entirely clear, and gave a muddy character to some of the development of the first movement, but the playing as a whole was of the very first rank; Mr. Burmeister is a pianist that it is a delight to hear, for he has all necessary power, and yet one feels that he does not push to the extreme limit of his forces and gives one an agreeable sense of security and reserve power, while in the delicate portions of his concerto the refinement of shading and the clear pianissimo calls for admiring record. He was recalled with hearty enthusiasm twice, and even in this city of solo-pianists made an unusually strong impression. With Raff's "Im Walde" symphony the concert ended. This symphony seems to me the best, as the "Lenore" is the most popular of the composer's works. The first movement has some splendid development, and the use made of the two-noted horn figure is impressive and was finely performed, and this instrument as well as the clarinet did excellent work in the second movement, while the muted strings in this latter, appeared to the very best advantage, their ensemble being perfect and the shading remarkable.

The finale suited the dramatic mood of the conductor best and was finely read and played, but of all Raff's symphonic movements his finales always seem the weakest. They are diffuse, full of repetition, and often become mere orchestral fantasies, too free for the symphonic school. And this finale is one of the innumerable spectre rides which occur in modern music. Of course Wagner's "Ride of the Walkyries" heads the list, but the modern concert-goer can ride to a graveyard with Raff's "Lenore," or gallop to perdition with Berloiz's "Faust," or, as in this case, join a ghostly steeple chase with "Frau Holle." This wild northern Hulda is by no means so impressive either in legend or in music, as her relatives the Walkyries, and the hunting party gives one a little of that morbid flavor which is in the Berlioz finales. I am under the impression that an abbreviation was made in this movement and the full recapitulation of themes not given, but even with this shortening the audience had two hours filled with modern music, and even some of the radicals became restive towards the end.

LOUIS C. ELSON.

[72]

Boston Courier.

SUNDAY MORNING, JANUARY 4, 1891.

THE SYMPHONY.

THE CONCERT LAST EVENING AND OTHER MUSICAL EVENTS.

THE WAGNER MATINEE ON WEDNESDAY—THE BAERMANN AND KNEISEL CONCERTS—GENERAL MUSIC NOTES.

It is to be feared that the ranks of believers in the "grab-bag" theory, regarding the sometimes mysterious process of making up the symphony programme, were considerably augmented in numbers, after that of the eleventh rehearsal and concert had been carefully studied. It would be difficult to discover any logical reason for opening a concert with Liszt's symphonic poem, "Tasso," and following it with a pianoforte concerto. It takes all the resources of a composer to produce a work of this latter class, that will hold its own in the large halls, and with the orchestras of today, and at the same time create a musical impression, instead of open-mouthed astonishment. Since the pianoforte possesses little enough power and tone color at best, it is hardly fair to saturate one's ears with music, almost every measure of which is like a drop of tobasco sauce, immediately before a performance upon that instrument. It may be said that there are modern overtures possessing similar properties; but there are few to be found equal in length, at least, to the Poem referred to. If there are they would be equally out of place, whether they were called overtures or rondos.

Mr. Richard Burmeister may congratulate himself, however, that his concerto stood this severe test nobly. The work may be called a show piece of the best sort. Recognizing the comparative ineffectiveness in such cases of scale and enpeggio passages, he has allowed octaves and chords to predominate; and in a manner, too, that requires great skill and enormous endurance to perform them successfully. The first and last movements, allegro maestoso and alla marcia, are written very broadly, and are full of the appassionato and impetuoso elements. With all the immense technical feats purposely contrived for the display of virtuosity, a distinctly musical intention is not only clearly evident in both, but well carried out. In form the work is strict rather than rhapsodical, and although the influence of Liszt is perceptible, the composer-pianist has a mind of his own, and is far from being a mere imitator. This is seen in the character of his themes, and in his masterly way of handling them. The lento movement, with its tranquil opening melody and animated episode is very attractive, and the light fanciful scherzando forms a bright link between it and the finale. The orchestration throughout is rich, tasteful, and not too ostentatious. Everything seems at first hearing in fine keeping with the general scheme of the work; and it all fits together as though an artist had designed and completed it.

Mr. Burmeister has played in Boston once before, when he gave a recital in the Meionaon. On that occasion he for some reason did not appear at his best, judging by this performance of his concerto. This time he proved himself a player of uncommon ability, regarded even from the high standpoint that so much technical proficiency at the present time forces the critic to assume. His touch is alive with nerve, refinement and power. He plays with great force without pounding, and in cantabile passages, light staccato runs, double-thirds, and the like, both musically and crisply. His chord and octave playing is remarkable for clearness and speed. Altogether, both concerto and performance may be set down as unusually fine.

Mr. Burmeister commanded the close attention of the audience, and was generously applauded. It is singular, by the way, that pianists are never permitted nowadays to perform a solo as a second number. Since singers have the privilege, it seems no more than just that players of instruments should be treated with equal generosity. Doubtless a large proportion of the attendants of the Symphony concerts, if they could voice their wish, would so express themselves.

"Tasso" was splendidly performed. Mr. Nikisch seldom, if ever fails to strike just the right keynote in works of this description. His keen sense of the dramatic leads him to invest every phrase with a meaning that is almost as vivid as vocal utterance; and the breadth of his musical comprehension enables him to weld them together in a manner wholly remarkable.

Raff's third symphony, "Im Walde," came last. Raff's bitter experiences with poverty invariably recall to mind Schubert's painful life. Fortunately for him, he lived later in the century, when such men as Liszt were ready and eager to lend a helping hand to struggling genius. When one realizes that Raff actually grubbed a living for years, and that he was about forty years old before his circumstances permitted him to take the time necessary to write the works of larger form that have made him famous, one marvels at their freshness of melody, beauty of design and perfection of workmanship. The "Im Walde" is always delightful to listen to. Age will not wither it for many years yet to come. That it was finely given goes without saying, and when mention is made of the exquisite horn playing, particularly that in the first movement, and the other bits of solos for oboe and clarinet, nothing more need be added.

THE WAGNER MATINEE.

It was a great event in the history of musical Boston, the Wagner concert, which was given by the Symphony Orchestra Wednesday afternoon. It commenced with the overture and Bacchanale from "Tannhauser," as Wagner re-wrote it in 1861 for the Parisian performance that, after all, resulted in failure. While one misses the great effect produced by the return of the choral, the gorgeous elaboration of the Bacchanale music must be considered of far more artistic value. It is true, however, that the frequent suggestions of the "Nibelugen Ring" that are found in the new part of the score, are somewhat detrimental to the original character of the music. When performed as it was on this occasion, it makes a magnificent concert piece, hardly to be surpassed by any instrumental work or arrangement of Wagner's. The other orchestral numbers were the introduction to "Tristan and Isolde;" the arrangement by Hans Ritchter, as suggested by Wagner himself in which some of the purely instrumental portions of "Siegfried" and "Gotterdammerung" are brought together for concert use; and the overture to "Die Meistersinger."

The soloists were Signor Campanini, and Mr. Kneisel. It was a decided novelty to see an Italian surrounded by nearly a hundred German musicians, and to hear him sing to their accompaniment, the "Prize song" from Die Meistersinger, and Siegmund's love song, from Die Walkure. They were performances that gave great pleasure, too. The enthusiastic tenor, who has won so many laurels in his native fields, seemed really to enjoy the music, spite of its having no maccaroni in it, for he threw himself into his task to the full extent of his powers. Wagner wrote for German words; and naturally the brusqueness of that language was missed in the delightful cantabile singing, to use the expression in contradistinction to the generally labored and detached vocalization of the Wagnerian singer—of Campanini. His renderings were a little too sweet, as well; still his beautiful vocal work fully compensated for all shortcomings of interpretation.

Mr. Kneisel accomplished all that was possible with the commonplace, although undoubtedly Wagnerish, "Albumblatt," that was written for the piano, and arranged by Wilhelmj for the violin. It was curious to note its similarity of figure and melody at times to parts of the "Prize Song" and the "Ring."

As for Mr. Nikisch, if he never before demonstrated his genius for conducting, he did so this time, for good and all. As leader, he held the orchestra in absolute control; as interpreter, there are probably not half a dozen men in the world who could disclose the meaning of the works presented with such discrimination and magnificence. He conducted as one inspired; and his men fell with much apparent readiness into the same mood. Never have the horns sounded more perfectly. The clarinet player also surpassed himself, and Mr. Sautet, especially in "Tristan," played almost inimitably well. Throughout the concert there was no noise. There were heard no harsh blasts from the brass nor dull thumpings on the tympani.

It was a triumph of effect from a Bayreuth point of view. The hall was literally packed, every foot of standing-room being taken. The audience was thoroughly enthusiastic, and the efforts of conductor and soloists heartily recognized. It was a fine scheme to devote a concert exclusively to the works of one composer; for there is no surer way of laying bare his greatness (or littleness). Such a concert is worth, in real value, any number in which popular miscellaneous programmes rule. Now, let us have more of a similar kind, devoted to modern composers of Russia and other nationalities. And how about the American composer? Is he not worthy of the same recognition?

THE KNEISEL QUARTET.

The third concert was given in Union Hall last Monday evening, Mr. Arthur Whiting assisting. Without doubt the non-appearance of Mrs. Nikisch was the cause of much disappointment. It is to be hoped that she will have fully recovered from her indisposition before long. The programme was interesting in novelties. A new work by Mr. Whiting, a sonata for piano and violin, opus 7, was performed from manuscript, and an allegro movement of an unfinished quartet in C minor by Schubert, was played for the first time in Boston. The sonata proved to be more than creditable attempt in the direction of seriousness, breadth, and solidity. Its general style suggests Brahm's influence more than that of any other composer. In its construction evident care has been taken to make the work really a duo, and the piano part, while broadly written, is not, as modern works go, excessively elaborated. The first movement, vivace, was to us the most satisfactory in workmanship and musical effect. The Larghetto has a graceful, expressive opening theme, and the finale allegro impetuoso, has a good beginning, although the effect aimed at, in its pianissimo tranquillo ending was disappointing. In this respect, however, the composer must be applauded for having had the courage of his convictions, since a brilliant close would at least reach the public ear more instantaneously. The sonata was played with much spirit and finish by Mr. Kneisel and Mr. Whiting, and was cordially received.

The Schubert number immediately disclosed its parentage through the triplet figures, of which "the most poetical musician that ever was" was ever fond of making use in one way or another. It is written with uncommon conciseness, and is delightfully genial, although not for Schubert especially rich in fancy. The quartet played it in an exquisitely delicate manner, for which they were heartily applauded. Beethoven's quintet in C major, opus 29, was the closing number. In this work, its first three movements so like others of the same period, its finale so surprisingly different, Beethoven is thoroughly captivating. The opening allegro is distinctly reminiscent of that of the popular sonata for violin and piano, opus 24; and the beautiful adagio and jolly scherzo also have a familiar cast. But the presto is a bird of uncommon feather. In fancy and treatment, it is as novel and unconventional as its companion movements are the reverse; and its ethereal beauty and grace provoke the thought that it is somewhat out of its element as the closing movement of the work. Mr. Kunz was called upon to play the second viola part. The whole was finely played, with the exception of some of the scale figures of the presto, which were not rendered with the delicate clearness that was to have been expected. A remarkable bit of ensemble playing was heard in the closing detached chords of the adagio, which were given with wonderful accuracy and fineness.

T. P. CURRIER.

THE BOSTON TIMES

BOSTON, SUNDAY, JAN. 4, 1891.

THE SYMPHONIES.

ELEVENTH CONCERT.

The following works were performed last evening in Music hall:

Liszt.....Symphonic Poem, "Tasso"
Burmeister, Concerto for Piano and Orchestra, in D minor.
Raff.....Symphony No. 3, "Im Walde"

The lack of either artistic or common-sense judgment in making out the above programme can not be denied. The chief absurdity was in placing at the end of a tediously long repertory one of the most charming and masterly works that was ever written for orchestra, namely, Raff's sympony "Im Walde." Few could have been in the right mood to appreciate the great work, and the many who left the hall before it began may well be congratulated, for the performance was anything but reproductive of the composer's intent, until the final allegro, which was both spiritedly and ably played. The performance of the opening allegro was inanimate and tame, while the enchanting "Twilight" music was so sentimentally interpreted that the performance dragged most somnolently.

The soloist for the concert was Mr. Richard Burmeister who performed his own Concerto in D minor. Of the work itself but little can be said, as the result of a single hearing. It is a profoundly conceived work and many of its themes are both pleasing and melodious; it is ably scored, too; yet how well it would sustain the test of repeated hearings it would seem unfair to affirm. Mr. Burmeister is unquestionably a musician of rare talent, not to say genius. As a pianist, too, he is uncommonly gifted. His abandon is masterly, and his command of a wide variety of technical difficulties can be highly praised. He also plays with much feeling and one might also add with artistic care, did he not so persistently avoid a true legato style. Mr. Burmeister was twice recalled with much enthusiasm at the conclusion of his masterly performance.

The symphonic poem with which the concert began was admirably played.

THE KNEISEL CONCERT.

Beethoven's quintette in C, a single movement from a quartette by Schubert, and a sonata for piano and violin by Arthur Whiting made up the programme for the Kneisel quartette concert in Union hall last Monday evening. The feature of the concert that was most eagerly awaited was the sonata by Whiting, and it but slightly disappointed. It is an ably constructed work; its themes, while somewhat lacking in musical interest, being one and all developed in a thoughtful and scholarly manner. The great work of the concert was the Beethoven quartette, op. 29. The occasion was not without its serious disappointment in the absence of Mrs. Arthur Nikisch, who but for a severe cold would have been present as announced and contributed a number of songs.

THE REGISTER.

NEW HAVEN

SUNDAY, JANUARY 4,

visited a great many of the scenes shown on the canvas and can testify to their wonderfully striking vividness of reality."

The Boston Symphony orchestra with its sixty odd musicians, will give the third concert of the series on the night of January 12, one week from next Monday. Herr Nikisch, who has shown himself in the last two concerts here to be an ideal, and almost it might be said inspired leader, will again wield the baton, and with its slightest motion control the small army of musicians as an organist controls the organ by means of its stops and keys. The orchestra's concerts have constantly gained in favor in this city, the first being marked by a fair attendance only, and the second being attended by a large number.

It is safe to say that the third of the series will draw the largest audience yet.

BOSTON DAILY ADVERTISER
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MONDAY MORNING, JAN. 5, 1891.

MUSICAL MATTERS.

The Symphony Concert of Saturday—Mr. Burmeister as Soloist.

It may have been the length of the programme or it may have been that quality so dangerous to criticism, personal mood, that made a well played concert seem dull and at times flavorless. Yet it is certain that Liszt's "Tasso" does not wear well, not nearly as well as "Les Preludes" or the Gretchen movement of the "Faust" symphony. It serves, however, to pass the different departments of the orchestra in review before the auditor, for violins, cellos, flutes, clarinets, bass clarinet, oboes, trumpets, etc., each are given temporary prominence, and each was played in a masterly manner; more than this, the reading was the most excellent that I have heard of the work. The very first phrases were given with an elasticity like that of a recitative, and it is safe to predict from these that the last movement of the great ninth symphony will be very effective when Mr. Nikisch directs its wonderful contrabass passages in this free vein. All the many changes of tempo were well contrasted and given with unity, while the pompous apotheosis which ended the work was performed with appropriate magniloquence. But the themes grow stale in the using; when once the element of surprise has passed away the work is not interesting; familiarity breeds, if not contempt, at least satiety, and the overladen parts are like musical hasheesh, and leave an unpleasant taste behind them.

A new work followed, that is chronologically speaking, for although a very musicianly production, Mr. Burmeister's piano concerto does not give anything much out of the line of modern works of this form, and bears at least a family resemblance to many that have preceded it. There is careful development in the first movement, chiefly of a figure reminding of the "Rheingold" motif; the balance between piano and orchestra is well kept, and the fault of Chopin and Rubinstein (the over-prominence of the solo instrument) avoided; the entrance of the piano after the lofty tutti which opens the work is very effective; the delicacy of the slow movement is undeniable; the musette-like character of the intermezzo and the triumphant style of the ending with fanfares and the broadest possible piano work were alike commendable, and yet one felt that it was rather the imitative ability of talent, than the originality of genius, that was speaking. Some of the chord work of the first movement was too constant and heavy to be entirely clear, and gave a muddy character to some of the development of the first movement, but the playing as a whole was of the very first rank; Mr. Burmeister is a pianist that it is a delight to hear, for he has all necessary power, and yet one feels that he does not push to the extreme limit of his forces and gives one an agreeable sense of security and reserve power, while in the delicate portions of his concerto the refinement of shading and the clear pianissimo calls for admiring record. He was recalled with hearty enthusiasm twice, and even in this city of solo-pianists made an unusually strong impression. With Raff's "Im Walde" symphony the concert ended. This symphony seems to me the best, as the "Lenore" is the most popular of the composer's works. The first movement has some splendid development, and the use made of the two-noted horn figure is impressive and was finely performed, and this instrument as well as the clarinet did excellent work in the second movement, while the muted strings in this latter, appeared to the very best advantage, their ensemble being perfect and the shading remarkable.

The finale suited the dramatic mood of the conductor best and was finely read and played, but of all Raff's symphonic movements his finales always seem the weakest. They are diffuse, full of repetition, and often become mere orchestral fantasies, too free for the symphonic school. And this finale is one of the innumerable spectre rides which occur in modern music. Of course Wagner's "Ride of the Walkyries" heads the list, but the modern concert-goer can ride to a graveyard with Raff's "Lenore," or gallop to perdition with Berloiz's "Faust," or, as in this case, join a ghostly steeple chase with "Frau Holle." This wild northern Hulda is by no means so impressive either in legend or in music, as her relatives the Walkyries, and the hunting party gives one a little of that morbid flavor which is in the Berlioz finales. I am under the impression that an abbreviation was made in this movement and the full recapitulation of themes not given, but even with this shortening the audience had two hours filled with modern music, and even some of the radicals became restive towards the end.

LOUIS C. ELSON.

[73]

Boston Transcript

MONDAY, JANUARY 5, 1891.

THEATRES AND CONCERTS.

Eleventh Symphony Concert.

The programme offered by Mr. Arthur Nikisch last Saturday evening comprised three large compositions:

Liszt—Symphonic Poem, "Tasso."
Burmeister—Concerto for Piano and Orchestra in D (first time in Boston).
Raff—Symphony No. 3. "Im Walde." Soloist, Mr. Richard Burmeister.

Liszt's "Tasso," the second of his twelve Symphonic Poems, was first performed here by the Theodore Thomas Orchestra, afterwards more than once by the Harvard Musical Association. It is on the large, pretentious scale of all those works, sensational, extravagant, gloomy and brilliant by turns, carrying the audience by main force of great sonority that comes from the enlarged modern orchestra. Its full title is "Tasso, Lamento e Trionfo;" but the two contrasted parts are not mentioned in the present programme, only the successive movements of the music, *Lento*, *Allegro*, and so on. Next to "Les Preludes," it is the most moderate and reasonable, at least the most intelligible, consistent and appreciable of the twelve.

Liszt composed it as an overture or prelude to a performance of Goethe's "Tasso" at Weimar, in 1849, on the centennial anniversary of Goethe's birth. But he owned that he was more under the influence of Byron's presentation of the morbid, gloomy side of the first and main part of the subject, the Lament. Goethe seems to come in where the music brightens into Triumph. Liszt says in his preface, "Tasso lived and suffered in Ferrara, he was avenged in Rome; he still lives in the people's songs of Venice. These three movements are inseparable from his imperishable fame. To reproduce them musically we first summoned up his great shadow, as it today wanders over the lagoons of Venice; then there appeared to us the proud and melancholy face of him, a looker-on at the feasts of Ferrara, where he created his masterworks; and finally we followed him to Rome, the eternal city, which placed the crown upon his head, and glorified in him the martyr and the poet."

Liszt's "poem" opens *Lento* with a lugubrious motive (*fortissimo*, very slow) in the basses. This theme, he says, he used to hear sung to the first lines of Tasso's "Jerusalem" by gondoliers in the lagoons of Venice. To sound like that their hoarse voices and their gaunt figures, as of weird and spectral boatmen, must have been magnified through the mist, exaggerated, shadowy shapes and song! The theme, in this first form, is ugly, at least not attractive. It reappears in all shapes and sizes, all connections and all tempi as the work goes on, sometimes reflected in smallest microscopic figures, even in mere embellishments; and finally in full size again, but in the major, in the pomp and blaze of the Trionfo. Sick chromatic passages follow this gloomy introduction. Then wild, spasmodic fiendish outbursts of agony and madness (*Allegro strepitoso*). Then *Adagio mesto* brings a moment of repose, with more subdued and sweeter music. The shooting pains and groans and melancholy moans soon get the upper hand again, seeking relief in furious outbursts. Then comes a Minuet-like graceful *Allegretto mosso* of a taking character, the next most haunting feature after the gloomy gondolier strain which in its multifarious varieties is also made to dance sometimes.

With all the gloom and noise and strange bewilderment, there is a certain dramatic progress in the work. Reaching the second section, the Trionfo, it culminates in loud, hoarse, martial strains (*Allegro con molto brio*), with the full force of the great orchestra, fatiguing the brain, and almost stunning by the weight and clamor of the braying brass, with drum and triangle. That there are fine passages, beautiful effects, traits of nobility and grandeur, it would be folly to deny. Vtoloncellos, bassoons, sometimes come to the front with captivating sounds, and once the bass clarinet sings the melody in sweet and manly tone. But, on the whole, is that wholesome music, or true art, which aggravates the glooms and tortures of a life, real or fictitous, clings to the shady phase of it, only appending at the end a loud, sensational-coarse strain of triumph, so unlike the ruling of the higher principle throughout—the soul of music, which is faith—as in Beethoven's "Coriolanus" overture.

Of the way in which the difficult symphonic poem was handled, mastered by the orchestra, we can only speak with praise. Every instrument seemed at its best, in tone and color, in sympathetic, loyal coöperation, light and shade, in unity and life and power. It is well to hear these things "occasionally (but) not oftener."

Mr. Burmeister has for several years been connected with the musical department of the Peabody Institute in Baltimore. His education was in Germany, where he was under the influence of Liszt. His concerto was first brought out in Baltimore during the season of 1887-88, and has since been heard in Detroit (at the Music Teachers' Convention), New York and Leipzig. It has so much of a Lisztian character, in its brilliancy and boldness, its strong instrumentation, its grasping after startling, original effects, with no very obvious *raison d'être*, that, as it followed close upon the "Tasso," we felt a need of contrast. It is, however, a musicianly, well written work. The movements are interesting singly, and make up a consistent whole together. Without slighting these conditions, it was evidently composed with a virtuoso's eye to difficult and brilliant technical effect, to the triumphs of remarkable execution; the ambition for display seems to have controlled its structure more than any purely musical motive or irresistible inward need of expression. It is ingenious, clever, skilfully and wisely put together; strong, but not spontaneous like a work of genius. The opening (*Andante*) is peculiar: on a sort of organ-point of one long reiterated horn tone short melancholy minor phrases from various instruments are heard; oboe and clarinet and flute, seconded by horns, give out alternately a pleasing melody. Then comes in the piano with a swift and vigorous run of octaves and hand-full chords, and you are soon convinced of the presence of a masterly executant; one of unflagging [illegible] and vital emphasis, of delicate and [illegible] where is required; in short, one [illegible] that we have heard in these days of remarkable pianists, who in such numbers overrun the cities of the West as well as the Atlantic shore. The manner of the man is quiet, dignified and unpretentious; and the applause was overwhelming. The *Andante* of course led into an Allegro (*maestoso*). Then came a *Lento* movement, in which the piano sang a well-pronounced melodious cantabile; then a fantastic, playful intermezzo, which leaps at once into a march-like finale. We think a second hearing, under the same good auspices, would reward attention.

A good relief, in quite refreshing contrast to the preceding pieces, was the Raff symphony, "Im Walde" (In the Woods). It has more beauty, more sincere and healthy charm, than any symphony that we have heard by Raff. The first movement, *Allegro*, entitled "In the Day Time" (for it was a "programme" symphony) was found to be a very *long* day, probably of midsummer, but the music is full of beauty, cheerful, wholesome, full of woodland suggestions; the motives and the not too crowded instrumentation seem to make you breathe a fresh, pure, wholesome air, fragrant of pine and hemlock; the distant mellow horns mingle their poetic forest sound with the rustle of leaves, the birds, the breezes, with charming effect. If the movement seem long, in view of so many movements set down to come after, without that fear you would fain listen longer to it, reluctant to dismiss that wholesome, happy "day." It shades gently into "Twilight," which grows deeper and sweetly solemn in the *Largo* that succeeds. The "Dance of the Dryads" (*allegro assai*) forms a captivating Scherzo, witchingly romantic. This sparling, rippling stream divides the *terra firma* of the Day and Twilight from what is set down as "Night, the Silent Breath of Night in the Forest," dark and still and mysterious, interrupted (naturally in a *German* forest, with its northern superstitious legends), by the "Entrance and Departure of the Wild Hunt with Frau Holle and Wotan"—a roaring, hurrying, echoing, exciting storm of harmony, which soon passes out of hearing and gives way to the "Break of Day," completing the circle in soft, rich roseate colors brightening into orange. All this is very beautiful; but the long *Allegro* movement was freely cut and shortened in performance. The symphony was evidently relished by the audience. There was no extravagance, no overstrained pursuit of novelty, none of the morbid pathos of the "Lenore" symphony to be deducted from the agreeable impression of the music as a whole. It was all most artistically rendered.

Next Saturday's programme offers us the "Italian" symphony of Mendelssohn; Wieniawski's violin concerto in D minor, to be played by Mr. T. Adamowski; a ballade for orchestra, "La Belle Dame sans Merci," by Mackenzie; and the "Benvenuto Cellini" overture of Berlioz.

J. S. D.

Boston Daily Traveller

MONDAY, JANUARY 5, 1890.

MUSIC.

Symphony Concert — Mr. Burmeister's Concerto.

The programme of the eleventh Symphony concert was:

Liszt, symphonic poem, "Tasso."
Burmeister, concerto for piano and orchestra, in D minor: Andante, allegro maestoso; lento; intermezzo scherzando attaco; alla marcia e finale (first time in Boston.)
Raff, Symphony No. 3. "Im Walde."

The composer of the concerto was the pianist. Mr. Burmeister is a teacher in the Peabody Institute, Baltimore, where, we believe, he succeeded Mr. Faelten. His student days were passed in Germany, among his masters being Liszt. The concerto was performed for the first time some three years ago, in Baltimore, and has since been heard in New York, at Mr. Seidl's Brighton Beach concerts, and at Mr. Damrosch's symphony concerts, at Detroit, and in Leipzig, where, however, only the piano solo part was played. The work is a valuable contribution to music. It is at the start a well made composition, the model being the romantic compositions of Schumann and Chopin, rather than the strict classics of Beethoven, or the modern manner of Liszt. There is admirable contrast between the middle movements and the two extreme ones, contrasts of mood and manner. The slow movement with its gentle opening for the strings is the richest in sentiment, rising to a really passionate climax, while none the less interesting for its grace of expression is the intermezzo with its dance rhythm accented by the faint touch of the triangle. The final march movement is worked out with well sustained skill, reaching an effective conclusion before one becomes tired of the reiterated subject. But we incline to place the first movement highest in point of musicianship. Mr. Burmeister treats the orchestra most sympathetically, and while his scoring is generally quiet, he is easily master of his task, and when he gives the orchestra alone a connecting link, as in the return to the second theme in the first movement, the roundness, the balance of the instrumentation as well as its geniality is apparent. Taken as a whole the concerto is a lovely work, the product of a scholar in music, who is also an artist. Mr. Burmeister's playing is admirable in point of clearness and rythmical precision. The performance of the concerto was generally excellent, and the audience twice recalled the composer at is close.

Liszt's "Tasso" was well played, while the beautiful "Im Walde" of Raff, a work of great skill, and in the first two movements of lovely coloring lost nothing at the hand of Mr. Nikisch. At the next concert Mr. Adamowski will be the soloist, in Wieniawski's violin concerto in D minor. The orchestra will play Mendelssohn's "Italian" symphony, Mackenzie's ballad, "La Belle Dame sans Merci," and Berlioz's overture to "Benvenuto Cellini."

BOSTON DAILY ADVERTISER

Established 1813.

TUESDAY MORNING, JAN. 6, 1891.

MUSICAL MATTERS.

The Adamowski Quartette Concert of Last Evening.

Nations which are happy have short histories, and concerts which are excellent generally require but short reviews. The concert given at Steinert Hall last night was of this class. Never have the Adamowski Quartette played better. The programme began with Mozart's quartette in C major, which was abused in the last century very much as Brahms' music is abused in this, but is a lofty work nevertheless. If, as many classicists assert, imitation is the soul of music, this work is one of the most soulful of all, for it is brimful of imitations from beginning to end. Only the final rondo, by its many repetitions, is out of the spirit of the modern forms. The ensemble of the quartette was excellent, although at times a broader style would have been permissible.

The group of Schumann and Schubert numbers which followed was charmingly played by Mr. Ernst Perabo. There was in this performance the acme of delicacy and romance, yet also an adequate amount of breadth. It was refreshing to hear such refined playing in these days of pianistic pile-driving. In the Scharwenka piano quartette Mr. Perabo also made a splendid impression, for he always subordinated his part to the ensemble, and in fact overdid this conservatism in the first movement, wherein Scharwenka often drops into the "King Cambyses vein." But no organization could have given the adagio better than did Messrs. T. Adamowski, Max Zach, J. Adamowski and Ernst Perabo; it was noble, beyond the power of cold type to describe. The composition is an unequal one, for while the adagio is heaven-storming, the scherzo is artificial, although its second part, or trio, and its coda, are effective. The playing in the first movement was not entirely secure, but very soon regained the high standard noticeable throughout the concert, and in the finale, alternately mysterious and majestic, the performance was admirable. Altogether the concert proved that the Adamowski Quartette is now to be ranked with the foremost string quartettes of America, and I trust that next season may bring to it the crowded audiences it deserves.

Louis C. Elson.

Boston Journal.

WITH SUPPLEMENT.

TUESDAY MORNING, JANUARY 6, 1891.

The Adamowski Concert.

The third and last chamber concert in the series given by the Adamowski Quartette, assisted by Mr. Ernst Perabo, pianist, was given before a select and fair sized audience at Steinert Hall last evening. The programme consisted of quartettes for strings in C major from Mozart that had their first performance at this concert. The introductory adagio was an original working out of a peculiar, but interesting, theme. The minuetto brought before one the beautiful picture of "Ye Lady and Gentleman" of olden times, with all their grace of movement and beauty in that most picturesque dance. Mr. Perabo impresses one with his thoroughly earnest musical nature, and his modest recognition of the applause deservedly awarded him by his audience is characteristic of a true artist. His selections were happily chosen from Schumann and Schubert. The Scherzo from Sonata, op. 53, by Schubert, was particularly pleasing and finely executed. His independence of notes is a most excellent feature, his firm, but elastic, touch producing both vigor and delicacy of expression. The quartettes from the less familiar composer, Xavier Scharwenka, who, with his brother Philip, also a noted pianist and composer, has established a conservatory in Berlin, also enjoying the distinction of being the pianist at the Court of His Majesty the Emperor of Austria, were enthusiastically received by the rather critical audience. The variety in the different movements was very appreciable, the allegro moderato, with its even, preparatory movement for the stately adagio, which passes like a procession of royalty, then the brightening effect of the swifter vivace, followed by the forceful finale. These also had their first hearing last evening.

BOSTON HERALD.

TUESDAY, JANUARY 6, 1891.

THE ADAMOWSKI CONCERT.

The third and last of the series of chamber music concerts announced by the Adamowski string quartet was given at Steinert Hall last evening, and the favor with which this capable organization is held in the best musical circles was again fully demonstrated by the size and character of the audience attending. The programme included the Mozart's string quartet in C major, piano solos by Mr. Ernst Perabo, bunte blatter, op. 99. (a) "Sehr Rasch" No. 2, (b) "Frisch" No. 3, (c) "Nicht Schnell mit Innigkeit," Schumann; (d) Scherzo from sonata, op. 53, Schubert; and the quartet for piano, violin, viola and 'cella, by Scharwenka. Mr. Adamowski and his fellow-musicians have never been heard to better advantage than on this occasion, and the quartet by Mozart was received with distinguished favor, the players giving all the graceful beauties of the work with fine effect. Mr. Perabo displayed all the attractive characteristics of his playing to the best advantage in his solos, and the concluding quartet proved the gem of the evening's programme. It is gratifying to know that Mr. Adamowski's organization is fast gaining a permanent place in the musical life of leading eastern cities.

Boston Post

TUESDAY MORNING, JAN. 6, 1891.

THE ADAMOWSKI QUARTETTE.

The third and last of the Adamowski Quartette concerts was given last evening at Steinert Hall. The programme was as follows:

Quartette for strings in C major ..... Mozart
Piano solos. Bunte Blatter, op. 99 .....
a. "Sehr Rasch" No. 2 .....
b. "Frisch, No. 3 ..... } Schumann
c. "Night schnell mit Innigkeit" .....
d. Scherzo from Sonata op. 53 ..... Schubert
Mr. Perabo.
Quartette for piano and strings in F, op. 37 .....
..... Xaver Scharwenka

The quartette of Mozart with which the concert opened is the last of the six which the composer, in his letter of dedication to "his best friend," Haydn, described as "the fruit of long and severe labor." It is the one with the famous introduction which for years proved a bone of contention on account of its false relations: faults which, according to old Fétis, "wounded the reason, the feelings and the taste." Anyone who wishes to read the attacks and defences can find the details in the thirty odd pages which Gottfried Weber devoted to the subject in the third volume of his "Theorie der Tonsetzkunst." And when he has finished, he will approve of the words of Richard Grant White written concerning German critics: "Like the western diver, they go down deeper and stay down longer than other critics, but like him, too, they come up muddier." Meanwhile the noble music of Mozart has outlived the "maundering mystifications and ponderous platitudes" of the theorists.

The quartette was not finely played; and if ever music demanded absolute finish, it is the music of Mozart. There was a lack of repose. The tempo was often hurried without reason. Notes were often chopped, and phrases were robbed of their beauty by a crude finish. The quartette is heard to better advantage in more modern works, where swing and fire are the chief things needful. And the very qualities which individualize and distinguish the solo playing of Mr. Timothy Adamowski impair his value as a leader in a Mozart quartette.

Mr. Ernst Perabo was the pianist. He gave a conscientious performance of the pieces by Schumann and Schubert, and he played the piano part of the Scharwenka quartette, which, with the exception of the third movement, is not a particularly interesting composition.

In spite of the disagreeable weather there was an audience of good size, and the different numbers were applauded.

Philip Hale.

Boston Daily Globe.

TUESDAY, JAN. 6.

ADAMOWSKI QUARTET.

Last of Three Enjoyable Concerts in Steinert Hall.

The third and last of a series of three delightful concerts by the Adamowski quartet was given last evening in the Steinert Hall. The beneficiary, Mr. T. Adamowski, assisted by A. Moldauer, second violin; Max Zach, viola, and J. Adamowski, cello, delighted a very select and fortunate audience with quartet for strings in C major, Mozart.

The audience had scarcely recovered from the enjoyment of this delightful quartet when Mr. Ernest Perabo, that most modest and fervent of pianists appeared, and seating himself at the piano, began a series of three selections from Schumann and the scherzo from Schubert's sonata, op. 53. The audience had yet, however, their greatest treat in store for them, in the third and most acceptable number of the evening—a quartet for piano and strings, in F op. 37, by Xaver Scharwenka.

Its high order of excellence is in keeping with the reputation of the author, who is, by the way on the eve of making a tour of the United States, and will afford the public a broader opportunity of estimating his worth. His concerts have already drawn the best audiences in Vienna, Paris and London, and Mr. Adamowski deserves great credit for this pleasing introduction of so worthy a composer.

THE REGISTER
NEW HAVEN

TUESDAY, JANUARY 6.

Hyperion Theater. - NIKISCH.
Boston Symphony Orchestra.
Mr. ARTHUR NIKISCH, Conductor.
Third Concert.
Monday Evening, Jan. 12, at 8.
SOLOIST:
MRS. ARTHUR NIKISCH,
Prima Donna Soprano, late of the Leipzic Stadt Theater.
A Brilliant Programme.
Tickets now on sale at M. Steinert & Sons', 777 Chapel st. A. ELLIS, Manager.

The Boston Symphony Orchestra will give the third concert in the course at the Hyperion theater on the 12th inst. Prof. Arthur Nickish, the conductor, has endeavored to make each of these concerts elaborate musical treats, and the coming concert, which is the next to the last in the series, will be no exception to the rule. The soloist for the occasion will be Mrs. Arthur Nickish, a lady of rare musical abilities. The tickets for the concert were placed on sale yesterday at M. Steinert & Sons' Music store and have met with a ready sale.

[74]

New York Tribune
1-3

——The third and last concert but one to be given by the Boston Symphony orchestra in this city this season takes place at Chickering Hall on Tuesday evening, January 13. Mrs. Nikisch, wife of the well-known conductor, will be one of the soloists, and will then have her first hearing in New York. The program is as follows: Overture, "Coriolanus," Beethoven; song, with orchestral accompaniment, "Traumkoenig und sein Lieb," Raff; andantino and scherzo, from F minor symphony No. 4, Tschaikowsky; rondo capriccioso for violin, Saint-Saëns—soloist, Mr. T. Adamowski; songs, with piano accompaniment; symphony, "Im Walde," Raff.

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Clipping from Herald Baltimore Md
Date 1-4

The Next Boston Symphony Concert.

Another [illegible] the Boston Symphony Orchestra in the Concordia Opera House on January 16, for which the sale of tickets will open at Talbott's ticket office on Monday, January 12. The soloist for this concert will be Mrs. Arthur Nikisch, prima donna soprano, late of the Stadt Opera House, Leipsic. The programme will consist of modern music, which demands the full orchestra of 75 performers. The composers are Goldmark, Raff, Cowen, Jensen, Liszt, Grieg and Mendelssohn, presenting the music written for Shakespeare's "Midsummer Night's Dream." The Cowen Scandinavian symphony will be played. The performance will be up to the highest standard.

No. American, Phil. Pa.
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Clipping from Inquirer Philadelphia, Pa.

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THE MUSICAL COURIER.
—A WEEKLY PAPER—
NEW YORK, WEDNESDAY, JANUARY 7, 1891.

A TRAVELING concert company which for several seasons past has been misappropriating the title of the Boston Symphony Orchestra, by denominating itself the Boston Symphony Orchestral Club, recently came to grief at Ashville, N. C., and disbanded there, ending its "Grand Transcontinental Tour," as it was called. There was no legitimate reason for calling the organization "Boston Symphony Orchestral," or any title playing upon the name of the great Boston Symphony Orchestra, except that the use of such a name would be, from its very nature, misleading, and consequently would attract business under a pretense, based upon the name of the organization, that was false. The management of the Boston Symphony Orchestra has been kept busy in answering inquiries relative to this club with its spurious title, but neither Mr. Ellis nor Mr. Comee could afford to pay any active attention to the exposing of such a scheme. As men of intelligence they knew that it was a mere matter of a short time and the orchestral club would be compelled to go to the wall.

Some artists who were to join the now stranded club refused to fulfill their contracts unless the title was changed and such artists, for instance, as Mr. De Sève, who allied themselves with the scheme regret it very much. They should have refused in the very beginning to lend their presence or consent to an enterprise that was launched with the determination to make money out of the renowned name of the Boston Symphony Orchestra by wrongfully appropriating its title. We may as well state that certain musical journals aided and abetted the scheme, but it appears that their support did not give any strength to the humbug. To be consistent, THE MUSICAL COURIER might as well state that the Boston Symphony Orchestral Club was a stencil and stencils MUST go. In fact this latest one is gone where the woodbine twineth and where the maxdoodle mourneth for its last bourne.

A MODERN TRIO.

THE intelligent audience that attends the Boston Symphony concerts at Music Hall in that city was quick to appreciate the musical value of Mr. Richard Burmeister's piano concerto and the masterly command he displayed over the piano at last Saturday night's concert. He received a double recall and was heartily applauded by the orchestra also.

As usual, Mr. Bacon, of the Boston "Herald," with his platitudes, handles Burmeister and his concerto in this manner, which amounts to a confession of ignorance:

With the army of pianists awaiting recognition at these concerts, it appears an easy matter to secure a more competent player than Mr. Burmeister, and

> "There is no manner of doubt,
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but that Mr. Burmeister could have found a more desirable composition to display his attainments as a pianist. As Mr. Burmeister is on the staff of the Peabody Institute of Baltimore, it may be assumed that his engagement as a soloist was made as a compliment to the musical public of that city; but this might have been more judiciously arranged by confining his appearance to Baltimore. He is evidently a conscientious player, who, in the mastery of the technic of his art, has lost sight of the equal desirability of other characteristics in his playing. He quite often forces his tone beyond a musical quality, and his playing is frequently lacking in clearness and brilliancy. He made his best effort in the astounding finale of the concerto, in which, although the solo player is heavily overweighted by the orchestra, he made a grand display of his technical attainments and ended his performance in a burst of musical pyrotechnics.

Unfortunately Mr. Burmeister's sketch of the concerto was not received in time for publication in Mr. Wilson's analytical remarks upon the program. With such a key to the work, its meaning and worth might be studied out, but a single hearing leaves the average music lover in a sad state of doubt as to what the aim of the composer was in framing his concerto. The work has been played in Detroit, New York and Leipsic, and now Boston can be added to the list as an indorsement for its future career.

The information about the Peabody and that contained in the last sentence are taken by Mr. Bacon from Mr. Wilson's program. Otherwise the remarks are not within the pale of reportorial work, much less do they give to anyone a clue to the character or nature of the concerto or to Mr. Burmeister's performance. Mr. Bacon candidly admits that he depends for his so-called criticisms upon Mr. Wilson's analytical programs, and as these are read at the concerts on Saturday night they anticipate Mr. Bacon's reproduction of Mr. Wilson's ideas in the Boston "Herald."

The truth of the matter is that no artist can receive justice in the columns of the Boston "Herald" unless he or she uses Mr. Bacon's business agency. The case is analogous to that of Mr. Day and the Baltimore "American," for unless the artists engage Mr. Day's services as a manager they can depend upon a censure in the columns of the Baltimore paper. A similar state of affairs exists here with one of the New York daily papers. Critic and manager exist in the one person, and the function of the one influences the writings of the other and vice versa. Mr. Bacon, Mr. Day and the New York party are business men and not men of musical judgment, and the result is that their work destroys the value of their respective papers as mediums of criticisms among the musical people of the three cities in which their operations are conducted. In Baltimore, Mr. Day is interested in Mr. Burmeister's concerts and recitals and in the Baltimore "American" Mr. Burmeister plays well; in Boston, where Mr. Bacon receives no encouragement from Mr. Burmeister, the latter is no pianist. As a consequence of such a system the approval of the Baltimore "American" amounts to the same thing that the censure of the Boston "Herald" amounts to, and so it should be. Mr. Bacon's artists who happen to overlook Mr. Day in Baltimore are treated in the "American" just like the Boston "Herald" treats Mr. Day's customers, who refuse to patronize Mr. Bacon.

We suggest to these two business men to form a copartnership with the New York party, and then run the artists on the mutual plan, with a fair division of the profits, although it is quite probable that after a little while our New York friend, whose capacity for fiscal absorption has long since been demonstrated, would make "pie" of the two provincial managers.

THE MUSICAL COURIER was the first medium through which Mr. Burmeister's concerto was analytically explained to the musical world, and it has since then been indorsed by many of the leading musical critics of Continental Europe, and having heard it repeatedly since its first production, and also last Saturday night in Boston, we are strengthened in our opininion of the solid and substantial musical value of the concerto and are fully convinced of its permanency in the contemporary repertory of piano works. Moreover, we believe it will live long after the days when such men as Bacon, Day and the New York humbug have ceased polluting the columns of newspapers with their contemptible abuse of artists who are not disposed to negotiate with them.

THE NIKISCHES.—The third and last concert but one to be given by the Boston Symphony Orchestra in this city this season takes place at Chickering Hall next Tuesday evening, January 13. Mrs. Nikisch, wife of the well-known conductor, will be one of the soloists, and will then have her first hearing in New York. The program is as follows: Overture, "Coriolanus," Beethoven; song with orchestral accompaniment, "Traumkoenig und Sein Lieb," Raff; andantino and scherzo from F minor symphony, No. 4, Tschaikowsky; rondo capriccioso for violin, Saint-Saëns; soloist, Mr. T. Adamowski; songs, with piano accompaniment; symphony, "Im Walde," Raff.

Pittsburg Dispatch
Sunday, Jan. 4.

Plans for the Future.

During the past week the Mozart Club has got its plans for the rest of the season into more definite shape. Three concerts of the regular season are yet to be given. The customary 'Ballad Concert," which has heretofore come in the early spring, will this season be postponed until the end of May, closing the season. This programme will be made up, as usual, of less extended works, among which will probably figure Mr. Ethelbert Nevin's setting, for chorus, soprano solo and four-hand accompaniment, of Eugene Field's charming "Dutch Lullaby"—the work that failed to arrive in time for last year's ballad concert.

The postponement of this miscellaneous programme has been decided on so that the club may now have a free field for the rehearsal of Verdi's Requiem, which will be given May 1, with one or more eminent foreign soloists and the Boston Symphony Orchestra. The Requiem will be given complete, without any of the cuts made when the Gounod Club presented it at Library Hall, with only piano accompaniment, back in the '70's. Some considerable excerpts were given by the Gounod Club and the Symphonic Society's Orchestra in the May Festival of 1879 at the old Exposition building, but this will be the first complete production with orchestra of this famous work in Pittsburg.

Assistant Manager Fred R. Comee, of the Boston Symphony Orchestra, was in the city on Friday, when the contract was closed, securing that unrivaled organization for the two Mozart Club concerts of April 30 and May 1. The first evening will be a symphony concert, in which Mr. Nikisch and his men will be assisted by one or both of the two prominent singers expected to be engaged for the orchestra's spring tour. One of these, let us hope, will be Mrs. Arthur Nikish, whose recent American successes justify her reputation abroad, and the artistic fitness of the famous conductor's choice of a mate. These concerts, together with the May Festival, promise unprecedented brilliance for the close of this well-filled musical season in Pittsburg.

This Week's Happenings.

Though brevity of space this morning com-

THE REGISTER.
THE NEW HAVEN
WEDNESDAY, JANUARY 7

At the Hyperion Monday evening the Boston Symphony orchestra with Arthur Nikisch as conductor, will give another of their celebrated concerts. Mrs. Nikisch, prima donna soprano of the Leipsic Stadt theater, will be heard in some selections of great interest. These concerts are always looked forward to with great interest, and a crowded house may be expected Monday evening.

Boston Post
FRIDAY MORNING, JAN. 9, 1891.

MUSIC.

THE CAMBRIDGE CONCERT.

The programme of the fourth concert of the series given by the Boston Symphony Orchestra at the Sanders Theatre last evening was as follows:

Symphony in D major (No. 2, B. & H.) ..... Haydn
Aria, "Pensée d'Automne" ..... Massenet
Concerto Romantique for violin, op. 35 ..... Godard
(First time.)
Adagio and Scherzo from the Scandinavian Symphony ..... Cowen
Aria, "Pré aux Clercs" ..... Hérold
Scherzo Capriccioso ..... Dvorak

Miss Gertrude Franklin, in addition to the delightful aria from Hérold's opera, sang a new concert song written by Massenet for Miss Sybil Sanderson, whom, as is well known, he greatly admires, heedless of the solemn warning of the Apocrypha: "Use not much the company of a woman that is a singer, lest thou be taken with her attempts." Although it is dedicated to the fair American, it seems poorly suited to her remarkably high voice, as it lies rather in the middle and lower range. It is not a composition which will become popular at one hearing, but it is a song of real beauty and merit, thoughtfully written and with an ingeniously scored accompaniment. Miss Franklin sang it admirably, and in the aria from "Pré aux Clercs," to which Mr. Kneisel played the obbligato, her bravura was pure, clean and brilliant. She was recalled twice after each selection.

Mr. Loeffler played Godard's concerto with warmth of tone and an easy mastery of all technical difficulties. The cahzonetta, an exquisite little movement, delighted the audience, and Mr. Loeffler was most heartily applauded. The first movement seemed so disjointed and purposeless that its performance gave rise to the suspicion that it had been cut to bring the concert within the accustomed hour and a half. The last movement barely escapes triviality.

The orchestral numbers, all of a popular nature, were well played. The next concert will be given Jan. 29.

PHILIP HALE.

Boston Daily Globe.
FRIDAY, JAN. 9.

SYMPHONY FOR CANTABS.

Fourth Concert Brings Enthusiasm from Lovers of Music.

The fourth of the Cambridge concerts by the Boston Symphony orchestra was given in Sanders Theatre last evening before an audience which completely filled the building.

The soloists were Miss Gertrude Franklin and Mr. C. M. Loeffler, and they were very pleasantly received.

The programme as arranged by Mr. Nikisch was as follows:

Symphony in D major (No. 2, B. and H.) .... Haydn
Adagio; allegro—andante—minuet—allegro spiritoso.
Aria, Pensee d'Automne ..... Massenet
Concerto romantique for violin, op. 35 .... Godard
Allegretto moderato; recitativo; adagio—Canzonetta—allegro molto.
(First time.)
Adagio and scherzo from the Scandinavian.
Symphony ..... Cowen
Aria, Pre aux Clercs ..... Herold
Scherzo Cappriccioso ..... Dvorak

Mr. Loeffler was heard in a violin concerto, played for the first time, and made a good impression, although the piece did not give him opportunities to show his best work. Miss Franklin sang the two arias allotted to her with her customary sweetness, and was recalled after each number.

Clipping from New York City

Date 1-3

—The third and last concert but one to be given by the Boston Symphony orchestra in this city this season takes place at Chickering Hall on Tuesday evening, January 13. Mrs. Nikisch, wife of the well-known conductor, will be one of the soloists, and will then have her first hearing in New York. The program is as follows: Overture, "Coriolanus," Beethoven; song, with orchestral accompaniment, "Traumkoenig und sein Lieb," Raff; andantino and scherzo, from F minor symphony No. 4, Tschaikowsky; rondo capriccioso for violin, Saint-Saëns—soloist, Mr. T. Adamowski; songs, with piano accompaniment; symphony, "Im Walde," Raff.

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Clipping from Herald Baltimore, Md.

Date 1-4

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> No possible doubt whatever,"

but that Mr. Burmeister could have found a more desirable composition to display his attainments as a pianist. As Mr. Burmeister is on the staff of the Peabody Institute of Baltimore, it may be assumed that his engagement as a soloist was made as a compliment to the musical public of that city; but this might have been more judiciously arranged by confining his appearance to Baltimore. He is evidently a conscientious player, who, in the mastery of the technic of his art, has lost sight of the equal desirability of other characteristics in his playing. He quite often forces his tone beyond a musical quality, and his playing is frequently lacking in clearness and brilliancy. He made his best effort in the astounding finale of the concerto, in which, although the solo player is heavily overweighted by the orchestra, he made a grand display of his technical attainments and ended his performance in a burst of musical pyrotechnics.

Unfortunately Mr. Burmeister's sketch of the concerto was not received in time for publication in Mr. Wilson's analytical remarks upon the program. With such a key to the work, its meaning and worth might be studied out, but a single hearing leaves the average music lover in a sad state of doubt as to what the aim of the composer was in framing his concerto. The work has been played in Detroit, New York and Leipsic, and now Boston can be added to the list as an indorsement for its future career.

The information about the Peabody and that contained in the last sentence are taken by Mr. Bacon from Mr. Wilson's program. Otherwise the remarks are not within the pale of reportorial work, much less do they give to anyone a clue to the character or nature of the concerto or to Mr. Burmeister's performance. Mr. Bacon candidly admits that he depends for his so-called criticisms upon Mr. Wilson's analytical programs, and as these are read at the concerts on Saturday night they anticipate Mr. Bacon's reproduction of Mr. Wilson's ideas in the Boston "Herald."

The truth of the matter is that no artist can receive justice in the columns of the Boston "Herald" unless he or she uses Mr. Bacon's business agency. The case is analogous to that of Mr. Day and the Baltimore "American," for unless the artists engage Mr. Day's services as a manager they can depend upon a censure in the columns of the Baltimore paper. A similar state of affairs exists here with one of the New York daily papers. Critic and manager exist in the one person, and the function of the one influences the writings of the other and vice versa. Mr. Bacon, Mr. Day and the New York party are business men and not men of musical judgment, and the result is that their work destroys the value of their respective papers as mediums of criticisms among the musical people of the three cities in which their operations are conducted. In Baltimore, Mr. Day is interested in Mr. Burmeister's concerts and recitals and in the Baltimore "American" Mr. Burmeister plays well; in Boston, where Mr. Bacon receives no encouragement from Mr. Burmeister, the latter is no pianist. As a consequence of such a system the approval of the Baltimore "American" amounts to the same thing that the censure of the Boston "Herald" amounts to, and so it should be. Mr. Bacon's artists who happen to overlook Mr. Day in Baltimore are treated in the "American" just like the Boston "Herald" treats Mr. Day's customers, who refuse to patronize Mr. Bacon.

We suggest to these two business men to form a copartnership with the New York party, and then run the artists on the mutual plan, with a fair division of the profits, although it is quite probable that after a little while our New York friend, whose capacity for fiscal absorption has long since been demonstrated, would make "pie" of the two provincial managers.

THE MUSICAL COURIER was the first medium through which Mr. Burmeister's concerto was analytically explained to the musical world, and it has since then been indorsed by many of the leading musical critics of Continental Europe, and having heard it repeatedly since its first production, and also last Saturday night in Boston, we are strengthened in our opininion of the solid and substantial musical value of the concerto and are fully convinced of its permanency in the contemporary repertory of piano works. Moreover, we believe it will live long after the days when such men as Bacon, Day and the New York humbug have ceased polluting the columns of newspapers with their contemptible abuse of artists who are not disposed to negotiate with them.

THE NIKISCHES.—The third and last concert but one to be given by the Boston Symphony Orchestra in this city this season takes place at Chickering Hall next Tuesday evening, January 13. Mrs. Nikisch, wife of the well-known conductor, will be one of the soloists, and will then have her first hearing in New York. The program is as follows: Overture, "Coriolanus," Beethoven; song with orchestral accompaniment, "Traumkoenig und Sein Lieb," Raff; andantino and scherzo from F minor symphony, No. 4, Tschaikowsky; rondo capriccioso for violin, Saint-Saëns; soloist, Mr. T. Adamowski; songs, with piano accompaniment; symphony, "Im Walde," Raff.

Pittsburg Dispatch Sunday, Dec. 11.

Plans for the Future.

During the past week the Mozart Club has got its plans for the rest of the season into more definite shape. Three concerts of the regular season are yet to be given. The customary 'Ballad Concert," which has heretofore come in the early spring, will this season be postponed until the end of May, closing the season. This programme will be made up, as usual, of less extended works, among which will probably figure Mr. Ethelbert Nevin's setting, for chorus, soprano solo and four-hand accompaniment, of Eugene Field's charming "Dutch Lullaby"—the work that failed to arrive in time for last year's ballad concert.

The postponement of this miscellaneous programme has been decided on so that the club may now have a free field for the rehearsal of Verdi's Requiem, which will be given May 1, with one or more eminent foreign soloists and the Boston Symphony Orchestra. The Requiem will be given complete, without any of the cuts made when the Gounod Club presented it at Library Hall, with only piano accompaniment, back in the '70's. Some considerable excerpts were given by the Gounod Club and the Symphonic Society's Orchestra in the May Festival of 1879 at the old Exposition building, but this will be the first complete production with orchestra of this famous work in Pittsburg.

Assistant Manager Ffed R. Comee, of the Boston Symphony Orchestra, was in the city on Friday, when the contract was closed, securing that unrivaled organization for the two Mozart Club concerts of April 30 and May 1. The first evening will be a symphony concert, in which Mr. Nikisch and his men will be assisted by one or both of the two prominent singers expected to be engaged for the orchestra's spring tour. One of these, let us hope, will be Mrs. Arthur Nikish, whose recent American successes justify her reputation abroad, and the artistic fitness of the famous conductor's choice of a mate. These concerts, together with the May Festival, promise unprecedented brilliance for the close of this well-filled musical season in Pittsburg.

This Week's Happenings.

Though brevity of space this morning com-

THE REGISTER.
THE NEW HAVEN
WEDNESDAY. JANUARY 7.

At the Hyperion Monday evening the Boston Symphony orchestra with Arthur Nikisch as conductor, will give another of their celebrated concerts. Mrs. Nikisch, prima donna soprano of the Leipsic Stadt theater, will be heard in some selections of great interest. These concerts are always looked forward to with great interest, and a crowded house may be expected Monday evening.

Boston Post

FRIDAY MORNING, JAN. 9, 1891.

MUSIC.

THE CAMBRIDGE CONCERT.

The programme of the fourth concert of the series given by the Boston Symphony Orchestra at the Sanders Theatre last evening was as follows:

Symphony in D major (No. 2, B. & H.)..... Haydn
Aria, "Pensée d'Automne"..... Massenet
Concerto Romantique for violin, op. 35..... Godard
(First time.)
Adagio and Scherzo from the Scandinavian Symphony..... Cowen
Aria, "Pré aux Clercs"..... Hérold
Scherzo Capriccioso..... Dvorak

Miss Gertrude Franklin, in addition to the delightful aria from Hérold's opera, sang a new concert song written by Massenet for Miss Sybil Sanderson, whom, as is well known, he greatly admires, heedless of the solemn warning of the Apocrypha: "Use not much the company of a woman that is a singer, lest thou be taken with her attempts." Although it is dedicated to the fair American, it seems poorly suited to her remarkably high voice, as it lies rather in the middle and lower range. It is not a composition which will become popular at one hearing, but it is a song of real beauty and merit, thoughtfully written and with an ingeniously scored accompaniment. Miss Franklin sang it admirably, and in the aria from "Pré aux Clercs," to which Mr. Kneisel played the obbligato, her bravura was pure, clean and brilliant. She was recalled twice after each selection.

Mr. Loeffler played Godard's concerto with warmth of tone and an easy mastery of all technical difficulties. The canzonetta, an exquisite little movement, delighted the audience, and Mr. Loeffler was most heartily applauded. The first movement seemed so disjointed and purposeless that its performance gave rise to the suspicion that it had been cut to bring the concert within the accustomed hour and a half. The last movement barely escapes triviality.

The orchestral numbers, all of a popular nature, were well played. The next concert will be given Jan. 29.

PHILIP HALE.

Boston Daily Globe.

FRIDAY, JAN. 9.

SYMPHONY FOR CANTABS.

Fourth Concert Brings Enthusiasm from Lovers of Music.

The fourth of the Cambridge concerts by the Boston Symphony orchestra was given in Sanders Theatre last evening before an audience which completely filled the building.

The soloists were Miss Gertrude Franklin and Mr. C. M. Loeffler, and they were very pleasantly received.

The programme as arranged by Mr. Nikisch was as follows:

Symphony in D major (No. 2, B. and H)....Haydn
Adagio; allegro—andante—minuet—allegro spiritoso.
Aria, Pensee d'Automne..... Massenet
Concerto romantique for violin, op. 35....Godard
Allegretto moderato; recitativo; adagio—Canzonetta—allegro molto.
(First time.)
Adagio and scherzo from the Scandinavian Symphony..... Cowen
Aria, Pre aux Clercs..... Herold
Scherzo Cappricioso..... Dvorak

Mr. Loeffler was heard in a violin concerto, played for the first time, and made a good impression, although the piece did not give him opportunities to show his best work. Miss Franklin sang the two arias allotted to her with her customary sweetness, and was recalled after each number.

Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

IV. CONCERT.

THURSDAY, JANUARY 8TH, AT 7.45, P. M.

PROGRAMME.

HAYDN.	SYMPHONY in D major, (No. 2, B. & H.) Adagio; Allegro.—Andante.—Minuet.—Allegro spiritoso.
MASSENET.	ARIA. "Pensée d' Automne."
GODARD.	CONCERTO ROMANTIQUE FOR VIOLIN, op. 35. Allegretto moderato; Recitativo; Adagio.—Canzonetta.—Allegro molto. (First time.)
COWEN.	ADAGIO AND SCHERZO from the SCANDINAVIAN SYMPHONY.
HEROLD.	ARIA. "Pre aux Clercs."
DVOŘÁK.	SCHERZO CAPPRICCIOSO.

SOLOISTS:

MISS GERTRUDE FRANKLIN.

MR. C. M. LOEFFLER.

The Beacon.

BOSTON. SATURDAY. JAN. 10, 1891.

THE SYMPHONY CONCERTS.

In the eleventh Symphony concert Mr. Nikisch gave American music a chance—for the piano-forte concerto then introduced to Boston has been accepted elsewhere as such, because its author is a resident professor at Baltimore, although his earlier musical life was passed abroad. Mr. Richard Burmeister has written a work which commands attention, interests, pleases and wins respect and applause. While it is evidently less the product of inspiration than of deliberation, it shows fertile imagination in its ideas and musicianly discretion in their treatment. What is perhaps its most notable characteristic is the impression of naturalness and appositeness which it gives and leaves. While one often feels that an episode or a progression, or an alternation of orchestra and solo instrument, was determined by the author's intellect and taste, one also feels that according both to logic and fancy the composer has done the best thing possible, and therefore has produced the effect of spontaneousness, even when his work must have been most studied. The concerto is thoroughly modern in manner and temperament; the piano is almost constantly to be heard, vying with the orchestra, but not in aggressive contention, and within the three movements are frequent changes of tempo and of color which give variety but do not imperil unity. The slow movement and the *intermezzo*, which is in the fashion of a *scherzo* and runs directly into the finale, are the most beautiful and fanciful parts of the work, although there is good material richly wrought in the first movement; the last movement, cast as a march, is rather ordinary in its themes, but makes compensation by the enthusiastic and almost splendid increase of volume and of speed which it develops. The pianist who plays it requires the best modern technique and must be especially strong and ready with his octaves and full chords, many most important passages being dependent on these. Mr. Burmeister's playing was entirely competent at all points of execution, and in the middle movements he had all sweetness and delicacy; but at times his touch was hard and his hand severe, dulling the vibrations and forcing the tone of his instrument. The orchestral part was pretty well read, but Mr. Nikisch did not always keep abreast of Mr. Burmeister, and his men were too often a little behind the piano, holding it back and giving hesitancy to the passages thus reluctantly approached. The concert began with Liszt's "Tasso," which there was no valid reason for reproducing. Mr. Nikisch's disposition to the sensational is not justification enough for playing over this melodramatic poem while so much better music waits unheard. There are moments of splendor in the composition, and others which must impress any but leathern nerves; there are bits of sweet sentiment and bursts of power; but the work *poses* and tires, and its long-drawn wails are too many and too obviously bent upon effect. Once heard, such a thing stirs, piques and even delights; repeated often, it wearies and its secrets reveal themselves, and it falls, as this repetition did, flat and dead with scarcely the sound of a pair of palms. Raff's "Woods" symphony ended the concert, and was played well, some of the lighter portions having a softness and serenity which have become almost unknown quantities under Mr. Nikisch's baton. At the concert of tonight Mr. Adamowski will play Wieniawski's D-minor violin concerto; for the orchestra are set down three familiar things—Mendelssohn's "Italian" symphony, MacKenzie's "La Belle Dame sans Merci" ballad, and the "Benvenuto Cellini" overture of Berlioz, who seems to be about the only Frenchman of whom the Symphony audiences are to be allowed to hear anything.

The last concert of the Adamowski Quartette was very interesting, although in the Mozart work the playing was not always so smooth and even as that music requires. Mr. Perabo's co-operation was of great value, for he did his part with great devotion and extreme elegance.

SATURDAY, JANUARY 10, 1891.

The Adamowski Quartet.

The third and last of the third season of these interesting concerts took place in Steinert Hall on Monday evening, Jan. 5. The quartet is still composed of T. Adamowski, first violin; A. Moldauer, second violin; Max Zach, viola; and J. Adamowski, 'cello. An audience, large for a stormy night, and flattering in quality, listened with unflagging interest to the following choice programme:

Mozart—Quartet in C (Köchel, 465, Peters, No. 17.)
Piano Solos:
Schumann—Op. 99, Bunte Blätter.
(*a*) No. 2, "Sehr rasch."
(*b*) No. 3, "Frisch."
(*c*) "Nicht Schnell mit Innigkeit."
Schubert—Scherzo from Sonata, Op. 53.
Scharwenka—Op. 37, Quartet for piano and strings, in F.
Pianist, Mr. Ernst Perabo.

Mozart's quartet in C, the last of the six dedicated to his master, Haydn, the fruit of his most earnest effort in this form of composition, is by many regarded as the best of his string quartets (few compared with the eighty or ninety composed by Haydn). Haydn gave a model of the quartet; but Mozart, in ideal contents and significance, made it the vehicle of higher aspirations. This one in C is all serenity and sunshine. It has that stamp of perfection, of unsullied and unfailing beauty, which seems a thing of nature and of instinct with Mozart. Yet he was a self-criticizing and laborious artist; he pondered deeply and he studied even in his apparently spontaneous creations, which seem to have come so readily at his call.

We have called this quartet one of serenity and sunshine, yet the light steals from a cloud, as it were. It opens with a brooding, melancholy introduction, a short *Adagio* in ¾, which sounds strange for Mozart, as if in some depressed mood, while at odds with destiny, he had unconsciously anticipated certain traits of the most morbid modern writing. Its harmony is even harsh, owing to one or two "false relations," which subjected him to bitter censure from some of the technical, pedantic critics of his day; but of which wise Father Haydn only said, "If Mozart wrote it, he must have had his reasons." We, who have grown familiar with Schumann, Brahms, etc., listen without a murmur and with full faith that Mozart is coming out all right. And so indeed he does. The *Allegro*, in common measure, glides like a sunbeam from the cloud, illuming and enlivening all. How exquisite the grace and beauty of the movement! What enchanting phrases! What refinement and delicacy of finish! It seems all inspired at once; the whole and perfect product of one happy moment. The four instruments drink from the same fountain, and bear their equal share in the distribution of the shining liquid element. The second subject, in G, with its triplets, makes a happy contrast. After the repeat, the "working up," taking on a tinge of pensive sentiment with the introduction of the B-flat, is most subtle and artistic, disturbing not at all the cheerful, happy flow of the movement as a whole.

In the *Andante cantabile*, 3-4, in F, as Otto Jahn (Mozart's biographer) truly says, the noble, manly, cheerful frame of mind expressed so far, "rises to an almost supernatural serenity." The music has the entrancing loveliness of the pure surface of a lake, in which are mirrored all the blending hues of sunset. Words cannot express music, or we would try to summon back the beautiful effect of a figure in sixteenths with which the bass prepares and accompanies (*pianissimo*) the motive in the upper parts through many bars; it seems to whisper, "Hush! hear this." The Minuet and Trio are elegant and bold. A charming, most Mozartean feature in the former is the arch, gracefully gliding codetta at the end of each of its short movements. The last movement, *Allegro molto*, is full of spirit and fine musical ideas. We can only cite the beautiful surprise (twice) when, after a passage in sixteenths, the first violin is left alone, and its closing note is raised half a tone, bringing in a wholly new key with a mystical and marvellous charm. The quartet was played with sympathetic verve and fineness.

Mr. Perabo never played with truer taste and feeling, nor more charmingly than in the three very original and difficult little "Album Leaves" by Schumann. Seldom or never have we listened to a piano solo more delightful than this rendering of the Scherzo and Trio from Schubert's Sonata in D. All the strength of its first theme and the exquisite beauty of the second were brought out in admirable contrast, without any overdoing. The style was chaste and self-possessed, while it was played *con amore*, making the audience feel with him.

The quartet for piano and strings by Scharwenka was far more interesting than we had expected. Having no acquaintance with such a work but a single hearing, we cannot enter into particulars. But all four movements (*Allegro moderato*, *Adagio*, *Allegro vivace*, and *Allegro con fuoco*) impressed us as original and full of force and delicacy. Mr. Perabo played the difficult piano part splendidly, making it nowhere too prominent, and he was well seconded by the other artists. Evidently the piece was heartily enjoyed; and the whole concert was a triumph for the Adamowski club. People lingered in the hall, as if it were hard to realize or to accept the conclusion of so delightful a short season.

J. S. D.

The following are the arrangements for solo performers at the Symphony Orchestra concerts in the Music Hall: Jan. 24, Mrs. Hopekirk, pianoforte; Jan. 31, Mrs. Nikisch, soprano; Feb. 7, Mr. Scharwenka, pianoforte.

ON HOME JOURNAL.

SATURDAY, JANUARY 10, 1891

It would seem as though the programs of the Symphony concerts were made up to suit alternately the admirers of the old school and the disciples of the new. After homage has been paid in one and the same concert to Beethoven, Schubert and Mendelssohn, attention is paid to Liszt and Raff with their program music and to Mr. Burmeister, who is of the eclectic sect with leanings towards the ultra radicals. Would not a judicious mixture of styles at each concert be more to the purpose?

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The program of the eleventh concert given last Saturday evening at Music Hall, was as follows:

Symphonic Poem, "Tasso".....Liszt
Concerto for piano and orchestra, in D Minor.
....Burmeister
Symphony No. 3 "Im Walde".....Raff

Mr. Richard Burmeister of Baltimore played his concerto, which was heard for the first time in this city. He is a pianist who shows more mechanical skill than that mysterious quality known as sympathy, or magnetism, or what-you-will. His technique is admirable, and his bravura as seen in octave and scale passages is clear and brilliant. His phrasing is musician-like, and his demeanor is modest. The composition is in four movements, of which the lento and the intermezzo are the most pleasing. The dialogue between orchestra and piano in the former, and the grace of the latter are charming. The last movement is commonplace, and the first, an allegro with a short introductory andante, is well written and thoughtful. The difficulties found throughout the work were played with ease by the composer, who was twice recalled after the finale.

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THE REGISTER.

NEW HAVEN EVENING

FRIDAY, JANUARY 9, 189

The sale of seats for the coming concert of the Boston Symphony orchestra next Monday evening is progressing finely and a large number have been disposed of. The program as arranged, which includes Mr. Arthur Nikisch as the soloist, promises to afford a rare musical treat and is attracting more than usual attention. There are still a number of good seats remaining at M. Steinert's music store.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY. JAN. 11, 1891.

ADAMOWSKI WAS SOLOIST.

Twelfth Concert in the Symphony Series—A Charming Programme.

Although many distinguished violinists have found a home in Boston since Mr. Timothie Adamowski first won applause here, the popularity of the Polish artist has been steadily sustained; and the music-loving public of this city always hears him with great pleasure. Mr. Adamowski was the soloist at the Symphony rehearsal and concert last week, and received many flattering evidences of success and generous appreciation.

In a peculiar degree the soloist seemed to be in sympathy with his work—the concerto in D minor by Wieniawski, himself a Pole. Mr. Adamowski has seldom, if ever, played with more fervor or feeling. The romance in particular was beautifully given. Due effect, also, was secured in the gypsy dance themes. When it is said that a rehearsal audience, proverbially undemonstrative, recalled the soloist twice, it will be readily understood that Mr. Adamowski attained a very decided and well-merited popular success.

Mendelssohn's beautiful "Italian" symphony—a delight from beginning to end—was played in the best manner of the orchestra. Mackenzie's interesting and impressive ballad, "The Fair Merciless One," added to Mr. Nikisch's and the musicians' honors, and Berlioz' brilliant and characteristic overture to his opera, "Benvenuto Cellini," completed the very enjoyable programme.

Once more the Boston Symphony orchestra is to journey to New York and other cities to gain honors well assured already. On its return, on the 23d or 24th inst., Mr. Arthur Foote's overture, "Francesca da Rimini," is to have its first hearing here. Mrs. Helen Hope Kirk, a pianist to be cordially greeted, will perform with the orchestra a concerto by Tschaikovsky. The symphony will be Tolkmann's, in D minor.

Gazette

BOSTON, SUNDAY MORNING, JAN. 11.

HENRY G. PARKER, Editor and Publisher

MUSICAL.

The Symphony Concerts.

The programme of last night's concert by the Boston Symphony Orchestra should have satisfied the most exacting stickler for variety in respect to the nationality of the composers represented at these concerts. There was but one work by a German, and that was Mendelssohn's Italian Symphony. It was followed by the violin concerto in D minor, by Wieniawski, a Pole; the Ballade for orchestra, "La Belle Dame Sans Merci," by Mackenzie, a Scotchman; and the overture to "Benvenuto Cellini," by Berlioz, a Frenchman. It was a brilliant and interesting concert, that afforded pleasure from beginning to end. The gay and genial Mendelssohn symphony was never more perfectly played here, and it has seldom had as fine and as sympathetic a reading. The Mackenzie Ballade, a fine work that gains immensely on a second hearing, was splendidly interpreted, and with great beauty and richness of color. The Berlioz overture was given in a noble style, and with a clearness and impressiveness that did it full justice. The orchestra was at its best, and its work throughout had a higher finish than has characterized it at any of its earlier performances of the season, and it was more frequently and more heartily applauded. Mr. Adamowski was the soloist, and in this concert he reached the highest point of technical excellence, that he has as yet manifested. His playing was steadily brilliant, clear and artistic; sincere in sentiment, broad in style and praiseworthy in every essential. It wholly deserved the enthusiastic applause that rewarded it, and the three vigorous recalls by which the audience testified their appreciation of the artist's success. At the next concert will be given: Overture, "Francesca da Rimini," by Arthur Foote, (first time); concerto for pianoforte, by Tschaikowski, and Symphony, D minor, Volkmann. The soloist will be Mme. Helen Hopekirk.

1752

Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

IV. CONCERT.

THURSDAY, JANUARY 8TH, AT 7.45, P. M.

PROGRAMME.

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MASSENET.	ARIA. "Pensée d' Automne."
GODARD.	CONCERTO ROMANTIQUE for Violin, op. 35. Allegretto moderato; Recitativo: Adagio.—Canzonetta.—Allegro molto. (First time.)
COWEN.	ADAGIO and SCHERZO from the Scandinavian Symphony.
HEROLD.	ARIA. "Pre aux Clercs."
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SOLOISTS:

MISS GERTRUDE FRANKLIN.

MR. C. M. LOEFFLER.

The Beacon.

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THE SYMPHONY CONCERTS.

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Scharwenka—Op. 37, Quartet for piano and strings, in F.
Pianist, Mr. Ernst Perabo.

Mozart's quartet in C, the last of the six dedicated to his master, Haydn, the fruit of his most earnest effort in this form of composition, is by many regarded as the best of his string quartets (few compared with the eighty or ninety composed by Haydn). Haydn gave a model of the quartet; but Mozart, in ideal contents and significance, made it the vehicle of higher aspirations. This one in C is all serenity and sunshine. It has that stamp of perfection, of unsullied and unfailing beauty, which seems a thing of nature and of instinct with Mozart. Yet he was a self-criticizing and laborious artist; he pondered deeply and he studied even in his apparently spontaneous creations, which seem to have come so readily at his call.

We have called this quartet one of serenity and sunshine, yet the light steals from a cloud, as it were. It opens with a brooding, melancholy introduction, a short *Adagio* in ¾, which sounds strange for Mozart, as if in some depressed mood, while at odds with destiny, he had unconsciously anticipated certain traits of the most morbid modern writing. Its harmony is even harsh, owing to one or two "false relations," which subjected him to bitter censure from some of the technical, pedantic critics of his day; but of which wise Father Haydn only said, "If Mozart wrote it, he must have had his reasons." We, who have grown familiar with Schumann, Brahms, etc., listen without a murmur and with full faith that Mozart is coming out all right. And so indeed he does. The *Allegro*, in common measure, glides like a sunbeam from the cloud, illuming and enlivening all. How exquisite the grace and beauty of the movement! What enchanting phrases! What refinement and delicacy of finish! It seems all inspired at once; the whole and perfect product of one happy moment. The four instruments drink from the same fountain, and bear their equal share in the distribution of the shining liquid element. The second subject, in G, with its triplets, makes a happy contrast. After the repeat, the "working up," taking on a tinge of pensive sentiment with the introduction of the B-flat, is most subtle and artistic, disturbing not at all the cheerful, happy flow of the movement as a whole.

In the *Andante cantabile*, 3-4, in F, as Otto Jahn (Mozart's biographer) truly says, the nobly manly, cheerful frame of mind expressed so far, "rises to an almost supernatural serenity." The music has the entrancing loveliness of the pure surface of a lake, in which are mirrored all the blending hues of sunset. Words cannot express music, or we would try to summon back the beautiful effect of a figure in sixteenths with which the bass prepares and accompanies (*pianissimo*) the motive in the upper parts through many bars; it seems to whisper, "Hush! hear this." The Minuet and Trio are elegant and bold. A charming, most Mozartean feature in the former is the arch, gracefully gliding codetta at the end of each of its short movements. The last movement, *Allegro molto*, is full of spirit and fine musical ideas. We can only cite the beautiful surprise (twice) when, after a passage in sixteenths, the first violin is left alone, and its closing note is raised half a tone, bringing in a wholly new key with a mystical and marvellous charm. The quartet was played with sympathetic verve and fineness.

Mr. Perabo never played with truer taste and feeling, nor more charmingly than in the three very original and difficult little "Album Leaves" by Schumann. Seldom or never have we listened to a piano solo more delightful than this rendering of the Scherzo and Trio from Schubert's Sonata in D. All the strength of its first theme and the exquisite beauty of the second were brought out in admirable contrast, without any overdoing. The style was chaste and self-possessed, while it was played *con amore*, making the audience feel with him.

The quartet for piano and strings by Scharwenka was far more interesting than we had expected. Having no acquaintance with such a work but a single hearing, we cannot enter into particulars. But all four movements (*Allegro moderato, Adagio, Allegro vivace*, and *Allegro con fuoco*) impressed us as original and full of force and delicacy. Mr. Perabo played the difficult piano part splendidly, making it nowhere too prominent, and he was well seconded by the other artists. Evidently the piece was heartily enjoyed; and the whole concert was a triumph for the Adamowski club. People lingered in the hall, as if it were hard to realize or to accept the conclusion of so delightful a short season.

J. S. D.

The following are the arrangements for solo performers at the Symphony Orchestra concerts in the Music Hall: Jan. 24, Mrs. Hopekirk, pianoforte; Jan. 31, Mrs. Nikisch, soprano; Feb. 7, Mr. Scharwenka, pianoforte.

ON HOME JOURNAL.

SATURDAY, JANUARY 10, 1891

It would seem as though the programs of the Symphony concerts were made up to suit alternately the admirers of the old school and the disciples of the new. After homage has been paid in one and the same concert to Beethoven, Schubert and Mendelssohn, attention is paid to Liszt and Raff with their program music and to Mr. Burmeister, who is of the eclectic sect with leanings towards the ultra radicals. Would not a judicious mixture of styles at each concert be more to the purpose?

* * * * *

The program of the eleventh concert given last Saturday evening at Music Hall, was as follows:

Symphonic Poem, "Tasso".....Liszt
Concerto for piano and orchestra, in D Minor.
....Burmeister
Symphony No. 3 "Im Walde".....Raff

Mr. Richard Burmeister of Baltimore played his concerto, which was heard for the first time in this city. He is a pianist who shows more mechanical skill than that mysterious quality known as sympathy, or magnetism, or what-you-will. His technique is admirable, and his bravura as seen in octave and scale passages is clear and brilliant. His phrasing is musician-like, and his demeanor is modest. The composition is in four movements, of which the lento and the intermezzo are the most pleasing. The dialogue between orchestra and piano in the former, and the grace of the latter are charming. The last movement is commonplace, and the first, an allegro with a short introductory andante, is well written and thoughtful. The difficulties found throughout the work were played with ease by the composer, who was twice recalled after the finale.

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THE REGISTER.

NEW HAVEN EVENING

FRIDAY, JANUARY 9.

The sale of seats for the coming concert of the Boston Symphony orchestra next Monday evening is progressing finely and a large number have been disposed of. The program as arranged, which includes Mrs. Arthur Nikisch as the soloist, promises to afford a rare musical treat and is attracting more than usual attention. There are still a number of good seats remaining at M. Steinert's music store.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, JAN. 11, 1891.

ADAMOWSKI WAS SOLOIST.

Twelfth Concert in the Symphony Series—A Charming Programme.

Although many distinguished violinists have found a home in Boston since Mr. Timothie Adamowski first won applause here, the popularity of the Polish artist has been steadily sustained; and the music-loving public of this city always hears him with great pleasure. Mr. Adamowski was the soloist at the Symphony rehearsal and concert last week, and received many flattering evidences of success and generous appreciation.

In a peculiar degree the soloist seemed to be in sympathy with his work—the concerto in D minor by Wieniawski, himself a Pole. Mr. Adamowski has seldom, if ever, played with more fervor or feeling. The romance in particular was beautifully given. Due effect, also, was secured in the gypsy dance themes. When it is said that a rehearsal audience, proverbially undemonstrative, recalled the soloist twice, it will be readily understood that Mr. Adamowski attained a very decided and well-merited popular success.

Mendelssohn's beautiful "Italian" symphony—a delight from beginning to end—was played in the best manner of the orchestra. Mackenzie's interesting and impressive ballad, "The Fair Merciless One," added to Mr. Nikisch's and the musicians' honors, and Berlioz' brilliant and characteristic overture to his opera, "Benvenuto Cellini," completed the very enjoyable programme.

Once more the Boston Symphony orchestra is to journey to New York and other cities to gain honors well assured already. On its return, on the 23d or 24th inst., Mr. Arthur Foote's overture, "Francesca da Rimini," is to have its first hearing here. Mrs. Helen Hope Kirk, a pianist to be cordially greeted, will perform with the orchestra a concerto by Tschaikovsky. The symphony will be Tolkmann's, in D minor.

Gazette

BOSTON, SUNDAY MORNING, JAN. 11.

HENRY G. PARKER, Editor and Publisher

MUSICAL.

The Symphony Concerts.

The programme of last night's concert by the Boston Symphony Orchestra should have satisfied the most exacting stickler for variety in respect to the nationality of the composers represented at these concerts. There was but one work by a German, and that was Mendelssohn's Italian Symphony. It was followed by the violin concerto in D minor, by Wieniawski, a Pole; the Ballade for orchestra, "La Belle Dame Sans Merci," by Mackenzie, a Scotchman; and the overture to "Benvenuto Cellini," by Berlioz, a Frenchman. It was a brilliant and interesting concert, that afforded pleasure from beginning to end. The gay and genial Mendelssohn symphony was never more perfectly played here, and it has seldom had as fine and as sympathetic a reading. The Mackenzie Ballade, a fine work that gains immensely on a second hearing, was splendidly interpreted, and with great beauty and richness of color. The Berlioz overture was given in a noble style, and with a clearness and impressiveness that did it full justice. The orchestra was at its best, and its work throughout had a higher finish than has characterized it at any of its earlier performances of the season, and it was more frequently and more heartily applauded. Mr. Adamowski was the soloist, and in this concert he reached the highest point of technical excellence, that he has as yet manifested. His playing was steadily brilliant, clear and artistic; sincere in sentiment, broad in style and praiseworthy in every essential. It wholly deserved the enthusiastic applause that rewarded it, and the three vigorous recalls by which the audience testified their appreciation of the artist's success. At the next concert will be given: Overture, "Francesca da Rimini," by Arthur Foote, (first time); concerto for pianoforte, by Tschaikowski, and Symphony, D minor, Volkmann. The soloist will be Mme. Helen Hopekirk.

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Boston Courier.

SUNDAY MORNING, JANUARY 11, 1891.

THE SYMPHONY.

A Scotchman held the post of honor, in orchestral novelties, at the twelfth rehearsal and concert. Dr. A. C. McKenzie, principal of the Royal Academy of Music, London, is the composer of a ballade for orchestra, "La Belle Dame, sans Merci," the subject being suggested by Keats's poem which bears that name. What a misfortune, by the way, it really is for a musician, in spite of the high sounding title, to have the degree of Doctor (of anything) conferred upon him. It never helps his music to sound any better, and it is dangerously apt to stir up in the listener's mind unpleasant recollections of sickness and physic, which are not unlikely to be interwoven with the thoughts or emotions aroused by his productions. In truth, some of the works or these "Doctors" (and, for the matter of that, of Professors and other Titled Personages,) are pretty bitter doses to swallow.

Mackenzie's music, however, (to take the liberty of dropping his title) is not to be classed among the bitter pills. It is an effective symphonic poem, which does not require close following of the verses that inspired its composition, to render it intelligible. It is somewhat difficult at a first hearing to discover in it those elements which led a writer in the London Athenæum, after listening to a performance of his opera, "The Troubador," to assert that he had "shown the possession of genius as distinguished from highly cultivated talent." Its treatment is eminently modern, and the orchestration is full, calling upon the harp, tuba and triangle, but it seems to possess no especial character, unless a decided leaning towards Liszt and Wagner imparts to it that quality. It is, in brief, a work cosmopolitan in its nature and rather strained in its sentiment. The performance was good, and to its brilliancy and the poem, which was given in full in the programme book, must be ascribed much of the applause it received.

The symphony with which the concert opened was the "Italian" of Mendelssohn. The allegro and the saltarello were perhaps taken at a faster tempo than usual, but they have been played before with greater finish. Still, the vigor and dash which characterized Mr. Nikisch's reading atoned for an occasional raggedness in the execution. The charming andante, and the graceful, minuet-like third movement were delightfully rendered, the horn and trumpet playing in the trio of the latter being particularly fine.

Following the symphony came Wieniawski's second concerto for violin, opus 22. The name of this famous violinist revives recollections of his visit here in 1872. Among other extraordinary performances of his, that of the Kreutzer Sonata with Rubinstein possessed one notable feature that helped to fix it ineffaceably in the minds of some that heard it. The last movement was hardly well under way when snap went a violin string. Naturally, a halt was expected, with the customary restringing and tuning. But to everybody's surprise nothing of the sort occurred. The performance went straight on to the end with all imaginable ease and vigor, and at its close Rubinstein rose from his seat and grasped the hand of his companion with a heartiness that gave delightful proof of the artist's appreciation of such an instance of consummate ability. What a reading of the work was that! With never a note before them, these two giants revealed the meaning of the fiery prestos and the heavenly andante in a manner that was nothing short of perfection. There was no pulling apart, no contrariness of mood. Each was in thorough sympathy with the other; when one had the theme, the other was simply the warm, responsive accompanist. Would musical Boston suffer two such men to pass unnoticed through the city today? Yet this concert was given to a "beggarly array of empty benches."

The concerto in question is characteristic of the composer's style of playing; broad, impassioned, with moments of serenely charming melody. Compared with the modern works of this class to which we have become accustomed of late, it seems a little antiquated; nevertheless, it contains much that still interests. Mr. T. Adamowski played it with much refinement, and displayed an easy command of its difficulties. His rendering of the beautiful romance was imbued with all the grace and taste that are his; in parts of the other movements requiring strength and fiery animation, the overlightness of his touch was apparent. The audience rewarded his efforts with much applause.

Berlioz's overture to his opera, "Benvenuto Cellini," was the last number. One of his strongest instrumental works, its superiority in point of character to the Symphonie Fantastique is plainly evident. The heroic and successful attempt of Liszt, in 1852, to revive this opera, and its performances within the past ten years under Von Bulow, Nikisch and Mottl, are significant of the esteem with which Berlioz is regarded by advanced musicians of the day. The overture was splendidly given, Mr. Nikisch's grasp of its matter being unmistakable.

T. P. CURRIER.

THE ADAMOWSKI QUARTET.

The third and last concert of the season was given in Steinert Hall last Monday evening. The most interesting programme of the series was presented. Mozart's quartet for strings in C. (Peters No. 17) was the opening number. The discussions that this work excited among the critics and musicians at the time of its appearance are well known, and in these days of wholesale breaking of the laws of composition that were then held to be inviolable, are sufficiently amusing. The remark of Sarti, however, concerning the six quartets, of which this is the last, "can more be done to put the players out of tune!" may perhaps indicate the cause of the uneven playing on this occasion. At all events considerable untunefulness was noticeable, although not to the extent that has prevailed at the preceding concert.

Xaver Scharwenka's quartet for piano and strings, in F, opus 37, on the contrary, received a very satisfactory performance. It is a fine work, dramatic and inspiring musically, and in treatment, full of power and brilliancy. The wonderfully beautiful adagio is the movement of the four, although the first and the finale are on the whole, not far behind in interest. The vivace has not the taking qualities that are usually looked for in the light movement of the chamber composition. Mr. Ernst Perabo was the pianist; and it may be said at once that he was at his best in his rendering of the piano part, playing with all the breadth, expressiveness and artistic discretion for which he is noted. The ensemble was almost wholly excellent. The adagio in particular was interpreted in a manner entirely in keeping with its character; and here also, the finer qualities of Mr. Adamowski's violin playing shone with especial clearness.

Between the two concerted numbers Mr. Perabo's exquisite taste and rare sentiment were displayed in three of Schumann's Bunte Blatte, and the scherzo from sonata opus 53, by Schubert, his charming playing winning for him a hearty recall. The audience was fair in numbers and fine in quality despite the storm.

MUSIC NOTES.

MUSIC.

THE SYMPHONY CONCERT.

The programme of the twelfth symphony concert given at Music Hall Saturday evening was as follows:

Symphony in A. (Italian) ..... Mendelssohn
Concerto for violin in D minor ..... Wieniawski
Mr. Adamowski.
Ballade for orchestra—"La Belle Dame sans Merci" ..... Mackenzie
Overture—"Benvenuto Cellini" ..... Berlioz

It will be seen by a glance at this programme that the concert was diversified and well-arranged. The symphony, though it is familiar, is a welcome number, and in one respect at least it might serve as a model and a reproof to modern composers: the proportions of the movements are such that not one of them seems diffuse or too long, and the whole composition satisfies the ear instead of wearying it.

The concerto of Wieniawski is a work of genuine musical worth, which gives opportunity for the display of the virtuoso's skill, while the ballade and overture are noteworthy examples of the English and French schools. And the playing of the orchestra from the beginning of the concert to the end, for its breadth and its delicacy, for its warmth of color and its degree of finish, calls for hearty and unalloyed praise.

The least known number of the programme was Mackenzie's ballade "La Belle Dame sans Merci," which should be a musical illustration of Keats's poem of the same title. This Scotch-English composer is undeniably a man of parts. He has studied; he is industrious. But, as is seen in this ballade, he lacks two important, indispensable qualities: individuality and passionate imagination. Now, the value of individuality cannot be overestimated. That disagreeable young man, Mr. George Moore, in his "Confessions," a curious compound of shrewd sayings and flippant untruths strongly leavened with a boyish desire to shock the British matron, boldly declaims against education as a destroyer of individuality. He is railing against people who commend "correct drawing" and "solid painting." "Do they suppose that there is one sort of painting that is better than all others, and that there is a receipt for making it as for making chocolate? Art is not mathematics, it is individuality. It does not matter how badly you paint, so long as you don't paint badly like other people. Education destroys individuality." What Mr. Moore says hysterically, but with some truth about painting, may be justly applied to music in general and to Mr. Mackenzie in particular. Ingenious as his works may be, happy as are many of his orchestral effects, no one hearing his music says, "Why, that is by Mackenzie." For it is absolutely devoid of a cachet. Now, when we hear the music of Gounod, to mention men now living, we know at once the composer. He cannot disguise himself. So when we hear certain music, we say promptly, Brahms—or one of his young admirers and imitators. But when we listen to Mr. Mackenzie, we think of everybody but Mackenzie. Not that he is a plagiarist, for he is not: his muse resembles the chameleon of fable, and she is happiest when she borrows her hue from Richard Wagner. Again, although this Ballade is interesting and admirably written as a piece of music, as an illustration of Keats's ballad it is a disappointment if not a failure; for it is lacking in passionate imagination. Where is there throughout the work a suggestion of the amorous frenzy of the love-lorn knight? Where is there a musical portrayal of this eternal Marquise de Sade, whose "wild, wild eyes" held in thrall pale kings and princes too, with starved lips seen in the gloam? Mr. Mackenzie treats the legend with the constitutional phlegm of the Englishman. Nor was he fortunate in the choice of a subject. For the imagination of John Keats soared many flights beyond the sight of the composer, and the music of the poem is rarer and more unearthly than the lucubration of this painstaking maker of measures.

Mr. Adamowski was recalled three times after the finale of the violin concerto. The applause was deserved, for his playing was distinguished by the display of a brilliant technique, real sentiment which was neither forced nor mawkish, and a thoroughly musical and artistic spirit.

There will be no symphony concert Saturday evening, the 17th. The programme of the concert which will be given Saturday evening, Jan. 24, includes Volkmann's symphony in D minor, Tschaikowski's concerto for pianoforte and Arthur Foote's overture, "Francesca da Rimini," which will be heard for the first time. Mrs. Helen Hopekirk will play the pianoforte part of the concerto.

PHILIP HALE.

Boston Journal.

MONDAY MORNING, JAN. 12, 1891.

DRAMATIC AND MUSICAL.

The Symphony Concert.

T. Adamowski was the soloist at the Symphony concert Saturday evening, giving Wieniawski's concerto No. 2 for the violin. Mr. Adamowski's appearances as soloist are always occasions of much pleasure to the audiences in Music Hall. His expressive and musicianly delivery of a romanza cannot, probably, be excelled in this country, and his clever technique and admirable command of the difficulties of Wieniawski's composition was never more forcibly portrayed than Saturday evening. It was an exceedingly meritorious delivery, and Mr. Adamowski was greeted with an ovation, and presented with some beautiful floral offerings. The orchestra gave Mendelssohn's Italian Symphony to open the concert, and Berlioz's overture to "Benvenuto Cellini" to close the evening's performance, and a delightful ballade for the strings by Dr. A. C. McKenzie, a Scotch composer, followed the violin concerto. The concert was one which appealed strongly to the musical tastes of the audience, and Mr. Nikisch was in his best mood. There is to be no symphony Saturday night, the orchestra going on its tour to Philadelphia and other cities during the week. At the next concert Helen Hopekirk is to be the soloist.

Boston Symphony Orchestra.

*** Season of 1890-91. ***

Leave Boston Monday, Jan. 12, at 1.00 P.M., Providence Depot.
Arrive New Haven Monday, 6. P.M.
NEW HAVEN HOTEL.
Concert at Hyperion Theatre, 8.00 P.M.
Leave New Haven directly after Concert. Steamer "Northam."
Arrive in New York Tuesday, Jan. 13.
GRAND CENTRAL HOTEL, 673 Broadway
Rehearsal at Chickering Hall, 12 o'clock noon.
Concert at Chickering Hall, 8.00 P.M.
Leave New York Wednesday, Jan. 14, at 11.30 A. M., *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.
Arrive Philadelphia 1.45 P.M.
CONTINENTAL HOTEL.
Concert at Academy of Music, 8 00 P.M.
Leave Philadelphia Thursday, Jan. 15, at 10 A.M., Baltimore and Ohio Depot, 24th and Chestnut Streets.
Arrive Washington 2 P.M.
WILLARD'S HOTEL.
Concert at Lincoln Hall, 8.00 P.M.
Leave Washington, Baltimore & Ohio Depot, Friday, Jan. 16, 2 P.M.
Arrive Baltimore 3 P.M.
CARROLTON HOUSE.
Concert at Concordia Hall, 8.00 P.M.
Leave Baltimore directly after concert.
Arrive New York Saturday, Jan. 17, at 7.00 A.M.
Leave New York, Grand Central Depot, 10.00 A.M.
Arrive Boston Saturday, Jan. 17, 4.30 P.M., Providence Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

Members of the Orchestra not playing in New Haven will leave for New York Monday, Jan. 12, *via* Fall River line. Train leaves Park Square Depot at 6.00 P.M.

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

SATURDAY, January 10, 1891.

SUNDAY HERALD.

BOSTON, JANUARY 11, 1891.

MUSICAL MATTERS.

Symphony Concert — Soloist, Mr. Adamowski.

The Symphony concert patrons were out in full force at Music Hall last evening, and the popularity of Mr. T. Adamowski, the soloist of the evening, was most abundantly shown by the gracious reception given him, and the hearty fashion in which his excellent violin work was commended by the audience. Mr. Adamowski has fairly won his way into the prominent place he holds in local musical circles, and his performance of Wieniawski's concerto in D minor, op. 22, last evening, marked the highest point he has attained in his artistic career. The work itself is most happily suited to Mr. Adamowski's tastes and temperament, and he certainly brought out its manifold beauties with fine success. His playing of the tuneful romance of the second movement was a triumph in this class of composition, and his masterly treatment of opening allegro, as well as the spirit and dash with which he interpreted the brilliant gypsy themes of the final movement, fairly captivated his audience. He was honored with repeated recalls, and given ample evidence of the extent of enjoyment caused by his charming performances.

Mr. Nikisch gave the place of honor on the programme to the Italian Symphony by Mendelssohn, and his reading of the melodious movements revealed all their beauties in a very complete manner. The lovely andante took prominence in this performance of the work which, with its brilliant Saltarello, gave a bright and pleasing introduction to the programme. The ballade for orchestra, "La Belle Dame Sans Merci," by Mackenzie, and the overture, "Benvenuto Cellini," by Berlioz, brought the concert to a close, both the latter compositions being capitally performed. The orchestra goes on its occasional tour the coming week, and at the concert of the 24th inst. Miss Helen Hopekirk will be the soloist.

With such pronounced success as attended the Wagner "Popular" a week ago it is wondered why the series is not kept up more actively. Even with a season of 24 rehearsals and 24 concerts the Nikisch orchestra will always draw a full house at whatever number of extras it may give.

Boston Daily Traveller

MONDAY, JANUARY 12, 1890.

Symphony Concert — Mr. Adamowski, Soloist.

The twelfth Symphony concert programme was:

Mendelssohn.	Symphony in A. (Italian.)
Wieniawski.	Concerto for violin in D minor, op. 22.
Mackenzie.	Ballade for orchestra. "La Belle Dame sans Merci."
Berlioz.	Overture. "Benvenuto Cellini," op. 23.

Mr. Adamowski was the soloist.

There is little new to be said about the compositions noted above. The symphony was played last season, the overture two years ago; the concerto represents only amiable writing for a skilled performer. The piece by the Englishman is least known here. An ideal setting of so subtle a man as John Keats, it may not be, yet on a second hearing Mackenzie appears in it more imaginative, while it cannot be denied that he uses the orchestra with an artist's touch. The playing of the orchestra at this concert was constantly beautiful. In the symphony there was present just the touch of life and joyousness that belongs with Mendelssohn's happy self; his was a charming nature, and although he does not say much, there is a beautiful order, and sometimes humor, in his way of saying it. In Mr. Nikisch's hands the "Cellini" overture was a georgous tone poem. Mr. Adamowski played the concerto with great beauty of tone, and, in the slow movement, with rare expression. The Gypsy music, of which the finale is constructed, was given with proper rhythmic values. Mr. Adamowski is a worker, and each year strengthens his right to be called artist. At the close of the concerto he was enthusiastically recalled three times. The next concert, Jan. 24, will serve to reintroduce, after an extended absence, Mme. Helen Hopekirk, pianist. Mme. Hopekirk has passed the last few years in study and performance under foreign auspices, and no doubt returns to us, with many metres added to her artistic stature. She will play Tschaikowsky's concerto. Another interesting feature of this concert will be a new American work, a symphonic prologue to "Francesca da Rimini," by Arthur Foote. The symphony will be Volkmann's, in D minor.

The Symphony Orchestra goes today upon its third weekly trip of the season, giving concerts in New Haven, New York, Philadelphia, Baltimore and Washington. Mrs. Nikisch will be the soloist, and already great interest is awakened to hear her.

The scheming person who has used the name of the Boston Symphony Orchestra to aid in floating his instrumental sextet has, we are told, come to grief in the sands of North Carolina. We hope, when this manager next starts out, that he will adopt a new name for his ...

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Boston Courier.

SUNDAY MORNING, JANUARY 11, 1891.

THE SYMPHONY.

A Scotchman held the post of honor, in orchestral novelties, at the twelfth rehearsal and concert. Dr. A. C. McKenzie, principal of the Royal Academy of Music, London, is the composer of a ballade for orchestra, "La Belle Dame, sans Merci," the subject being suggested by Keats's poem which bears that name. What a misfortune, by the way, it really is for a musician, in spite of the high sounding title, to have the degree of Doctor (of anything) conferred upon him. It never helps his music to sound any better, and it is dangerously apt to stir up in the listener's mind unpleasant recollections of sickness and physic, which are not unlikely to be interwoven with the thoughts or emotions aroused by his productions. In truth, some of the works or these "Doctors" (and, for the matter of that, of Professors and other Titled Personages,) are pretty bitter doses to swallow.

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The symphony with which the concert opened was the "Italian" of Mendelssohn. The allegro and the saltarello were perhaps taken at a faster tempo than usual, but they have been played before with greater finish. Still, the vigor and dash which characterized Mr. Nikisch's reading atoned for an occasional raggedness in the execution. The charming andante, and the graceful, minuet-like third movement were delightfully rendered, the horn and trumpet playing in the trio of the latter being particularly fine.

Following the symphony came Wieniawski's second concerto for violin, opus 22. The name of this famous violinist revives recollections of his visit here in 1872. Among other extraordinary performances of his, that of the Kreutzer Sonata with Rubinstein possessed one notable feature that helped to fix it ineffaceably in the minds of some that heard it. The last movement was hardly well under way when snap went a violin string. Naturally, a halt was expected, with the customary restringing and tuning. But to everybody's surprise nothing of the sort occurred. The performance went straight on to the end with all imaginable ease and vigor, and at its close Rubinstein rose from his seat and grasped the hand of his companion with a heartiness that gave delightful proof of the artist's appreciation of such an instance of consummate ability. What a reading of the work was that! With never a note before them, these two giants revealed the meaning of the fiery prestos and the heavenly andante in a manner that was nothing short of perfection. There was no pulling apart, no contrariness of mood. Each was in thorough sympathy with the other; when one had the theme, the other was simply the warm, responsive accompanist. Would musical Boston suffer two such men to pass unnoticed through the city today? Yet this concert was given to a "beggarly array of empty benches."

The concerto in question is characteristic of the composer's style of playing; broad, impassioned, with moments of serenely charming melody. Compared with the modern works of this class to which we have become accustomed of late, it seems a little antiquated; nevertheless, it contains much that still interests. Mr. T. Adamowski played it with much refinement, and displayed an easy command of its difficulties. His rendering of the beautiful romance was imbued with all the grace and taste that are his; in parts of the other movements requiring strength and fiery animation, the overlightness of his touch was apparent. The audience rewarded his efforts with much applause.

Berlioz's overture to his opera, "Benvenuto Cellini," was the last number. One of his strongest instrumental works, its superiority in point of character to the Symphonie Fantastique is plainly evident. The heroic and successful attempt of Liszt, in 1852, to revive this opera, and its performances within the past ten years under Von Bulow, Nikisch and Motti, are significant of the esteem with which Berlioz is regarded by advanced musicians of the day. The overture was splendidly given, Mr. Nikisch's grasp of its matter being unmistakable.

T. P. CURRIER.

THE ADAMOWSKI QUARTET.

The third and last concert of the season was given in Steinert Hall last Monday evening. The most interesting programme of the series was presented. Mozart's quartet for strings in C. (Peters No. 17) was the opening number. The discussions that this work excited among the critics and musicians at the time of its appearance are well known, and in these days of wholesale breaking of the laws of composition that were then held to be inviolable, are sufficiently amusing. The remark of Sarti, however, concerning the six quartets, of which this is the last, "can more be done to put the players out of tune!" may perhaps indicate the cause of the uneven playing on this occasion. At all events considerable untunefulness was noticeable, although not to the extent that has prevailed at the preceding concert.

Xaver Scharwenka's quartet for piano and strings, in F, opus 37, on the contrary, received a very satisfactory performance. It is a fine work, dramatic and inspiring musically, and in treatment, full of power and brilliancy. The wonderfully beautiful adagio is the movement of the four, although the first and the finale are on the whole, not far behind in interest. The vivace has not the taking qualities that are usually looked for in the light movement of the chamber composition. Mr. Ernst Perabo was the pianist; and it may be said at once that he was at his best in his rendering of the piano part, playing with all the breadth, expressiveness and artistic discretion for which he is noted. The ensemble was almost wholly excellent. The adagio in particular was interpreted in a manner entirely in keeping with its character; and here also, the finer qualities of Mr. Adamowski's violin playing shone with especial clearness.

Between the two concerted numbers Mr. Perabo's exquisite taste and rare sentiment were displayed in three of Schumann's Bunte Blatte, and the scherzo from sonata opus 53, by Schubert, his charming playing winning for him a hearty recall. The audience was fair in numbers and fine in quality despite the storm.

MUSIC NOTES.

Boston Post

MONDAY MORNING, JAN. 12, 1891.

MUSIC.

THE SYMPHONY CONCERT.

The programme of the twelfth symphony concert given at Music Hall Saturday evening was as follows:

Symphony in A, (Italian) ..... Mendelssohn
Concerto for violin in D minor ..... Wieniawski
Mr. Adamowski.
Ballade for orchestra—"La Belle Dame sans Merci" ..... Mackenzie
Overture—"Benvenuto Cellini" ..... Berlioz

It will be seen by a glance at this programme that the concert was diversified and well-arranged. The symphony, though it is familiar, is a welcome number, and in one respect at least it might serve as a model and a reproof to modern composers: the proportions of the movements are such that not one of them seems diffuse or too long, and the whole composition satisfies the ear instead of wearying it.

The concerto of Wieniawski is a work of genuine musical worth, which gives opportunity for the display of the virtuoso's skill, while the ballade and overture are noteworthy examples of the English and French schools. And the playing of the orchestra from the beginning of the concert to the end, for its breadth and its delicacy, for its warmth of color and its degree of finish, calls for hearty and unalloyed praise.

The least known number of the programme was Mackenzie's ballade "La Belle Dame sans Merci," which should be a musical illustration of Keats's poem of the same title. This Scotch-English composer is undeniably a man of parts. He has studied; he is industrious. But, as is seen in this ballade, he lacks two important, indispensable qualities: individuality and passionate imagination. Now, the value of individuality cannot be overestimated. That disagreeable young man, Mr. George Moore, in his "Confessions," a curious compound of shrewd sayings and flippant untruths strongly leavened with a boyish desire to shock the British matron, boldly declaims against education as a destroyer of individuality. He is railing against people who commend "correct drawing" and "solid painting." "Do they suppose that there is one sort of painting that is better than all others, and that there is a receipt for making it as for making chocolate? Art is not mathematics, it is individuality. It does not matter how badly you paint, so long as you don't paint badly like other people. Education destroys individuality." What Mr. Moore says hysterically, but with some truth about painting, may be justly applied to music in general and to Mr. Mackenzie in particular. Ingenious as his works may be, happy as are many of his orchestral effects, no one hearing his music says, "Why, that is by Mackenzie." For it is absolutely devoid of a cachet. Now, when we hear the music of Gounod, to mention men now living, we know at once the composer. He cannot disguise himself. So when we hear certain music, we say promptly, Brahms—or one of his young admirers and imitators. But when we listen to Mr. Mackenzie, we think of everybody but Mackenzie. Not that he is a plagiarist, for he is not: his muse resembles the chameleon of fable, and she is happiest when she borrows her hue from Richard Wagner. Again, although this Ballade is interesting and admirably written as a piece of music, as an illustration of Keats's ballad it is a disappointment if not a failure; for it is lacking in passionate imagination. Where is there throughout the work a suggestion of the amorous frenzy of the love-lorn knight? Where is there a musical portrayal of this eternal Marquise de Sade, whose "wild, wild eyes" held in thrall pale kings and princes too, with starved lips seen in the gloam? Mr. Mackenzie treats the legend with the constitutional phlegm of the Englishman. Nor was he fortunate in the choice of a subject. For the imagination of John Keats soared many flights beyond the sight of the composer, and the music of the poem is rarer and more unearthly than the lucubration of this painstaking maker of measures.

Mr. Adamowski was recalled three times after the finale of the violin concerto. The applause was deserved, for his playing was distinguished by the display of a brilliant technique, real sentiment which was neither forced nor mawkish, and a thoroughly musical and artistic spirit.

There will be no symphony concert Saturday evening, the 17th. The programme of the concert which will be given Saturday evening, Jan. 24, includes Volkmann's symphony in D minor, Tschaikowski's concerto for pianoforte and Arthur Foote's overture, "Francesca da Rimini," which will be heard for the first time. Mrs. Helen Hopekirk will play the pianoforte part of the concerto.

PHILIP HALE.

Boston Journal.

MONDAY MORNING, JAN. 12, 1891.

DRAMATIC AND MUSICAL.

The Symphony Concert.

T. Adamowski was the soloist at the Symphony concert Saturday evening, giving Wieniawski's concerto No. 2 for the violin. Mr. Adamowski's appearances as soloist are always occasions of much pleasure to the audiences in Music Hall. His expressive and musicianly delivery of a romanza cannot, probably, be excelled in this country, and his clever technique and admirable command of the difficulties of Wieniawski's composition was never more forcibly portrayed than Saturday evening. It was an exceedingly meritorious delivery, and Mr. Adamowski was greeted with an ovation, and presented with some beautiful floral offerings. The orchestra gave Mendelssohn's Italian Symphony to open the concert, and Berlioz's overture to "Benvenuto Cellini" to close the evening's performance, and a delightful ballade for the strings by Dr. A. C. McKenzie, a Scotch composer, followed the violin concerto. The concert was one which appealed strongly to the musical tastes of the audience, and Mr. Nikisch was in his best mood. There is to be no symphony Saturday night, the orchestra going on its tour to Philadelphia and other cities during the week. At the next concert Helen Hopekirk is to be the soloist.

Boston Symphony Orchestra.

Season of 1890-91.

Leave Boston Monday, Jan. 12, at 1.00 P.M., Providence Depot.
Arrive New Haven Monday, 6. P.M.
NEW HAVEN HOTEL.
Concert at Hyperion Theatre, 8.00 P.M.
Leave New Haven directly after Concert. Steamer "Northam."
Arrive in New York Tuesday, Jan. 13.
GRAND CENTRAL HOTEL, 673 Broadway
Rehearsal at Chickering Hall, 12 o'clock noon.
Concert at Chickering Hall, 8.00 P.M.
Leave New York Wednesday, Jan. 14, at 11.30 A. M., *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.
Arrive Philadelphia 1.45 P.M.
CONTINENTAL HOTEL.
Concert at Academy of Music, 8.00 P.M.
Leave Philadelphia Thursday, Jan. 15, at 10 A.M., Baltimore and Ohio Depot, 24th and Chestnut Streets.
Arrive Washington 2 P.M.
WILLARD'S HOTEL.
Concert at Lincoln Hall, 8.00 P.M.
Leave Washington, Baltimore & Ohio Depot, Friday, Jan. 16, 2 P.M.
Arrive Baltimore 3 P.M.
CARROLTON HOUSE.
Concert at Concordia Hall, 8.00 P.M.
Leave Baltimore directly after concert.
Arrive New York Saturday, Jan. 17, at 7.00 A.M.
Leave New York, Grand Central Depot, 10.00 A.M.
Arrive Boston Saturday, Jan. 17, 4.30 P.M., Providence Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

Members of the Orchestra not playing in New Haven will leave for New York Monday, Jan. 12, *via* Fall River line. Train leaves Park Square Depot at 6.00 P.M.

C. A. ELLIS, *Manager*.
F. R. COMEE, *Assistant Manager*.

SATURDAY, January 10, 1891.

SUNDAY HERALD.

BOSTON, JANUARY 11, 1891.

MUSICAL MATTERS.

Symphony Concert — Soloist, Mr. Adamowski.

The Symphony concert patrons were out in full force at Music Hall last evening, and the popularity of Mr. T. Adamowski, the soloist of the evening, was most abundantly shown by the gracious reception given him, and the hearty fashion in which his excellent violin work was commended by the audience. Mr. Adamowski has fairly won his way into the prominent place he holds in local musical circles, and his performance of Wieniawski's concerto in D minor, op. 22, last evening, marked the highest point he has attained in his artistic career. The work itself is most happily suited to Mr. Adamowski's tastes and temperament, and he certainly brought out its manifold beauties with fine success. His playing of the tuneful romance of the second movement was a triumph in this class of composition, and his masterly treatment of opening allegro, as well as the spirit and dash with which he interpreted the brilliant gypsy themes of the final movement, fairly captivated his audience. He was honored with repeated recalls, and given ample evidence of the extent of enjoyment caused by his charming performances.

Mr. Nikisch gave the place of honor on the programme to the Italian Symphony by Mendelssohn, and his reading of the melodious movements revealed all their beauties in a very complete manner. The lovely andante took prominence in this performance of the work which, with its brilliant Saltarello, gave a bright and pleasing introduction to the programme. The ballade for orchestra, "La Belle Dame Sans Merci," by Mackenzie, and the overture, "Benvenuto Cellini," by Berlioz, brought the concert to a close, both the latter compositions being capitally performed. The orchestra goes on its occasional tour the coming week, and at the concert of the 24th inst. Miss Helen Hopekirk will be the soloist.

With such pronounced success as attended the Wagner "Popular" a week ago it is wondered why the series is not kept up more actively. Even with a season of 24 rehearsals and 24 concerts the Nikisch orchestra will always draw a full house at whatever number of extras it may give.

Boston Daily Traveller

MONDAY, JANUARY 12, 1890.

Symphony Concert — Mr. Adamowski, Soloist.

The twelfth Symphony concert programme was:

Mendelssohn.	Symphony in A. (Italian.)
Wieniawski.	Concerto for violin in D minor, op. 22.
Mackenzie.	Ballade for orchestra. "La Belle Dame sans Merci."
Berlioz.	Overture. "Benvenuto Cellini," op. 23.

Mr. Adamowski was the soloist.

There is little new to be said about the compositions noted above. The symphony was played last season, the overture two years ago; the concerto represents only amiable writing for a skilled performer. The piece by the Englishman is least known here. An ideal setting of so subtle a man as John Keats, it may not be, yet on a second hearing Mackenzie appears in it more imaginative, while it cannot be denied that he uses the orchestra with an artist's touch. The playing of the orchestra at this concert was constantly beautiful. In the symphony there was present just the touch of life and joyousness that belongs with Mendelssohn's happy self; his was a charming nature, and although he does not say much, there is a beautiful order, and sometimes humor, in his way of saying it. In Mr. Nikisch's hands the "Cellini" overture was a georgous tone poem. Mr. Adamowski played the concerto with great beauty of tone, and, in the slow movement, with rare expression. The Gypsy music, of which the finale is constructed, was given with proper rhythmic values. Mr. Adamowski is a worker, and each year strengthens his right to be called artist. At the close of the concerto he was enthusiastically recalled three times. The next concert, Jan. 24, will serve to reintroduce, after an extended absence, Mme. Helen Hopekirk, pianist. Mme. Hopekirk has passed the last few years in study and performance under foreign auspices, and no doubt returns to us, with many metres added to her artistic stature. She will play Tschaikowsky's concerto. Another interesting feature of this concert will be a new American work, a symphonic prologue to "Francesca da Rimini," by Arthur Foote. The symphony will be Volkmann's, in D minor.

The Symphony Orchestra goes today upon its third weekly trip of the season, giving concerts in New Haven, New York, Philadelphia, Baltimore and Washington. Mrs. Nikisch will be the soloist, and already great interest is awakened to hear her.

The scheming person who has used the name of the Boston Symphony Orchestra to aid in floating his instrumental sextet has, we are told, come to grief in the sands of North Carolina. We hope, when this manager next starts out, that he will adopt a new name for his club.

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Boston Transcript

MONDAY, JANUARY 12, 1891.

Boston Symphony Orchestra.

The twelfth concert of the tenth season, last Saturday evening, drew a full Music Hall, with many eager listeners standing from beginning to end of the following brilliant programme:

Mendelssohn—Symphony ("Italian") in A.
Wieniawski—Violin Concerto in D minor, op. 22.
Mackenzie—Ballade for Orchestra, "La Belle Dame sans Merci."
Berlioz—Overture, "Benvenuto Cellini." Op. 23. Mr. T. Adamowski, solo violin.

The real bloom and beauty of the concert, one of the consummate flowers of art and music, came in the opening number, Mendelssohn's gay, delightful symphony which he composed in Italy and which has as distinct a characteristic local atmosphere and coloring as his "Scotch Symphony." It is so fresh and full of life and joy and poesy! Those were happy days with him when he was living himself into touch with Rome and Naples. How heartily and deeply he felt the charm of it he has told in his letters; but he could only tell it satisfactorily, and with an eloquence that must long vibrate, in a symphony like this. We cannot quarrel with the very rapid tempo at which Mr. Nikisch took the opening *Allegro vivace* and the *Saltarello* (as well as *Tarantella*) of the Finale. The quick sensation of the Italian sky and atmosphere and scenery and life justifies, demands, a quicker pulse than we are used to (except in fever) in our more northern home. Mendelssohn himself is said to have sometimes astonished his audience by an accelerated tempo according to the mood he happened to be in. Anyhow, on this occasion, the fast time was not at the expense of clear, appreciable outline. One soon felt at home in the movement, enjoying, realizing every phrase and note.

Thirty years ago, in our days of small things at home in the way of orchestra, it was our privilege to hear this very symphony at the Gewandhaus in Leipzig—our first symphony in Europe. We never can forget the enlivening, quickening sense and feeling with which we heard the violins running so crisply and so delicately through the rapid figures of the first movement. Now we get the same sensation here, with even finer sounds from flutes and reeds and horns.

The *Andante con moto*, with its steady, soft staccato tread of the deep basses to the end, its half hushed religious melody, its exquisite discourse of now an oboe, now a flute and now a clarinet, its low tone of color as of a cathedral while the evening twilight comes creeping on space, and then the gradual *diminuendo* with which the music sinks to silence, was most beautifully rendered, and followed by the audience in deepest silence.

The Minuet (or Scherzo), marked *con moto moderato*, was taken moderately enough and played with consummate grace and finish. The motive for the two horns in the Trio charmed by the euphony and smoothness and the hearty warmth with which it was sung as it were. The Saltarello, with the little hitch in the rhythmical division of each measure, which distinguishes it from the more complete *abandon* of the Tarantella in which it soon loses itself, carried the audience away. It made one feel and realize the pulse and rhythm of the gay Italian existence. Spontaneous and prolonged applause told of the effect produced.

Wieniawski, one of the most artistic violinists who ever visited this country (that was in 1872, with Rubinstein), was born in Russian Poland; while yet a boy, in 1846, he carried off the first violin prize at the Conservatoire in Paris; in 1875 he supplied the place of Vieuxtemps at Brussels; he died in extreme poverty (!) at Moscow, March 31, 1880. He was not a mere Paganini show player. While here he proved his mastery in works like Mendelssohn's Concerto, Bach's Chaconne, and the first movement of the great Concerto of Beethoven. There was great delicacy, grace and sweetness in his playing. He played here neither of his two concertos, of which the last, dedicated to Sarasate, was the one played on Saturday by his young countryman, Adamowski. The composition contains interesting matter artistically wrought. Adamowski played it with more verve, more freedom and artistic finish, perhaps, than he had yet exhibited in many fine performances. Especially was his rendering of the middle movement, the Romance, a slow *cantabile*, remarkably perfect in intonation, phrasing, light and shade and musical, poetic feeling. The gypsy Allegro (*alla Zingara*), with which the concerto ends, was played with a fine fire and accent.

Dr. A. C. Mackenzie, born in Edinburgh in 1847, now principal of the Royal Academy in London, stands, in the opinion of many, at the head of the younger school of English composers, including Villiers Stanford, Cowen and Parry. His degree is from the University of St. Andrews. He has produced an oratorio, a cantata and two operas; no symphonies, but many orchestral pieces in smaller form. Some think his gift as a composer amounts to genius. Possibly we should have thought so too if, before listening to his "Ballad," we had taken the precaution to look into the "Historical and Descriptive Notes" prepared by Mr. Wilson, and had there read the poem of Keats, "La Belle Dame sans Merci" (the merciless beauty), on which the music is founded. As it was, we can only recall now a passage of the "Erl-King" and "Lenora" order, which might stand for the tramp of the "pacing steed" on which lady and knight ride to the "elfin grot." We can conceive too, how the impressive opening phrase for the 'cello might be identified with the first line of Keats—"Oh, what can ail thee, knight at arms?"—and be recognized as a leading motive throughout the poem and the music, and finally as giving the answer, "And this is why I sojourn here." But hearing the music with no clew to its meaning except the title, we found it strong and interesting simply as music, not gauging it by any "programme." It sounded clear, consistent, well motived, well composed and instrumented; only too long drawn out, although we are told there were some cuts in the performance. We have heard few recent English compositions which seemed to us so original, so fresh, and having such sound ker.

The Berlioz overture is Berlioz, no doubt of it. It is glorious, unbridled, rushing, audacious enough to suggest the genius [illegible] life of Benvenuto Cellini, we [illegible] it has striking momentary [illegible] and strong pregnances and shows [illegible] and contrast- [illegible] Berlioz had a

tion it seems to lack logical development, as well as any positive and clear musical motive. It is vague, confused, wilful, much of it like "sound and fury signifying nothing," astonishing at times, but not appealing to imagination or deep feeling. It is wilful, cold, mechanical. Yet it is brilliant and it was brilliantly and finely played.

This week our orchestra will be visiting sister cities, reaping new laurels. The next home concert will be on Saturday evening, Jan. 24, when will be played a new overture by Arthur Foote, "Francesca da Rimini;" a piano concerto of Tschaikowski, played by Mrs. Helen Hopekirk, and a symphony in D minor by Volkmann. Our at first seemingly exhaustless season of twenty-four symphony concerts is half over. Can you believe it, friends? J. S. D.

BOSTON DAILY ADVERTISER
JANUARY 12, 1891.

MUSICAL MATTERS.

The Symphony Concert of Saturday — Mr. Adamowski as Soloist.

A cosmopolitan programme with English, French, German and Polish composers represented. Mendelssohn's "Italian" symphony headed the list. The name of Mendelssohn has become a veritable shibboleth in these latter days in the camp of the extreme Wagnerites. Only very recently has Mr. Kobbe spoken of Mendelssohn, "who, to judge from the innocent respectability of his music, its perfect form and polite melodies, seems always to have sat down to compose in his dress suit and kid gloves," while Mr. F. J. Crowest uses this same bone of contention (as Samson did the jawbone of an ass, only in this case the entire animal was present) to demolish Wagner, by repeatedly asserting that Mendelssohn was "the last of the musical Titans!" It is pleasant amid such differences of opinion, to notice that the public so far from crying, "a plague on both your houses," generally accepts both of the antagonistic composers. Beethoven and Weber wasted good ink and bad temper in decrying each other, yet neither succeeded in abolishing the other. It is certain that the same result will attend the antagonism of Wagner and Mendelssohn. They will by no means stand on the same plane, but the glory of Wagner cannot force the brightness, the dainty humor, the charming melodic grace of Mendelssohn into obsolescence. The Italian symphony is not so fine a work as the Scotch one, but it bubbles over with youth and gayety, and it is one of the best examples of music which pleases. With the great public it will ever remain a favorite, and every movement was greatly applauded at this concert. The work was splendidly read, and the performance was altogether praiseworthy. The beautiful viola theme in the second movement was exquisitely performed, while the flute passages in the same portion of the work were also flawless. The flute was always sure of a good showing in any orchestral work by this composer, and it seems to have been his especial favorite if one may judge by the illjudged prominence which is given to it in the last movement of the Reformation symphony, where the theme of the great Protestant chorale, "Ein Feste Burg ist unser Gott," is given to it, of all instruments in the world. The horns were splendidly handled in the third movement, and the rythmic use of the kettle-drum and trumpet in the finale deserves praise for its good balance and lack of overforcing.

Pole met Pole in the performance of Wieniawski by Adamowski, and the great piece of virtuosity, the violin concerto in D minor, was well overcome. One might have demanded a little more breadth in the first movement, but the romanza was the perfection of refined and delicate work, and the passages on the G string were powerful enough. The gypsy character of the finale was also given with appropriate dash and spirit, although certainly the romanza was the gem of it all. Recalls and flowers followed as a matter of course, for Mr. Adamowski is a *persona grata* to the Boston public.

Mackenzie's orchestral ballade, "La Belle Dame sans Merci"—is undoubtedly a good work, but it scarcely attains to the brooding sadness of Keats' poem. Yearning and longing it is, and there are moments of great triumph in which the trumpets and other brasses are nobly used, but the weirdness of the words is not altogether reproduced, although the ballade grows on one by repeated hearing. A most exciting and spirited performance of Berlioz's "Benvenuto Cellini" overture ended a concert which was entirely successful.

LOUIS C. ELSON.

The Register.
THE NEW HAVEN EVENING
MONDAY, JANUARY 12, 1891

Symphony Concert at the Hyperion—Gus Hill's Company at the Grand.

The next to the last concert in the series given by the Boston Symphony orchestra will be rendered to-night at the Hyperion theater. A prominent feature of the concert will be the performance of selections from Mendelssohn's music to the "Midsummer Night's Dream," including the Wedding March. The soloist will be Mrs. Arthur Nikisch, wife of the conductor. She will sing an aria from "Mignon" and several other songs with piano accompaniment.

The Register.
NEW HAVEN 12.
SUNDAY, JANUARY 11.

The Boston Symphony Orchestra at the Hyperion—World of Novelties at the Grand.

The third concert of this season's series by the Boston Symphony orchestra will be given at the Hyperion theater to-morrow evening. A pleasant feature of the concert will be the appearance of Mrs. Nikisch, who is to be the soloist of the evening. Mrs. Nikisch began her career on the operatic stage in 1881 at Cologne, where she sang for two seasons. In 1883 she accepted an engagement at the Stadt theater in Leipzic for a year, and a later engagement at the Holy theater in Cassel, also of a year, terminated with her marriage. Since her retirement from the opera she has been very successful in concert work and has sung much in Leipzic, Stuttgart, Heidelberg and other large cities. Her voice is a pure mezzo soprano, which she uses with rare skill. An unaffected manner and a charming stage presence add much to the effectiveness of her singing. She will be heard to-morrow in an aria from "Mignon" with orchestra, and in a group of songs with piano accompanied by Mr. Nikisch. The orchestral numbers of the program are the overture "Oberon," Weber; two movements from the Scandinavian symphony, Cowen; Danse Macabre, Saint Saens and the overture Scherzo, Notturno and wedding march from the Midsummer Night's dream, Mendelssohn.

The New-York Times.
TEN PAGES.
NEW-YORK, WEDNESDAY, JAN. 14, 1891.

BOSTON SYMPHONY ORCHESTRA.

Of the three concerts given in New-York this season by the Boston Symphony Orchestra, that which took place at Chickering Hall last evening was unquestionably the most brilliant. The clear, crisp condition of the atmosphere seemed to have infected the players, and their work was as clean-cut and as sparkling as diamonds. The programme was one chosen with a view to the advantageous display of the notable virtuosity of the orchestra. The three numbers allotted to the band were that monumental exposition of Beethoven's grandeur, the overture to "Coriolanus," the andante and scherzo from Tschaikowsky's F minor symphony, and the "Im Walde" symphony of Raff.

Boston concertgoers are familiar with Mr. Nikisch's admirable reading of the Beethoven number. It was on the programme of his first concert in the Music Hall, and it made a deep impression, especially in the eloquence of that wonderful 'cello phrase in the closing measures, which Mr. Nikisch brings out as no one else does. There was no noticeable difference between the performance given then and that given last night save such as could be attributed to the change of location.

The two movements from the Tschaikowsky symphony served excellently as an orchestral virtuoso piece. The andante displayed the smooth voicing of the wood-wind in a charming manner and also gave the ever-brilliant strings favorable opportunities. The scherzo, however, is simply an exhibition movement and nothing more. It has little to commend it beyond its taking instrumentation, the pizzicato ostinato being a very popular form of orchestral witchery at all times. Mr. Nikisch caused all his stringed-instrument players to lay aside their bows and pluck the strings with free hands and with change of fingers. The result was, of course, a delightful airiness in the execution, which, coupled with the excellent accentuation and fine precision, produced a brilliant effect.

Raff's lovely "Im Walde" symphony is always a grateful task for a good orchestra. Aside from the beauty of its themes and their musical treatment, the instrumentation is superb. In the hands of Mr. Nikisch and his men the symphony was revealed in its full power. If it were necessary to go into details it would be no difficult task to fill half a column with comments on the manner in which the various beauties of the symphony were brought out. But as all lovers of music are familiar with the work, it is only necessary to say that the performance was worthy of the Boston Symphony Orchestra. That means that it was a compendium of all that is finest in orchestral playing.

There were two soloists in last evening's entertainment, of whom one was new to this city. This was Mrs. Nikisch, the wife of the conductor. She sang Raff's "Traumkönig und sein Lieb," with orchestra and with piano accompaniment by her husband; Goldmark's "Die Quelle," Jensen's "Am ufer des Flusses des Manzanares," and Brahms's "Vergebliches Staendchen." For an encore number after the last she gave Schumann's "Frühlingsnacht." Mrs. Nikisch has a good mezzo-soprano voice and sings with an abundance of expression. Her intonation was at times last evening a little faulty, but this was atoned for by the excellence of her style. As for Mr. Nikisch's accompaniments, they were simply masterly. They were a complete revelation of the possibilities of an abused art.

The other soloist was T. Adamowski, who is one of the first violinists of the orchestra, and he played the "Rondo Capriccioso" of Saint-Saëns. Mr. Adamowski is a delightful player, who possesses a rich and velvety tone, a sweet, suave cantabile, and an excellent command of the technics of his instrument. His performance was deserving of the warm and continued applause which greeted it.

Clipping from Ledger, Phila.
Date 1-13

The Boston Symphony Orchestra will give another concert in the Academy of Music to-morrow evening. As the programme has already been set forth in the LEDGER, it need only be repeated that the symphony will be Schubert's "Unfinished" (B minor), and that Mrs. Arthur Nikisch, wife of the conductor, will be the vocal soloist. The Schubert symphony was played here lately by the Thomas Orchestra.

NEW YORK HERALD
NEW YORK, WEDNESDAY, JANUARY 14, 1891.

THE "METROPOLITAN" MAKES MELODY.

An Evening with the Society at the Opera House.

BOSTON SYMPHONY ORCHESTRA.

Herr Artur Nikisch Leads and Frau Nikisch Sings.

The Opera House presented a wonderfully brilliant appearance last night when the Metropolitan Musical Society gave its annual concert.

As usual the band and choir were under the direction of Mr. W. R. Chapman. The band was recruited from among Mr. Thomas' followers. The soloists were Miss Mary Howe, the soprano; M. Planel, the well known Paris violinist, and Mr. W. H. Sherwood, the popular New York pianist, who had come up from Chicago expressly for the concert.

The programme, it must be confessed, would, but for these three artists, have been slightly tame. The choir, which was admirably drilled, was heard to most advantage in Thomas Morley's charming old five part madrigal, "My Bonnie Lass She Smileth," and in two characteristic songs by Lassen, entitled "Evening" and "Only Thou." All three were sung with precision, spirit and a nice attention to light and shade which did credit to the society.

Had the weak and futile "Hymn to Apollo" been omitted from the programme few present would, I think, have regretted it—except the soloists, Miss Katharine Hilke, Miss Emily M. Lawler and Mr. J. H. McKinley, on whom had devolved the thankless task of interpreting the inanities of Martin Roeder, the composer of the cantata.

Miss Mary Howe was applauded after her contributions, the "Scene" and "Légende" ("Bell" aria) from "Lakmé." The young soprano sang the selection correctly but coldly and without much expression. She took the time far too slowly, but gave the final trills and runs with ease and agility. In response to an encore Miss Howe repeated the close of the aria.

Mr. Sherwood's neat and brilliant touch and admirable technique were shown to advantage in the favorite Polacca in E (op. 72) of Weber, which won him a recall. As an "encore" Mr. Sherwood played Liszt's "Campanella," mastering the difficulties of the composition apparently without an effort.

Perhaps the most interesting feature of the concert was the fragment of Godard's graceful and dainty "Concerto Romantique," the work by which the composer may be said to have first become popular in Paris. M. Planel contributed the adagio and the canzonetta from the concerto. The former is full of delicate charm and sentiment, while the canzonetta is exquisitely fresh and tender in a peculiarly French way. Although somewhat handicapped by the erratic tempi of the conductor the violinist played both movements with delightful taste, feeling and spirit.

In acknowledgment of a hearty recall he played some variations of "The Last Rose of Summer," winning fresh applause by the richness and sweetness of his tone and the perfection of his technique.

The concert ended with the finale from "Die Meistersinger."

FRAU NIKISCH SINGS.

The third of the concert that the Boston Orchestra give here this winter occurred in Chickering Hall last night, in the presence of the usual large audience and to more than the common tribute of applause.

The evening will be remembered with especial pleasure as having introduced to our public Frau Nikisch, the wife of the conductor, who won instant favor by some of the most artistic singing that we have heard this winter.

Frau Nikisch's voice is a mezzo-soprano of no great volume, but of exceptionally pure quality, and it is used with delightful art. In the first of her songs, Raff's exquisite "The Dream King and His Love," this art, however, was not sufficient to atone for lack of power. The song is one of the few of Raff's works which contains aught of dramatic suggestiveness, and, while Frau Nikisch evidently felt the music deeply, its highest reaches were somewhat beyond her.

It was in the group of minor masterpieces—Goldmark's "Die Quelle," Jensen's "Am Ufer des Manzanares," Brahms' "Vergebliches Staendchen," and particularly in Schuman's "Frühlingsnacht," which Frau Nikisch sang by way of encore—that the merits of the singer were most effectively shown. Mrs. Henschel is the only one who in the last few years has given us German *lieder* with anything like the spirit and arch grace of this performance.

Much of the charm of Frau Nikisch's work was due to the admirable accompaniment furnished by the orchestra in the Raff song, and in the others by Herr Nikisch himself at the piano. Again I must go back to the Henschel concerts for anything comparable to the perfection of Herr Nikisch's accompaniments.

The orchestral part of the concert was notable for a splendidly finished performance of the "Coriolanus" overture and for the really marvellous delicacy of the scherzo of Tschaikowsky's F minor symphony, which was nothing less than an orchestral *tour de force*. We have been accustomed to expect much from these Boston players, especially from the strings, but the scherzo in question surpassed even the highest expectations.

Mr. Adamowski, who for some years has been one of Boston's best violinists, gave a fair but not brilliant performance of the Saint-Saëns "Rondo Capriccioso," and the concert ended with Raff's "Im Walde" symphony, the slow movement of which was given with exquisite effect.

Clipping from News Baltimore Md.
Date 1-12

Boston Symphony Orchestra.

The Boston Symphony Orchestra Concert on Friday evening next was the largest the orchestra has ever had in Baltimore, and the probabilities are that every seat will be taken before Friday. The programme is modern and fine, affording full employment for the seventy-five artists, of whom the orchestra consists. There is much interest also in the debut of Mrs. Nikisch in Baltimore, which takes place at this concert.

[77

Boston Transcript

MONDAY, JANUARY 12, 1891.

Boston Symphony Orchestra.

The twelfth concert of the tenth season, last Saturday evening, drew a full Music Hall, with many eager listeners standing from beginning to end of the following brilliant programme:

Mendelssohn—Symphony ("Italian") in A.
Wieniawski—Violin Concerto in D minor, op. 22.
Mackenzie—Ballade for Orchestra, "La Belle Dame sans Merci."
Berlioz—Overture, "Benvenuto Cellini." Op. 23. Mr. T. Adamowski, solo violin.

The real bloom and beauty of the concert, one of the consummate flowers of art and music, came in the opening number, Mendelssohn's gay, delightful symphony which he composed in Italy and which has as distinct a characteristic local atmosphere and coloring as his "Scotch Symphony." It is so fresh and full of life and joy and poesy! Those were happy days with him when he was living himself into touch with Rome and Naples. How heartily and deeply he felt the charm of it he has told in his letters; but he could only tell it satisfactorily, and with an eloquence that must long vibrate, in a symphony like this. We cannot quarrel with the very rapid tempo at which Mr. Nikisch took the opening *Allegro vivace* and the *Saltarello* (as well as *Tarantella*) of the Finale. The quick sensation of the Italian sky and atmosphere and scenery and life justifies, demands, a quicker pulse than we are used to (except in fever) in our more northern home. Mendelssohn himself is said to have sometimes astonished his audience by an accelerated tempo according to the mood he happened to be in. Anyhow, on this occasion, the fast time was not at the expense of clear, appreciable outline. One soon felt at home in the movement, enjoying, realizing every phrase and note.

Thirty years ago, in our days of small things at home in the way of orchestra, it was our privilege to hear this very symphony at the Gewandhaus in Leipzig—our first symphony in Europe. We never can forget the enlivening, quickening sense and feeling with which we heard the violins running so crisply and so delicately through the rapid figures of the first movement. Now we get the same sensation here, with even finer sounds from flutes and reeds and horns.

The *Andante con moto*, with its steady, soft staccato tread of the deep basses to the end, its half hushed religious melody, its exquisite discourse of now an oboe, now a flute and now a clarinet, its low tone of color as of a cathedral while the evening twilight comes creeping on space, and then the gradual *diminuendo* with which the music sinks to silence, was most beautifully rendered, and followed by the audience in deepest silence.

The Minuet (or Scherzo), marked *con moto moderato*, was taken moderately enough and played with consummate grace and finish. The motive for the two horns in the Trio charmed by the euphony and smoothness and the hearty warmth with which it was sung as it were. The Saltarello, with the little hitch in the rhythmical division of each measure, which distinguishes it from the more complete *abandon* of the Tarantella in which it soon loses itself, carried the audience away. It made one feel and realize the pulse and rhythm of the gay Italian existence. Spontaneous and prolonged applause told of the effect produced.

Wieniawski, one of the most artistic violinists who ever visited this country (that was in 1872, with Rubinstein), was born in Russian Poland; while yet a boy, in 1846, he carried off the first violin prize at the Conservatoire in Paris; in 1875 he supplied the place of Vieuxtemps at Brussels; he died in extreme poverty (!) at Moscow, March 31, 1880. He was not a mere Paganini show player. While here he proved his mastery in works like Mendelssonn's Concerto, Bach's Chaconne, and the first movement of the great Concerto of Beethoven. There was great delicacy, grace and sweetness in his playing. He played here neither of his two concertos, of which the last, dedicated to Sarasate, was the one played on Saturday by his young countryman, Adamowski. The composition contains interesting matter artistically wrought. Adamowski played it with more verve, more freedom and artistic finish, perhaps, than he had yet exhibited in many fine performances. Especially was his rendering of the middle movement, the Romance, a slow *cantabile*, remarkably perfect in intonation, phrasing, light and shade and musical, poetic feeling. The gypsy Allegro (*alla Zingara*), with which the concerto ends, was played with a fine fire and accent.

Dr. A. C. Mackenzie, born in Edinburgh in 1847, now principal of the Royal Academy in London, stands, in the opinion of many, at the head of the younger school of English composers, including Villiers Stanford, Cowen and Parry. His degree is from the University of St. Andrews. He has produced an oratorio, a cantata and two operas; no symphonies, but many orchestral pieces in smaller form. Some think his gift as a composer amounts to genius. Possibly we should have thought so too if, before listening to his "Ballad," we had taken the precaution to look into the "Historical and Descriptive Notes" prepared by Mr. Wilson, and had there read the poem of Keats, "La Belle Dame sans Merci" (the merciless beauty), on which the music is founded. As it was, we can only recall now a passage of the "Erl King" and "Lenora" order, which might stand for the tramp of the "pacing steed" on which lady and knight ride to the "elfin grot." We can conceive too, how the impressive opening phrase for the 'cello might be identified with the first line of Keats—"Oh, what can ail thee, knight at arms?"—and be recognized as a leading motive throughout the poem and the music, and finally as giving the answer, "And this is why I sojourn here." But hearing the music with no clew to its meaning except the title, we found it strong and interesting simply as music, not gauging it by any "programme." It sounded clear, consistent, well motived, well composed and instrumented; only too long drawn out, although we are told there were some cuts in the performance. We have heard few recent English compositions which seemed to us so musical, so fresh, and having such sound ker[illegible]

The Berlioz overture is Berlioz, no doubt of it. It is furious, unbridled, rushing, audacious [illegible] spasmodic enough to suggest the genius [illegible] stormy life of Benvenuto Cellini, we [illegible] It has striking momentary [illegible] and strong passages and shows [illegible] contrasting and contrast[illegible] which Berlioz had a [illegible] tion it seems to lack logical development as well as any positive and clear musical motive. It is vague, confused, wilful, much of it like "sound and fury signifying nothing," astonishing at times, but not appealing to imagination or deep feeling. It is wilful, cold, mechanical. Yet it is brilliant and it was brilliantly and finely played.

This week our orchestra will be visiting sister cities, reaping new laurels. The next home concert will be on Saturday evening, Jan. 24, when will be played a new overture by Arthur Foote, "Francesca da Rimini;" a piano concerto of Tschaikowski, played by Mrs. Helen Hopekirk, and a symphony in D minor by Volkmann. Our at first seemingly exhaustless season of twenty-four symphony concerts is half over. Can you believe it, friends? J. S. D.

BOSTON DAILY ADVERTISER
JANUARY 12, 1891.

MUSICAL MATTERS.

The Symphony Concert of Saturday — Mr. Adamowski as Soloist.

A cosmopolitan programme with English, French, German and Polish composers represented. Mendelssohn's "Italian" symphony headed the list. The name of Mendelssohn has become a veritable shibboleth in these latter days in the camp of the extreme Wagnerites. Only very recently has Mr. Kobbe spoken of Mendelssohn, "who, to judge from the innocent respectability of his music, its perfect form and polite melodies, seems always to have sat down to compose in his dress suit and kid gloves," while Mr. F. J. Crowest uses this same bone of contention (as Samson did the jawbone of an ass, only in this case the entire animal was present) to demolish Wagner, by repeatedly asserting that Mendelssohn was "the last of the musical Titans!" It is pleasant amid such differences of opinion, to notice that the public so far from crying, "a plague on both your houses," generally accepts both of the antagonistic composers. Beethoven and Weber wasted good ink and bad temper in decrying each other, yet neither succeeded in abolishing the other. It is certain that the same result will attend the antagonism of Wagner and Mendelssohn. They will by no means stand on the same plane, but the glory of Wagner cannot force the brightness, the dainty humor, the charming melodic grace of Mendelssohn into obsolescence. The Italian symphony is not so fine a work as the Scotch one, but it bubbles over with youth and gayety, and it is one of the best examples of music which pleases. With the great public it will ever remain a favorite, and every movement was greatly applauded at this concert. The work was splendidly read, and the performance was altogether praiseworthy. The beautiful viola theme in the second movement was exquisitely performed, while the flute passages in the same portion of the work were also flawless. The flute was always sure of a good showing in any orchestral work by this composer, and it seems to have been his especial favorite if one may judge by the illjudged prominence which is given to it in the last movement of the Reformation symphony, where the theme of the great Protestant chorale, "Ein Feste Burg ist unser Gott," is given to it, of all instruments in the world. The horns were splendidly handled in the third movement, and the rythmic use of the kettle-drum and trumpet in the finale deserves praise for its good balance and lack of overforcing.

Pole met Pole in the performance of Wieniawski by Adamowski, and the great piece of virtuosity, the violin concerto in D minor, was well overcome. One might have demanded a little more breadth in the first movement, but the romanza was the perfection of refined and delicate work, and the passages on the G string were powerful enough. The gypsy character of the finale was also given with appropriate dash and spirit, although certainly the romanza was the gem of it all. Recalls and flowers followed as a matter of course, for Mr. Adamowski is a *persona grata* to the Boston public.

Mackenzie's orchestral ballade, "La Belle Dame sans Merci"—is undoubtedly a good work, but it scarcely attains to the brooding sadness of Keats' poem. Yearning and longing it is, and there are moments of great triumph in which the trumpets and other brasses are nobly used, but the weirdness of the words is not altogether reproduced, although the ballade grows on one by repeated hearing. A most exciting and spirited performance of Berlioz's "Benvenuto Cellini" overture ended a concert which was entirely successful.

LOUIS C. ELSON.

The Register.
THE NEW HAVEN EVENING
MONDAY, JANUARY 12, 1891.

Symphony Concert at the Hyperion—Gus Hill's Company at the Grand.

The next to the last concert in the series given by the Boston Symphony orchestra will be rendered to-night at the Hyperion theater. A prominent feature of the concert will be the performance of selections from Mendelssohn's music to the "Midsummer Night's Dream," including the Wedding March. The soloist will be Mrs. Arthur Nikisch, wife of the conductor. She will sing an aria from "Mignon" and several other songs with piano accompaniment.

The Register.
NEW HAVEN 12.
SUNDAY, JANUARY 11.

The Boston Symphony Orchestra at the Hyperion—World of Novelties at the Grand.

The third concert of this season's series by the Boston Symphony orchestra will be given at the Hyperion theater to-morrow evening. A pleasant feature of the concert will be the appearance of Mrs. Nikisch, who is to be the soloist of the evening. Mrs. Nikisch began her career on the operatic stage in 1881 at Cologne, where she sang for two seasons. In 1883 she accepted an engagement at the Stadt theater in Leipzic for a year, and a later engagement at the Holy theater in Cassel, also of a year, terminated with her marriage. Since her retirement from the opera she has been very successful in concert work and has sung much in Leipzic, Stuttgart, Heidelberg and other large cities. Her voice is a pure mezzo soprano, which she uses with rare skill. An unaffected manner and a charming stage presence add much to the effectiveness of her singing. She will be heard to-morrow in an aria from "Mignon" with orchestra, and in a group of songs with piano accompanied by Mr. Nikisch. The orchestral numbers of the program are the overture "Oberon," Weber; two movements from the Scandinavian symphony, Cowen; Danse Macabre, Saint Saens and the overture Scherzo, Notturno and wedding march from the Midsummer Night's dream, Mendelssohn.

The New-York Times.

TEN PAGES.

NEW-YORK, WEDNESDAY, JAN. 14, 1891.

BOSTON SYMPHONY ORCHESTRA.

Of the three concerts given in New-York this season by the Boston Symphony Orchestra, that which took place at Chickering Hall last evening was unquestionably the most brilliant. The clear, crisp condition of the atmosphere seemed to have infected the players, and their work was as clean-cut and as sparkling as diamonds. The programme was one chosen with a view to the advantageous display of the notable virtuosity of the orchestra. The three numbers allotted to the band were that monumental exposition of Beethoven's grandeur, the overture to "Coriolanus," the andante and scherzo from Tschaikowsky's F minor symphony, and the "Im Walde" symphony of Raff.

Boston concertgoers are familiar with Mr. Nikisch's admirable reading of the Beethoven number. It was on the programme of his first concert in the Music Hall, and it made a deep impression, especially in the eloquence of that wonderful 'cello phrase in the closing measures, which Mr. Nikisch brings out as no one else does. There was no noticeable difference between the performance given then and that given last night save such as could be attributed to the change of location.

The two movements from the Tschaikowsky symphony served excellently as an orchestral virtuoso piece. The andante displayed the smooth voicing of the wood-wind in a charming manner and also gave the ever-brilliant strings favorable opportunities. The scherzo, however, is simply an exhibition movement and nothing more. It has little to commend it beyond its taking instrumentation, the pizzicato ostinato being a very popular form of orchestral witchery at all times. Mr. Nikisch caused all his stringed-instrument players to lay aside their bows and pluck the strings with free hands and with change of fingers. The result was, of course, a delightful airiness in the execution, which, coupled with the excellent accentuation and fine precision, produced a brilliant effect.

Raff's lovely "Im Walde" symphony is always a grateful task for a good orchestra. Aside from the beauty of its themes and their musical treatment, the instrumentation is superb. In the hands of Mr. Nikisch and his men the symphony was revealed in its full power. If it were necessary to go into details it would be no difficult task to fill half a column with comments on the manner in which the various beauties of the symphony were brought out. But as all lovers of music are familiar with the work, it is only necessary to say that the performance was worthy of the Boston Symphony Orchestra. That means that it was a compendium of all that is finest in orchestral playing.

There were two soloists in last evening's entertainment, of whom one was new to this city. This was Mrs. Nikisch, the wife of the conductor. She sang Raff's "Traumkönig und sein Lieb," with orchestra and with piano accompaniment by her husband; Goldmark's "Die Quelle," Jensen's "Am ufer des Flusses des Manzanares," and Brahms's "Vergebliches Staendchen." For an encore number after the last she gave Schumann's "Frühlingsnacht." Mrs. Nikisch has a good mezzo-soprano voice and sings with an abundance of expression. Her intonation was at times last evening a little faulty, but this was atoned for by the excellence of her style. As for Mr. Nikisch's accompaniments, they were simply masterly. They were a complete revelation of the possibilities of an abused art.

The other soloist was T. Adamowski, who is one of the first violinists of the orchestra, and he played the "Rondo Capriccioso" of Saint-Saëns. Mr. Adamowski is a delightful player, who possesses a rich and velvety tone, a sweet, suave cantabile, and an excellent command of the technics of his instrument. His performance was deserving of the warm and continued applause which greeted it.

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NEW YORK HERALD
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As usual the band and choir were under the direction of Mr. W. R. Chapman. The band was recruited from among Mr. Thomas' followers. The soloists were Miss Mary Howe, the soprano; M. Planel, the well known Paris violinist, and Mr. W. H. Sherwood, the popular New York pianist, who had come up from Chicago expressly for the concert.

The programme, it must be confessed, would, but for these three artists, have been slightly tame. The choir, which was admirably drilled, was heard to most advantage in Thomas Morley's charming old five part madrigal, "My Bonnie Lass She Smileth," and in two characteristic songs by Lassen, entitled "Evening" and "Only Thou." All three were sung with precision, spirit and a nice attention to light and shade which did credit to the society.

Had the weak and futile "Hymn to Apollo" been omitted from the programme few present would, I think, have regretted it—except the soloists, Miss Katharine Hilke, Miss Emily M. Lawler and Mr. J. H. McKinley, on whom had devolved the thankless task of interpreting the inanities of Martin Roeder, the composer of the cantata.

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Frau Nikisch's voice is a mezzo-soprano of no great volume, but of exceptionally pure quality, and it is used with delightful art. In the first of her songs, Raff's exquisite "The Dream King and His Love," this art, however, was not sufficient to atone for lack of power. The song is one of the few of Raff's works which contains aught of dramatic suggestiveness, and, while Frau Nikisch evidently felt the music deeply, its highest reaches were somewhat beyond her.

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Much of the charm of Frau Nikisch's work was due to the admirable accompaniment furnished by the orchestra in the Raff song, and in the others by Herr Nikisch himself at the piano. Again I must go back to the Henschel concerts for anything comparable to the perfection of Herr Nikisch's accompaniments.

The orchestral part of the concert was notable for a splendidly finished performance of the "Coriolanus" overture and for the really marvellous delicacy of the scherzo of Tschaikowsky's F minor symphony, which was nothing less than an orchestral *tour de force*. We have been accustomed to expect much from these Boston players, especially from the strings, but the scherzo in question surpassed even the highest expectations.

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Baltimore Md.
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[77

[illegible] YORK
THE SUN, WEDNESDAY,
JANUARY 14, 1891.

The Boston Symphony Orchestra.

Mr. Nikisch's programme for the third concert given this season by the Boston Symphony Orchestra was of generous proportions and abundant variety. Its opening number was Beethoven's "Coriolan" overture; its closing piece, Raff's "Im Walde" symphony; between these works came Raff's "Dream King and His Love," the andantino and scherzo from Tschaikowsky's symphony No. 4, Saint-Saëns' "Rondo Capriccioso" for violin, and songs by Goldmark, Jensen, and Brahms. The soloists of the evening were Mrs. Nikisch and Mr. T. Adamowski.

Of the orchestral music the final symphony had the happiest treatment. Raff's "Im Walde" may impress one as somewhat superficial, if contrasted with the classics or with the more involved writing of latter day composers, but the work abounds in vivid illustrative passages, replete with sensuous grace and loveliness, and no achievement of the same order is better suited to cast light upon so finely attuned, admirably balanced, and skilfully directed a band as Mr. Nikisch conducts.

In a practically perfect exposition, the largo depicting night in the forest may be cited as having given special prominence to the poetic feeling and exquisite finish of the orchestra's playing, while the rendering of the "Coriolanus" overture, denoting the same sympathetic spirit and technical excellence, was, perhaps, a little wanting in muscularity. The two movements from Tschaikowsky's symphony were capitally given, the freedom and swing of the scherzo, with its distinctly Russian and novel themes, proving most effective.

Of the soloists, Mr. Adamowski had been heard in New York before. He interpreted last evening Saint-Saëns's "Rondo Capriccioso," and, although the violinist has little authority or dash, his work did not go unrewarded. Mrs. Nikisch, the young and comely wife of the conductor, was heartily applauded in songs by Goldmark, Jensen, and Brahms, Jensen's "Am Ufer des Manzanares," winning unanimous approval. Mrs. Nikisch is at her best in modern *lieder*, for her singing is full of expression; with Mr. Nikisch at the piano—and to listen to his accompaniments is in itself a treat—the influence of her performances is thoroughly delightful. The concert brought together an audience that crowded Chickering Hall in every part.

News, New Haven, Conn.
Date 1-13

THE SYMPHONY CONCERT.

Another delightful musical treat was furnished the public last evening at the Hyperion on the occasion of the third concert given by the Boston Symphony Orchestra. The numerous musicians seemed to be animated by but a single soul, so perfect was the harmony throughout.

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Clipping No.
Clipping from Call Philadelphia Pa.
Date 1-15

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Clipping from Journal, Providence, R. I.
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Palladium, New Haven, Conn.
Date 1-13

IN THE TOP GALLERY.

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Striking with his heel a tomb,—
Death at midnight plays a dance tune,
Zig, Zig, Zig upon his viol.
The winter wind blows, and the night is all dark;
Moans are heard in the linden trees;
Through the gloom the white skeletons pass,
Running and leaping in their shrouds.
Zig, Zig, Zig, each one is frisking,
The bones of the dancers are heard to crack.
But hist! of a sudden they quit the round;
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Clipping from Phila. Pa.
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INFANTRY HALL, PROVIDENCE.

Wednesday Evening, Jan. 21, at 8.

BOSTON SYMPHONY ORCHESTRA

SEASON 1890-91

PROGRAMME

4

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

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[78]

NEW YORK
THE SUN, WEDNESDAY,
JANUARY 14, 1891.

The Boston Symphony Orchestra.

Mr. Nikisch's programme for the third concert given this season by the Boston Symphony Orchestra was of generous proportions and abundant variety. Its opening number was Beethoven's "Coriolan" overture; its closing piece, Raff's "Im Walde" symphony; between these works came Raff's "Dream King and His Love," the andantino and scherzo from Tschaikowsky's symphony No. 4, Saint-Saëns' "Rondo Capriccioso" for violin, and songs by Goldmark, Jensen, and Brahms. The soloists of the evening were Mrs. Nikisch and Mr. T. Adamowski.

Of the orchestral music the final symphony had the happiest treatment. Raff's "Im Walde" may impress one as somewhat superficial, if contrasted with the classics or with the more involved writing of latter day composers, but the work abounds in vivid illustrative passages, replete with sensuous grace and loveliness, and no achievement of the same order is better suited to cast light upon so finely attuned, admirably balanced, and skilfully directed a band as Mr. Nikisch conducts.

In a practically perfect exposition, the "large depleting night in the forest may be cited as having given special prominence to the poetic feeling and exquisite finish of the orchestra's playing, while the rendering of the "Coriolanus" overture, denoting the same sympathetic spirit and technical excellence, was, perhaps, a little wanting in muscularity. The two movements from Tschaikowsky's symphony were capitally given, the freedom and swing of the scherzo, with its distinctly Russian and novel themes, proving most effective.

Of the soloists, Mr. Adamowski had been heard in New York before. He interpreted last evening Saint-Saëns's "Rondo Capriccioso," and, although the violinist has little authority or dash, his work did not go unrewarded. Mrs. Nikisch, the young and comely wife of the conductor, was heartily applauded in songs by Goldmark, Jensen, and Brahms. Jensen's "Am Ufer des Manzanares," winning unanimous approval. Mrs. Nikisch is at her best in modern *lieder*, for her singing is full of expression; with Mr. Nikisch at the piano—and to listen to his accompaniments is in itself a treat—the influence of her performances is thoroughly delightful. The concert brought together an audience that crowded Chickering Hall in every part.

News, New Haven, Conn.
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The Evening Post.

New York, Wednesday, January 14, 1891

MUSIC AND DRAMA.

BOSTON SYMPHONY ORCHESTRA.

The solo element was more prominent at last evening's concert of Mr. Nikisch's orchestra than usual, but, fortunately, it was so good that the high standard set for itself by the famous Boston organization was not in the least lowered. There was much curiosity to see and hear the conductor's wife, who was to interpret songs by Goldmark, Brahms, Jensen, and Raff, and this curiosity was agreeably gratified. She proved to be a singer endowed with a pleasing voice, well trained in the art of reproducing those delightful German songs which are heard altogether too seldom in our concert halls. She was especially fascinating in Brahms's "Vergebliches Ständchen," which she sang with such piquant expression that the audience broke out into the most enthusiastic applause, which was continued until she consented to sing again. She had the immense advantage of having her piano as well as orchestral accompaniments played by her husband, who is by far the best song accompanist that has been heard in New York within our memory, and who ought to give a special course of instruction to other pianists, who usually make either too much or too little of their accompaniments to songs. The other soloist was Mr. Adamowsky, who played Saint-Saëns's "Rondo Capriccioso" with most facile execution and great brilliancy. Mr. Nikisch is fortunate to have two such able soloists as Mr. Adamowsky and Mr. Kneisel among his violinists.

The orchestral numbers included Beethoven's "Coriolan" overture, the andantino and scherzo from Tschaikowsky's fourth symphony, and Raff's Forest Symphony. The "Coriolan" overture was played here last year by the same orchestra, but the other two numbers were given for the first time, and it must be conceded that a more poetic performance of the Forest Symphony has never been heard here. The exhilarating *allegro* depicting daytime in a forest, the dreamy twilight largo, the merry Mendelssohnian dance of the Dryads, and the gruesome, agitated night in the forest, with the approach of the wild huntsmen—all were given in a way which brought out the appropriate orchestral and dramatic coloring of this master work by a composer who, whatever his shortcomings may have been, had the gift of inventing original melodies and clothing them in a rich orchestral garb, with new and characteristic harmonies. The audience remained spellbound to the last note, and no wonder, for Mr. Nikisch worked up the final allegro to a magnificent and thrilling climax.

The Tschaikowsky selections also came in for a good share of applause; indeed, the audience for a while insisted on a repetition of the scherzo, which, however, was not granted. It is written almost throughout for strings *pizzicato*, in an ingenious manner, and it was curious to see once more how fond audiences are of this device, which has made a certain polka by Delibes so popular, and by the invention of which Monteverde, the Italian Wagner, so astonished his players and operatic audiences in the seventeenth century. From one point of view, it is true, this practice of plucking the strings instead of using the bow was less of a novelty then than it is now; for at that time the orchestra included several instruments whose strings were plucked (lutes, harps, guitars), while to-day the sole survivor of this type in the grand orchestra is the harp.

The Times.

PHILADELPHIA, JANUARY 15, 1891.

THE BOSTON ORCHESTRA.

Successful Concert at the Academy, With Mrs. Nikisch as Soloist.

The Boston Symphony Orchestra gave a more than usually successful concert last evening at the Academy of Music. Although the programme was not remakably important, the audience filled the house and was attentive throughout the concert. The leading feature was a new overture by Goldmark, "Prometheus." The fitness of the title is not apparent, but that is of little consequence. It is good music, full of original ideas naturally developed, and it was admirably played by the orchestra, with much fuller tone than it has hitherto displayed this season. If not quite so poetical as the "Sakuntala," the overture is still a work of distinct value, and it gave a welcome example of the virility of rendering of which Mr. Nikisch is capable.

The Schubert unfinished symphony, though parts of it were played with strength and beauty, was disappointing, for the reason so often noticed—that in the minute elaboration of instrumental detail the modern conductor is apt to lose something of the spirit and purpose of the classical composers. On the other hand, Mr. Nikisch's delicacy of touch, combined with poetic sentiment, is entirely applicable to the "Midsummer Night's Dream" music. The overture was exquisitely played and the scherzo was in its way a perfect model of orchestral virtuosity. The march, though taken rather slowly, was also reasonably successful, though here the weakness of the brass is felt.

Mrs. Nikisch was the soloist of the evening and won the favor of the audience at once, as much by her charming personality as by her artistic gifts. She has a very pleasant mezzo-soprano voice and an excellent style, and while she lacks the dramatic power necessary to give effect to Raff's "Dream King," the group of modern songs from Goldmark, Jensen, Brahms and Schumann, which she sang with the piano, were altogether delightful, Mr. Nikisch playing the accompaniments with exquisite taste.

FOUNDED BY HORACE GREELEY

THURSDAY, JANUARY 15, 1891.

THE BOSTON SYMPHONY ORCHESTRA.

Our friends who have been indulging in superlatives in their comments on the first two concerts of the Boston Symphony Orchestra this season will be put to their trumps now, if they try to convey an adequate idea of the excellencies of the third concert, which took place at Chickering Hall on Tuesday night. It was far and away more admirable than either of the concerts that preceded it in most of the elements which invite the attention of the judicious listener at these concerts. New-Yorkers are less concerned about Mr. Nikisch's programmes and solo performers than about the playing of his orchestra. The schemes of their own orchestral concerts are, as a rule, better constructed than those of the Boston organization, and though they have reason to envy Boston the possession of such solo violinists and singers as have appeared thus far, they are not startled out of their equanimity by them. The playing of the band, however, is in a different case. There New-Yorkers have learned to expect delights which their own organizations can not provide. We have thought that in some particulars the playing of the orchestra in the first two concerts was not up to the standard maintained in former seasons, but on Tuesday night there was no occasion to deplore the real or fancied decadence. In all its work it was superb, and great enthusiasm followed every one of its numbers. Even the Pizzicato Scherzo of Tschaikowsky's Symphony in F minor compelled admiration because of the precision and delicacy with which it was played. It was, indeed, a tour de force, but in the minds of those who have a true ideal of what the symphonic form ought to be, and who feel that the real charm and nobility of the violin is disclosed only in its capacity as a melody instrument, a capacity that is matchless in the instrumental field, the doubts about the propriety of Tschaikowsky's clever composition were not resolved. How different was the band's cantilina in Raff's "Forest" Symphony, with its lovely poetry, which closed the concert. There was spiritual refreshment pure and undefiled.

The solo performers were Mrs. Nikisch, mezzo soprano, and Mr. Adamowski, violin. The warm place which the conductor has won in the hearts of New-York's music patrons was at once shared by his charming wife, whose presence and voice are engaging and whose artistic nature was disclosed in every bar of Raff's song with orchestral accompaniment, "The Dream King and his Love," which she sang first, and the four songs which came later—Goldmark's "Die Quelle," Jensen's "Am Ufer des Manzanares," Brahms's "Vergebliches Staendchen" and Schumann's "Fruehling's Nacht," the latter sung in response to most hearty recalls. Mrs. Nikisch's voice is not remarkable in quality, but it has a winsomeness and sympathetic freshness that are irresistible, and her conception of the poetry and music is that of a deep-feeling and true artist. She was accompanied on the pianoforte by her husband so exquisitely that it was hard to judge which of the happily mated pair deserved the greater meed of admiration.

Mr. Adamowski played a rather light-waisted Rondo Capriccioso by Saint-Saëns, but all disposition to find fault with the music is swallowed up by the pleasure which Mr. Adamowski's playing provided. It was finished to a degree. With such artists as he, Mr. Kneisel, Mr. Loeffler, Mr. Rath and three or four others sitting at the violin desks, it is no wonder that the Boston Symphony Orchestra stands alone among American bands. The house was crowded.

The Beacon.

BOSTON, SATURDAY, JAN. 17, 1891.

THE SYMPHONY CONCERTS.

There must be nothing but glad praise for Mr. Nikisch's direction of the twelfth concert. The programme had the usual fault of being ten or fifteen minutes too long and the performance was tardy in beginning; the material was not too attractive, the symphony and final overture being old stand bys—Mendelssohn's "Italian" and Berlioz's "Benvenuto Cellini." But there were in these, as in all else during the evening, the care, the reserve, the modesty and the sympathy which are too often wanting in Mr. Nikisch's style. The symphony was perfection in its proportionment of volume and emphasis, its gentle flow, its steady time and rhythm, its alternating *insouciance* and reflectiveness and its poetic fancy. The score, so lightly charged with the color of deep brass, was allowed its true suavity of horns and wood, and even the preposterous drummer abated his nervous furies until his sounds melted mysteriously, as they should, into the lower harmonies. The overture was not unduly resonant or pompous, and full justice was done to the intermediate orchestral number, Dr. Mackenzie's musical parallel to Keats's poem, "La Belle Dame sans Merci." A thoroughly respectable work, this, not devoid of fancy in its suggestions of martial action, of pastoral openness and gloomy despondency, but not romantic, weird or haunting in any great degree. It illustrates the poem like a set of old-fashioned wood-cuts or mediæval illuminations, but never intensifies the rhapsody, the lament, the passion or the sad languor of the strange stanzas. Mr. T. Adamowski was the soloist and won well the triple recall which he received after playing Wieniawski's D-minor violin concerto. Written for Sarasate, the gypsy fervor and dash of the last movement need a more heated and strenuous spirit than Mr. Adamowski's, but this exception touches his temperament and not his art, which sustained him here, as elsewhere in the concerto, with clear, carrying tone, distinct execution and elegant phrasing. The *andante*, which is exactly in accord with Mr. Adamowski's truth of sentiment and sweetness of expression, was exquisitely done. There will be no concert tonight. On the following Saturday Mme. Helen Hopekirk will make her first appearance after an absence of some seasons, playing a concerto from Tschaikowski; the symphony will be Volkmann in D-minor and Mr. Arthur Foote will get a hearing for his new "Francesca da Rimini" overture.

N HOME JOURNAL.

SATURDAY, JANUARY 17, 1891

REVIEW OF THE WEEK.

The program of the twelfth symphony concert which took place last Saturday evening at Music Hall was interesting and well arranged. The symphony was in its proper place; the two numbers which followed were exceedingly well played, and the Berlioz overture brought brilliantly the close. The selections were as follows:

Symphony in A (Italian).....Mendelssohn
Concerto for violin in D minor .....Wieniawski
Mr. Adamowski.
Ballade for orchestra,
"La Belle Dame sans Merci".....Mackenzie
Overture, "Benvenuto Cellini".....Berlioz

* * * * *

It is true that we heard the Italian symphony last winter, and it is also true that we are constantly dosed with Mendelssohn; but however much we are inclined to rebel, like children who cry out against the mixture of sulphur and molasses administered at stated intervals, it is a question whether the dose is not most advantageous to the musical body. Certainly after the program-music of Liszt and Raff which was heard lately, the Italian symphony seemed more beautiful and more exquisitely proportioned than ever. Mendelssohn has suffered severely both from absurd praise and unbounded abuse. After all has been said for and against him there must remain certain facts which will be admitted by all fair-minded men: that he was a master of form, that he had a gift of melody, that he had a keen sense of the value of legitimate contrasts in instrumentation, and an almost unerring appreciation of the value and characteristics of each instrument. He had, it is true, many grievous faults both as man and musician. As a man, in spite of the panegyrics of slavish admirers and imitators, he was prudish, priggish, a back-biter, envious, and often exceedingly disingenuous. These unpleasant traits are revealed not by the discoveries of his enemies, but by his own letters and his own actions. The letters published by Felix Moscheles are proof enough; his silence concerning the works of his friend Schumann brings additional testimony. Musically he erred in mawkish sentimentality as is seen in his "Songs without Words," and his mannerisms are exhibitions of weakness rather than of repulsive strength or crude originality. Nor was his influence, which was far beyond his deserts, always for the best. Too many an English composer has been ruined by admiration for the man who was a friend at the English Court; and Leipzig to-day is far behind other German cities from a musical standpoint on account of the shade of Mendelssohn, invoked with incantations and superstitious awe that he may pronounce upon the merits of a young composer. Many a musician will recognize three stages in his judgment of Mendelssohn. At first he is charmed, delighted with his sweetness and symmetry. This sweetness then cloys, and to the symmetry which grows monotonous he prefers for a time the breaking away from conventional rules seen in the modern radical school. But after he has worshipped for a time at the shrine of these strange gods, he returns to his earlier love and with sober judgment recognizes the great merits of the composer of "Fingal's Cave" and the "Italian" symphony. He will throw overboard most of his music written for the pianoforte; he can spare the songs and even the oratorios; but he will cling to the overtures, to the "Italian" and "Scotch" symphonies and to the "Walpurgis Night." And to the young composer the study of Mendelssohn's scores is more to be commended than attempts to follow feebly in the footsteps of men who were great by force of genius and not from simply disregarding the rules of form and the traditions of the elders.

* * * * *

It has been said above that too many of the Englishmen have slavishly imitated Mendelssohn. This reproach cannot be brought against Mr. Mackenzie, who is, however, an eclectic and is devoid of strong individuality. He is a serious musician without a strongly developed sense of melody, who by industry has succeeded in writing works which are to his credit. This Ballade which illustrates musically the well-known poem of Keats is a good example of his style, although in imagination and poesy it falls far short of the poem itself. Viewed as a piece of music without a title it is interesting, exceedingly well written and ingeniously scored.

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Mr. Adamowski played the solo part of Wieniawski's delightful concerto. He gave it an admirable performance. He played with great care for tone and phrasing yet with the true abandon of the virtuoso. The inherent difficulties of the composition were easily overcome. His sentiment was genuine. In short it was a striking exhibition of Mr. Adamowski's artistic growth. He was thrice recalled, a flattering tribute which he well deserved.

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THURSDAY, JANUARY 15, 1891.

THE BOSTON SYMPHONY CONCERT.

Mr. and Mrs. Nikisch at the Academy of Music Last Evening.

The most interesting feature of the Boston Symphony Concert last evening was the singing of Mrs. Arthur Nikisch, wife of the conductor, who was heard at Adamowski concert not long since, but is otherwise unknown here as a singer. Mrs. Nikisch has a pleasing voice, which has been well trained, and is admirably adapted to German songs. Her selections were Raff's "Dream King and His Love," with orchestral accompaniment; Goldmark's "Die Quelle;" Jensin's "Am Ufer des Manzanares;" Brahms "Vergebliches Standchen," the last three with a piano accompaniment by Mr Nikisch.

It was a rare treat to hear these delightful songs sung in such a thoroughly competent manner. The Brahms selection was sung with a piquant expression that was fascinating. She was especially happy in having her husband as an accompanist, for of all orchestral conductors that have been heard in the city Mr. Nickish is by far the best in directing accompaniments for the voice.

When others drown the voice he reinforces it. The audience was highly pleased and Mrs. Nikisch was given an encore.

The three orchestral numbers were: Goldmark's "Prometheus" overture, Schubert's Unfinished Symphony and selections from Mendelssohn's "Midsummer Nights Dream" overture. The unfamiliar "Prometheus" is a creation worthy of its author, and well befits its title. The Schubert symphony was played at the last Thomas Concert. Mr. Nikisch interpreted it somewhat differently, and had the advantage of an organization more suited to the composition. It was charmingly played, the wealth of strings seldom being used to a better advantage.

Mendelsshon's "Midsummer Night's Dream" overture was one of the most delightful of overture orchestral compositions. There is a romance of delicacy, a variety of harmonious theme and a wealth of melodious strains in it that make it deservedly popular. Mr. Nikisch showed great discrimination in the arrangement of the score for his orchestra. The fairy dance was given by sixty strings as delicately as on a single violin. It is in such work as this that the full scope of the organization is brought out.

The programme was a little out of the usual vein and was all the more agreeable as a slight diversion from the usual order of things.

THE RECORD.

Philadelphia, January 15, 1891.

Boston Symphony Orchestra Concert.

Herr Arthur Nikisch and his instrumental forces were heard at the Academy of Music last evening in a diversified programme, which included Goldmark's "Prometheus" overture, a stormy composition, as full of original effects as "Sakuntala" or other later overtures of this composer; Schubert's unfinished symphony and the scherzo, nocturne and march from Mendelssohn's "Midsummer Night's Dream" music. Mrs. Nikisch, the soloist of the occasion, contributed to the programme several songs by modern German composers, none of which possessed especial musical value, or was delivered in a manner that might command critical attention. No reason is apparent why this artist should not appear in public as a solo singer; and the soprano of the period never quarrels with opportunity. It is not thus, however, that the American public is eventually to be convinced of the value of the work of German song-writers. With a great orchestra there should either be great soloists or none at all. The Schubert selection, indeed, amply repaid all lovers of music who attended this concert.

The Evening Post.

New York, Wednesday, January 14, 1891.

MUSIC AND DRAMA.

BOSTON SYMPHONY ORCHESTRA.

The solo element was more prominent at last evening's concert of Mr. Nikisch's orchestra than usual, but, fortunately, it was so good that the high standard set for itself by the famous Boston organization was not in the least lowered. There was much curiosity to see and hear the conductor's wife, who was to interpret songs by Goldmark, Brahms, Jensen, and Raff, and this curiosity was agreeably gratified. She proved to be a singer endowed with a pleasing voice, well trained in the art of reproducing those delightful German songs which are heard altogether too seldom in our concert halls. She was especially fascinating in Brahms's "Vergebliches Ständchen," which she sang with such piquant expression that the audience broke out into the most enthusiastic applause, which was continued until she consented to sing again. She had the immense advantage of having her piano as well as orchestral accompaniments played by her husband, who is by far the best song accompanist that has been heard in New York within our memory, and who ought to give a special course of instruction to other pianists, who usually make either too much or too little of their accompaniments to songs. The other soloist was Mr. Adamowsky, who played Saint-Saëns's "Rondo Capriccioso" with most facile execution and great brilliancy. Mr. Nikisch is fortunate to have two such able soloists as Mr. Adamowsky and Mr. Kneisel among his violinists.

The orchestral numbers included Beethoven's "Coriolan" overture, the andantino and scherzo from Tschaikowsky's fourth symphony, and Raff's Forest Symphony. The "Coriolan" overture was played here last year by the same orchestra, but the other two numbers were given for the first time, and it must be conceded that a more poetic performance of the Forest Symphony has never been heard here. The exhilarating *allegro* depicting daytime in a forest, the dreamy twilight largo, the merry Mendelssohnian dance of the Dryads, and the gruesome, agitated night in the forest, with the approach of the wild huntsmen—all were given in a way which brought out the appropriate orchestral and dramatic coloring of this master work by a composer who, whatever his shortcomings may have been, had the gift of inventing original melodies and clothing them in a rich orchestral garb, with new and characteristic harmonies. The audience remained spellbound to the last note, and no wonder, for Mr. Nikisch worked up the final allegro to a magnificent and thrilling climax.

The Tschaikowsky selections also came in for a good share of applause; indeed, the audience for a while insisted on a repetition of the scherzo, which, however, was not granted. It is written almost throughout for strings *pizzicato*, in an ingenious manner, and it was curious to see once more how fond audiences are of this device, which has made a certain polka by Delibes so popular, and by the invention of which Monteverde, the Italian Wagner, so astonished his players and operatic audiences in the seventeenth century. From one point of view, it is true, this practice of plucking the strings instead of using the bow was less of a novelty then than it is now; for at that time the orchestra included several instruments whose strings were plucked (lutes, harps, guitars), while to-day the sole survivor of this type in the grand orchestra is the harp.

The Times

PHILADELPHIA, JANUARY 15, 1891.

THE BOSTON ORCHESTRA.

Successful Concert at the Academy, With Mrs. Nikisch as Soloist.

The Boston Symphony Orchestra gave a more than usually successful concert last evening at the Academy of Music. Although the programme was not remakably important, the audience filled the house and was attentive throughout the concert. The leading feature was a new overture by Goldmark, "Prometheus." The fitness of the title is not apparent, but that is of little consequence. It is good music, full of original ideas naturally developed, and it was admirably played by the orchestra, with much fuller tone than it has hitherto displayed this season. If not quite so poetical as the "Sakuntala," the overture is still a work of distinct value, and it gave a welcome example of the virility of rendering of which Mr. Nikisch is capable.

The Schubert unfinished symphony, though parts of it were played with strength and beauty, was disappointing, for the reason so often noticed—that in the minute elaboration of instrumental detail the modern conductor is apt to lose something of the spirit and purpose of the classical composers. On the other hand, Mr. Nikisch's delicacy of touch, combined with poetic sentiment, is entirely applicable to the "Midsummer Night's Dream" music. The overture was exquisitely played and the scherzo was in its way a perfect model of orchestral virtuosity. The march, though taken rather slowly, was also reasonably successful, though here the weakness of the brass is felt.

Mrs. Nikisch was the soloist of the evening and won the favor of the audience at once, as much by her charming personality as by her artistic gifts. She has a very pleasant mezzo-soprano voice and an excellent style, and while she lacks the dramatic power necessary to give effect to Raff's "Dream King," the group of modern songs from Goldmark, Jensen, Brahms and Schumann, which she sang with the piano, were altogether delightful, Mr. Nikisch playing the accompaniments with exquisite taste.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

THURSDAY, JANUARY 15, 1891.

THE BOSTON SYMPHONY ORCHESTRA.

Our friends who have been indulging in superlatives in their comments on the first two concerts of the Boston Symphony Orchestra this season will be put to their trumps now, if they try to convey an adequate idea of the excellencies of the third concert, which took place at Chickering Hall on Tuesday night. It was far and away more admirable than either of the concerts that preceded it in most of the elements which invite the attention of the judicious listener at these concerts. New-Yorkers are less concerned about Mr. Nikisch's programmes and solo performers than about the playing of his orchestra. The schemes of their own orchestral concerts are, as a rule, better constructed than those of the Boston organization, and though they have reason to envy Boston the possession of such solo violinists and singers as have appeared thus far, they are not startled out of their equanimity by them. The playing of the band, however, is in a different case. There New-Yorkers have learned to expect delights which their own organizations can not provide. We have thought that in some particulars the playing of the orchestra in the first two concerts was not up to the standard maintained in former seasons, but on Tuesday night there was no occasion to deplore the real or fancied decadence. In all its work it was superb, and great enthusiasm followed every one of its numbers. Even the Pizzicato Scherzo of Tschaikowsky's Symphony in F minor compelled admiration because of the precision and delicacy with which it was played. It was, indeed, a tour de force, but in the minds of those who have a true ideal of what the symphonic form ought to be, and who feel that the real charm and nobility of the violin is disclosed only in its capacity as a melody instrument, a capacity that is matchless in the instrumental field, the doubts about the propriety of Tschaikowsky's clever composition were not resolved. How different was the band's cantilina in Raff's "Forest" Symphony, with its lovely poetry, which closed the concert. There was spiritual refreshment pure and undefiled.

The solo performers were Mrs. Nikisch, mezzo soprano, and Mr. Adamowski, violin. The warm place which the conductor has won in the hearts of New-York's music patrons was at once shared by his charming wife, whose presence and voice are engaging and whose artistic nature was disclosed in every bar of Raff's song with orchestral accompaniment, "The Dream King and his Love," which she sang first, and the four songs which came later—Goldmark's "Die Quelle," Jensen's "Am Ufer des Manzanares," Brahms's "Vergebliches Staendchen" and Schumann's "Fruehling's Nacht," the latter sung in response to most hearty recalls. Mrs. Nikisch's voice is not remarkable in quality, but it has a winsomeness and sympathetic freshness that are irresistible, and her conception of the poetry and music is that of a deep-feeling and true artist. She was accompanied on the pianoforte by her husband so exquisitely that it was hard to judge which of the happily mated pair deserved the greater meed of admiration.

Mr. Adamsowski played a rather light-waisted Rondo Capriccioso by Saint-Saens, but all disposition to find fault with the music was swallowed up by the pleasure which Mr. Adamowski's playing provided. It was finished to a degree [illegible] With such artists as he, Mr. Kneisel, Mr. Loeffler, Mr. Rath and three or four others sitting at the violin desks, it is no wonder that the Boston Symphony Orchestra stands alone among American bands. The house was crowded.

The Beacon.

BOSTON, SATURDAY, JAN. 17, 1891.

THE SYMPHONY CONCERTS.

There must be nothing but glad praise for Mr. Nikisch's direction of the twelfth concert. The programme had the usual fault of being ten or fifteen minutes too long and the performance was tardy in beginning; the material was not too attractive, the symphony and final overture being old stand bys—Mendelssohn's "Italian" and Berlioz's "Benvenuto Cellini." But there were in these, as in all else during the evening, the care, the reserve, the modesty and the sympathy which are too often wanting in Mr. Nikisch's style. The symphony was perfection in its proportionment of volume and emphasis, its gentle flow, its steady time and rhythm, its alternating *insouciance* and reflectiveness and its poetic fancy. The score, so lightly charged with the color of deep brass, was allowed its true suavity of horns and wood, and even the preposterous drummer abated his nervous furies until his sounds melted mysteriously, as they should, into the lower harmonies. The overture was not unduly resonant or pompous, and full justice was done to the intermediate orchestral number, Dr. Mackenzie's musical parallel to Keats's poem, "La Belle Dame sans Merci." A thoroughly respectable work, this, not devoid of fancy in its suggestions of martial action, of pastoral openness and gloomy despondency, but not romantic, weird or haunting in any great degree. It illustrates the poem like a set of old-fashioned wood-cuts or mediæval illuminations, but never intensifies the rhapsody, the lament, the passion or the sad languor of the strange stanzas. Mr. T. Adamowski was the soloist and won well the triple recall which he received after playing Wieniawski's D-minor violin concerto. Written for Sarasate, the gypsy fervor and dash of the last movement need a more heated and strenuous spirit than Mr. Adamowski's, but this exception touches his temperament and not his art, which sustained him here, as elsewhere in the concerto, with clear, carrying tone, distinct execution and elegant phrasing. The *andante*, which is exactly in accord with Mr. Adamowski's truth of sentiment and sweetness of expression, was exquisitely done. There will be no concert tonight. On the following Saturday Mme. Helen Hopekirk will make her first appearance after an absence of some seasons, playing a concerto from Tschaikowski; the symphony will be Volkmann in D-minor and Mr. Arthur Foote will get a hearing for his new "Francesca da Rimini" overture.

N HOME JOURNAL.

SATURDAY, JANUARY 17, 1891

REVIEW OF THE WEEK.

The program of the twelfth symphony concert which took place last Saturday evening at Music Hall was interesting and well arranged. The symphony was in its proper place; the two numbers which followed were exceedingly well played, and the Berlioz overture brought brilliantly the close. The selections were as follows:

Symphony in A (Italian).....Mendelssohn
Concerto for violin in D minor.....Wieniawski
Mr. Adamowski.
Ballade for orchestra,
"La Belle Dame sans Merci".....Mackenzie
Overture, "Benvenuto Cellini".....Berlioz

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It is true that we heard the Italian symphony last winter, and it is also true that we are constantly dosed with Mendelssohn; but however much we are inclined to rebel, like children who cry out against the mixture of sulphur and molasses administered at stated intervals, it is a question whether the dose is not most advantageous to the musical body. Certainly after the program-music of Liszt and Raff which was heard lately, the Italian symphony seemed more beautiful and more exquisitely proportioned than ever. Mendelssohn has suffered severely both from absurd praise and unbounded abuse. After all has been said for and against him there must remain certain facts which will be admitted by all fair-minded men: that he was a master of form, that he had a gift of melody, that he had a keen sense of the value of legitimate contrasts in instrumentation, and an almost unerring appreciation of the value and characteristics of each instrument. He had, it is true, many grievous faults both as man and musician. As a man, in spite of the panegyrics of slavish admirers and imitators, he was prudish, priggish, a back-biter, envious, and often exceedingly disingenuous. These unpleasant traits are revealed not by the discoveries of his enemies, but by his own letters and his own actions. The letters published by Felix Moscheles are proof enough; his silence concerning the works of his friend Schumann brings additional testimony. Musically he erred in mawkish sentimentality as is seen in his "Songs without Words," and his mannerisms are exhibitions of weakness rather than of repulsive strength or crude originality. Nor was his influence, which was far beyond his deserts, always for the best. Too many an English composer has been ruined by admiration for the man who was a friend at the English Court; and Leipzig to-day is far behind other German cities from a musical standpoint on account of the shade of Mendelssohn, invoked with incantations and superstitious awe that he may pronounce upon the merits of a young composer. Many a musician will recognize three stages in his judgment of Mendelssohn. At first he is charmed, delighted with his sweetness and symmetry. This sweetness then cloys, and to the symmetry which grows monotonous he prefers for a time the breaking away from conventional rules seen in the modern radical school. But after he has worshipped for a time at the shrine of these strange gods, he returns to his earlier love and with sober judgment recognizes the great merits of the composer of "Fingal's Cave" and the "Italian" symphony. He will throw overboard most of his music written for the pianoforte; he can spare the songs and even the oratorios; but he will cling to the overtures, to the "Italian" and "Scotch" symphonies and to the "Walpurgis Night." And to the young composer the study of Mendelssohn's scores is more to be commended than attempts to follow feebly in the footsteps of men who were great by force of genius and not from simply disregarding the rules of form and the traditions of the elders.

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It has been said above that too many of the Englishmen have slavishly imitated Mendelssohn. This reproach cannot be brought against Mr. Mackenzie, who is, however, an eclectic and is devoid of strong individuality. He is a serious musician without a strongly developed sense of melody, who by industry has succeeded in writing works which are to his credit. This Ballade which illustrates musically the well-known poem of Keats is a good example of his style, although in imagination and poesy it falls far short of the poem itself. Viewed as a piece of music without a title it is interesting, exceedingly well written and ingeniously scored.

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Hector Berlioz wrote two overtures for his opera "Benvenuto Cellini," which, produced in 1838 at the Grand Opera in Paris, failed, although the chief parts were sung by Duprez, Dorus-Gras and Stoltz. The second overture, played before the second act and known as "The Roman Carnival," is musically the better and the more effective. Yet the overture played last Saturday is a brilliant and most impressive work. This, as well as the orchestral numbers, was finely played by the orchestra. Throughout the concert there was a marked attention shown to the dynamic marks of the composers, an absence of exaggeration, a musical spirit which was a forcible contrast to the apparent indifference and carelessness unfortunately seen in too many concerts of this season.

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Mr. Adamowski played the solo part of Wieniawski's delightful concerto. He gave it an admirable performance. He played with great care for tone and phrasing yet with the true abandon of the virtuoso. The inherent difficulties of the composition were easily overcome. His sentiment was genuine. In short it was a striking exhibition of Mr. Adamowski's artistic growth. He was thrice recalled, a flattering tribute which he well deserved.

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Philadelphia Inquirer

THURSDAY, JANUARY 15, 1891.

THE BOSTON SYMPHONY CONCERT.

Mr. and Mrs. Nikisch at the Academy of Music Last Evening.

The most interesting feature of the Boston Symphony Concert last evening was the singing of Mrs. Arthur Nikisch, wife of the conductor, who was heard at Adamowski concert not long since, but is otherwise unknown here as a singer. Mrs. Nikisch has a pleasing voice, which has been well trained, and is admirably adapted to German songs. Her selections were Raff's "Dream King and His Love," with orchestral accompaniment; Goldmark's "Die Quelle;" Jensin's "Am Ufer des Manzanares;" Brahms' "Vergebliches Standchen," the last three with a piano accompaniment by Mr Nikisch.

It was a rare treat to hear these delightful songs sung in such a thoroughly competent manner. The Brahms selection was sung with a piquant expression that was fascinating. She was especially happy in having her husband as an accompanist, for of all orchestral conductors that have been heard in the city Mr. Nickish is by far the best in directing accompaniments for the voice.

When others drown the voice he reinforces it. The audience was highly pleased and Mrs. Nikisch was given an encore.

The three orchestral numbers were: Goldmark's "Prometheus" overture, Schubert's Unfinished Symphony and selections from Mendelssohn's "Midsummer Nights Dream" overture. The unfamiliar "Promethus" is a creation worthy of its author, and well befits its title. The Schubert symphony was played at the last Thomas Concert. Mr. Nikisch interpreted it somewhat differently, and had the advantage of an organization more suited to the composition. It was charmingly played, the wealth of strings seldom being used to a better advantage.

Mendelsshon's "Midsummer Night's Dream" overture was one of the most delightful of overture orchestral compositions. There is a romance of delicacy, a variety of harmonious theme and a wealth of melodious strains in it that make it deservedly popular. Mr. Nikisch showed great discrimination in the arrangement of the score for his orchestra. The fairy dance was given by sixty strings as delicately as on a single violin. It is in such work as this that the full scope of the organization is brought out.

The programme was a little out of the usual vein and was all the more agreeable as a slight diversion from the usual order of things.

THE RECORD.

Philadelphia, January 15, 1891.

Boston Symphony Orchestra Concert.

Herr Arthur Nikisch and his instrumental forces were heard at the Academy of Music last evening in a diversified programme, which included Goldmark's "Prometheus" overture, a stormy composition, as full of original effects as "Saknutala" or other later overtures of this composer; Schubert's unfinished symphony and the scherzo, nocturne and march from Mendelssohn's "Midsummer Night's Dream" music. Mrs. Nikisch, the soloist of the occasion, contributed to the programme several songs by modern German composers, none of which possessed especial musical value, or was delivered in a manner that might command critical attention. No reason is apparent why this artist should not appear in public as a solo singer; and the soprano of the period never quarrels with opportunity. It is not thus, however, that the American public is eventually to be convinced of the value of the work of German song-writers. With a great orchestra there should either be great soloists or none at all. The Schubert selection, indeed, amply repaid all lovers of music who attended this concert.

...AN,
...PHILADELPHIA, ...E
OR.
THURSDAY,
HEAL
JANUARY 15, 1891

The third in the current series of Boston Symphony Concerts took place at the Academy of Music last evening, and was brilliantly successful in every way. A great audience, one that filled every seat in the house and made even standing room hard to get, was present, and a singularly well chosen and attractive programme was rendered in a manner that left nothing to be desired. The orchestral selections consisted of an overture by Goldmark, "Prometheus," Schubert's "Unfinished Symphony" and Mendelssohn's "Midsummer Night's Dream" music. Of these the Goldmark overture had not been given here before, and as the work of one of the most brilliant of the younger contemporary composers, it had a respectful and attentive hearing.

It proved to be a poetic, original, and deeply imaginative work, not at all classic either in form or sentiment, but expressing the meaning and tragedy of the ancient myth as seen from a modern point of view with graphic eloquence and rare melodic beauty. It is not worth while reviewing it in detail, for every hearer will find a meaning of his own in its more striking and distinctive passages. As to the fine effectiveness of the composition as a whole; there is, however, likely to be a general agreement. Both of the other orchestral numbers are very familiar. Schubert's B minor symphony was played here by the Thomas Orchestra less than two weeks ago, but it is a composition of such extraordinary charm that it was a pleasure to hear it again, and the interpretation of it given by Mr. Nikisch was exquisitely beautiful. All the poetry of Schubert's lovely music, all the conflicting emotion of which it is the voice, its appealing pathos and gentle melancholy, its alternations of resignation and revolt, its transitions from hopefulness to despair, every feature that distinguishes it had in Mr. Nikisch an intelligent and sympathetic exponent, and the rendering of it which he gave was unsurpassably fine and one not to be forgotten. Not less delightful in a widely different way was the playing of the Mendelssohn music, with which the concert closed. It could not have been more delicate or brilliant.

Mr. Nikisch and his orchestra, however, did not carry off all the honors of the evening. A good part of them fell to the share of Mrs. Nikisch, who was the soloist of the occasion, and whose promised appearance certainly had a good deal to do with the crowded state of the house. This lady sang in Philadelphia last month at one of Mr. Adamowski's Chamber Concerts, but she was heard to much better advantage last night, and the favorable impression which she made at the first was deepened and confirmed. Her voice is a strong, agreeable mezzo-soprano, of ample volume and excellent quality, and her method is that of an intelligent, experienced, well-trained artist. Her numbers, which comprised Raff's beautiful but trying "Dream King and His Love," with the orchestra; and songs with the piano, by Goldmark "Die Quelle;" by Jensen, "Am Ufer des Manzanares," and by Brahm, "Vergebliches Standchen," were an important element in the evening's entertainment. In the songs with piano Mrs. Nikisch was accompanied by her husband, who showed himself to be as good an accompanist as Georg Henschel. It will be a pleasure to hear Mrs. Nikisch again.

...LETTER AND TRANSCRIPT,
...PHILADELPHIA,
JANUARY 15,

Academy of Music—Concert by the Boston Symphony Orchestra.

The Boston Symphony Orchestra, at its third concert in the Academy of Music last evening, had a crowded audience (with a standing contingent) which evidently appreciated the unusually enjoyable programme submitted. But three orchestral numbers were listed: Goldmark's "Prometheus" overture, Schubert's "Unfinished (B minor) symphony, and the overture, Scherzo, Nocturne and Wedding March from Mendelssohn's "Midsummer Night's Dream" music. The grand overture of Goldmark's was grandly given, and, for the matter of that, it may be said in brief for the orchestra that a finer and more finished playing throughout the concert has not been heard in the Academy. The performance of the Schubert symphony, which is probably as familiar as any to a Philadelphia audience, was a model of clearness, accuracy, richness of color and lovely quality of tone. Mr. Nikisch's reading differs in portions of the work from Mr. Thomas's quite plainly in the matter of tempi, and in the second movement the blithesome, joyous strain which Mr. Thomas introduces was missing. While Mr. Nikisch's presentation must be recorded as a most important one, it will not obscure pleasant memories of previous performances of the same symphony. The Mendelssohn overture could not be excelled in the way of briskness, piquancy and delicacy of execution, and little is risked in saying that the Mendelssohn numbers were enjoyed as fully, at least, as anything else in the concert.

The soloist was Mrs. Arthur Nikisch, wife of the conductor. The very agreeable impression made by this lady was recorded in the LEDGER, together with a discussion of her artistic powers, at the time of her début in this city a few weeks ago. She sang Raff's "Dream King and his Love" with orchestral accompaniment, quite acceptably, but without producing a marked effect upon her hearers. She was more at home and soon won the favor of the audience in short songs by Goldmark, Jensen and Brahms, to which she added, as an encore, and, after several cordial recalls, one from the Schumann *lieder*. Mrs. Nikisch's singing is characterized by grace, taste and sentiment, though her method of tone production and her vocalization generally can hardly be said to conform always to good art. In the *lieder*, and especially where vivacity and *naïveté* are needful qualities, her ingenuous charm of manner greatly aids the effectiveness of her singing.

The next concert will occur February 25th, when Vladimir De Pachmann will be the soloist.

THE BOSTON TIMES

BOSTON, SUNDAY, JAN. 18, 1891.

THE SYMPHONIES.

TWELFTH CONCERT.

The programme at Music hall Saturday evening, Jan. 10, was:

Mendelssohn—Symphony in A. (Italian).
Wieniawski—Concerto for violin in D minor, op. 22.
Mackenzie—Ballade for orchestra. "La Belle Dame sans Merci."
Berlioz—Overture, "Benvenuto Cellini," op. 23.

After the first movement of the Symphony, the orchestra often proved itself equal to the very highest standard of orchestral performance.

With the movement referred to the violins frequently lacked precision and the conductor apparently became so involved in the mere temperament of his interpretation that his technical lead of the orchestra was wholly inadequate and even impotent. The interpretation itself, however, was unusually interesting although no one can gainsay that it unduly exaggerated the expression marks of the score. The contrasts of light and shade were brusquely and roughly made, and the entire reading although both entertaining and original was wholly unrefined.

The andante con moto was more refinedly interpreted; the con moto moderato was a passably good performance; but with the saltarello came some of the very best orchestral playing of the concert.

The soloist for the concert, Mr. T. Adamowski, was triumphantly successful with the violin concerto by Wieniawski. The work itself is superb; it is a noble work; it may even be rated as one of the most charming violin concertos that has yet been heard in the symphony concerts. Mr. Adamowski seemed an ideal exponent of its poetic value, as he was in his most musical mood; while technically considered his playing left little to be desired. Next in order was the wonderfully well-made ballade of Mackenzie and then followed for a *finale* Berlioz's masterpiece "Benvenuto Cellini." Both works were brilliantly played, but many left the hall before the overture was performed as the programme was again too long by at least fifteen minutes.

PHILADELPHIA
PRESS,
THURSDAY,
JANUARY 15,

Concert of the Boston Symphony Orchestra at the Academy of Music.

The audience that greeted the deservedly popular Boston Symphony Orchestra last evening was the largest of the season. The programme was a popular one with musicians and music-loving people. This fact, coupled with interest that naturally manifested itself in the first notable appearance of Mrs. Arthur Nikisch in concert here, no doubt accounts for the crowded house.

"Prometheus Bound," one of the latest contributions to musical literature, by Goldmark, was a good introduction to this enjoyable feast of good things. The work abounds in vivid coloring and dramatic feeling, and is thoroughly enjoyable throughout. The overture was well played and heartily enjoyed by the audience.

Mrs. Nikisch sang "The Dream-King and His Love," by Raff, with orchestral accompaniment. She possesses a mezzo soprano of good quality and range, and sang well. She was recalled several times. Later in the programme she favored the audience with a good rendering of three German songs—"Die Quelle," by Goldmark; 'Am Ufer des Manzanares," by Jensen; and "Vergebliches Standchen," by Brahms—accompanied on the piano by Mr. Nikisch. Her reception after these songs was even more hearty than after her first effort. After bowing several times she responded with another German song as an encore.

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AMERICAN ART JOURNAL

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THE SUN.

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The Baltimore people appreciate the splendid work of the Boston Symphony Orchestra now. Last night every seat in the Concordia Opera House was filled and many persons were compelled to stand. While the programme was not of such great interest as at the last concert, it was a superb one, and almost spoiled the audience for less artistic performances. Mrs. Arthur Nikisch's first appearance created general interest, and the singer was well received. Mrs. Nikisch has not a great voice, but a remarkably pleasing one, and her singing was so artistic and she made so much of her opportunities, particularly in the short songs, that she was not out of place in a great organization like the Boston Orchestra. She was formerly a light opera singer, and has performed successfully in the Stadt Theatre, Leipzig, and the Hof Theatre, Cologne. Mr. Nikisch accompanied her on the piano, and in the storm of applause that followed the vocal numbers he was certainly entitled to fully half, for no more exquisitely played accompaniments were ever heard in Baltimore.

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The first concert given by the Kneisel quartette in Baltimore this season will be held tonight at Hazazer's Hall. The members of the quartette are Franz Kneisel, first violin; Otto Roth, second violin; L. Svecenski, viola, and Anton Hekking, 'cello. The musicians are prominent members of the Boston Symphony Orchestra, and the quartette is considered the finest in the country. The concert will be under the auspices of the Faelten Music School.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

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——The leading New York musical critic sums up Mr. Nikisch's band as "finely attuned, admirably balanced and skilfully directed."

——Mrs. Nikisch's Boston friends—and she already numbers them by hundreds—will be rejoiced to know of her brilliant success in New York, where she sang for the first time with the Symphony orchestra Tuesday night at Chickering Hall. The house, notwithstanding a number of potent counter attractions, including Mrs. Vanderbilt's musicale, was packed and most enthusiastic to the end. Mrs. Nikisch wore a superb new gown, in which she looked excessively handsome. She had four recalls and an imperative encore. A number of beautiful bouquets and baskets of flowers were handed her after her first song. Mr. and Mrs. Ernest Longfellow, Mrs. Ole Bull and Miss Emma Thursby were in the audience. Mrs. Nikisch repeated her success in Philadelphia later in the week, where the band played to 4000 people, and in Washington.

SUNDAY HERALD.

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The week's tour of the Boston Symphony orchestra has surpassed, in successful results, any ever undertaken by the organization, and the singular merits of the concerts given in New York, Philadelphia, Baltimore and Washington have been admitted by the severest critics in each and all of these cities. The capacity of the several auditoriums in which the concerts have been given have been tested, and the financial results have been the best possible, even standing tickets being exhausted before the opening overture. Mr. Nikisch has certainly made himself as great a favorite with the public of the fair cities named as he is here in Boston, and there is reason to believe that the popularity of the orchestra and its conductor is surely and safely established in these several cities. It is pleasant to know that Mrs. Nikisch met with a flattering recognition of her artistic merits in her appearances on the tour, as soloist, and Mr. Adamowski also met with great favor in his appearances.

Boston Daily Traveller

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There was never a parallel in concert-matters in this country with the reception accorded the Boston Symphony Orchestra in the four border cities which it visits monthly through the season. The last trip was simply triumphal in all its aspects; audiences testing the utmost capacity of the largest halls—in Philadelphia more than 1000 people were refused admission—and such enthusiastic recognition of the playing, especially on the part of New York critics, as is seldom tendered any art matter anywhere. 'Gainst this unanimity—and who shall say that Mr. Krehbiel, Mr. Henderson, and Mr. Finck of New York are not critical—we have here at home a too frequent hypercriticism which is both ridiculous and sad. Mrs. Nikisch was the soloist on the trip which closed last Saturday, and her reception was everywhere cordial. In his criticism of Mrs. Nikisch, Mr. Finck of the New York Evening Post, adds a word about Mr. Nikisch in his capacity as accompanist, which is timely reading: "She proved to be a singer endowed with a pleasing voice, well trained in the art of reproducing those delightful German songs which are heard altogether too seldom in our concert halls. She was especially fascinating in Brahms's 'Vergebliches Ständchen,' which she sang with such piquant expression that the audience broke out into the most enthusiastic applause, which was continued until she consented to sing again. She had the immense advantage of having her piano as well as orchestral accompaniments played by her husband, who is by far the best song accompanist that has been heard in New York within our memory, and who ought to give a special course of instruction to other pianists, who usually make either too much or too little of their accompaniments to songs."

Baltimore American
AND COMMERCIAL ADVERTISER

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IT WAS NIKISCH'S NIGHT.

Lovers of Music in Force to Hear the Boston Symphony.

The second concert by the Boston Symphony Orchestra last evening, at the Concordia Opera House, drew the largest audience this magnificent band of musicians has ever had in this city. Every seat was occupied, and most of the standing room taken. The audience embraced about all the well-known lovers of good music and as large a portion of the followers of fashion as could possibly be spared from other important entertainments. No genuine lover of music in any of the various walks of city life would willingly miss one of these concerts, and therefore many sacrifices of other opportunities are made in order to attend them.

The Goldmark Concert overture, entitled "Prometheus," is a most brilliant and highly-colored musical conception of the famous mythological character. Goldmark is a pusher of the modern orchestra, and he generally employs it for all it is worth. His instrumentation is usually colossal, and it is especially so in this work which goes forward and back from almost imperceptible pianissimos to the grandest crashes of heavy force, waving a tone-poem tapestry of more than Oriental coloring.

The Saint-Saens symphonic poem, "Danse Macabre," is another fine specimen of modern instrumentation. French compositions generally compass the entire scale of musical dynamics, from almost unbearable tumult down to profound silence, but their work is never dull or heavy. This dance of death and skeletons is more Frenchy than the French language. It is bold, piquant, grotesque, and yet beautiful. It is such music as no one but a Frenchman would ever dream of writing. Its performance was a revelation of finesse, and its reception was enthusiastic.

The orchestral work which perhaps gave the audience the greatest delight was the Mendelssohn music to the "Midsummer Night's Dream." Familiar as its numbers all are, such a performance as that of last evening will always reveal new beauties to the intelligent listener, and increase his most enthusiastic admiration for the old ones. From the first call of the fairies in the overture to the grand finale of the wedding march, the audience listened spellbound, and gave Mr. Nikisch rounds of applause at the close. There can be no question of the fact that the orchestra has taken a long step in advance since it came under his direction.

Perhaps, the chief event of the evening was the debut of the beautiful soprano, Mrs. Arthur Nikisch, before a Baltimore audience. She was greeted with a generous outburst of welcome, and her fine appearance won favor with the public at once. Her song, "The Dream King and His Love," was well suited to her voice. Mrs. Nikisch was recalled several times, and finally consented to sing again, giving a beautiful serenade by Brahms.

Concordia Hall is unquestionably one of the best places in the city for the rendition of orchestral music. The strings are brought well forward, so that their cutting resonance comes well out into the hall, while enough of the brass is lost to keep it from being too loud, even in fortissimo passages. Under the skilled leadership of Mr. Nikisch, the result is a thoroughly well-balanced and artistic rendition, and the impression at the end of a concert is that of having enjoyed a feast. The public testified its approbation of the orchestra and its gifted leader by frequent, but discriminating and enthusiastic applause.

[80]

NORTH AMERICAN, PHILADELPHIA, THURSDAY, JANUARY 15, 1891.

The third in the current series of Boston Symphony Concerts took place at the Academy of Music last evening, and was brilliantly successful in every way. A great audience, one that filled every seat in the house and made even standing room hard to get, was present and a singularly well chosen and attractive programme was rendered in a manner that left nothing to be desired. The orchestral selections consisted of an overture by Goldmark, "Prometheus," Schubert's "Unfinished Symphony" and Mendelssohn's "Midsummer Night's Dream" music. Of these the Goldmark overture had not been given here before, and as the work of one of the most brilliant of the younger contemporary composers, it had a respectful and attentive hearing.

It proved to be a poetic, original, and deeply imaginative work, not at all classic either in form or sentiment, but expressing the meaning and tragedy of the ancient myth as seen from a modern point of view with graphic eloquence and rare melodic beauty. It is not worth while reviewing it in detail, for every hearer will find a meaning of his own in its more striking and distinctive passages. As to the fine effectiveness of the composition as a whole; there is, however, likely to be a general agreement. Both of the other orchestral numbers are very familiar. Schubert's B minor symphony was played here by the Thomas Orchestra less than two weeks ago, but it is a composition of such extraordinary charm that it was a pleasure to hear it again, and the interpretation of it given by Mr. Nikisch was exquisitely beautiful. All the poetry of Schubert's lovely music, all the conflicting emotion of which it is the voice, its appealing pathos and gentle melancholy, its alternations of resignation and revolt, its transitions from hopefulness to despair, every feature that distinguishes it had in Mr. Nikisch an intelligent and sympathetic exponent, and the rendering of it which he gave was unsurpassably fine and one not to be forgotten. Not less delightful in a widely different way was the playing of the Mendelssohn music, with which the concert closed. It could not have been more delicate or brilliant.

Mr. Nikisch and his orchestra, however, did not carry off all the honors of the evening. A good part of them fell to the share of Mrs. Nikisch, who was the soloist of the occasion, and whose promised appearance certainly had a good deal to do with the crowded state of the house. This lady sang in Philadelphia last month at one of Mr. Adamowski's Chamber Concerts, but she was heard to much better advantage last night, and the favorable impression which she made at the first was deepened and confirmed. Her voice is a strong, agreeable mezzo-soprano, of ample volume and excellent quality, and her method is that of an intelligent, experienced, well-trained artist. Her numbers, which comprised Raff's beautiful but trying "Dream King and His Love," with the orchestra; and songs with the piano, by Goldmark "Die Quelle;" by Jensen, "Am Ufer des Manzanares," and by Brahm, "Vergebliches Standchen," were an important element in the evening's entertainment. In the songs with piano Mrs. Nikisch was accompanied by her husband, who showed himself to be as good an accompanist as Georg Henschel. It will be a pleasure to hear Mrs. Nikisch again.

LEDGER AND TRANSCRIPT—PHILADELPHIA, JANUARY 15,

Academy of Music—Concert by the Boston Symphony Orchestra.

The Boston Symphony Orchestra, at its third concert in the Academy of Music last evening, had a crowded audience (with a standing contingent) which evidently appreciated the unusually enjoyable programme submitted. But three orchestral numbers were listed: Goldmark's "Prometheus" overture, Schubert's "Unfinished (B minor) symphony, and the overture, Scherzo, Nocturne and Wedding March from Mendelssohn's "Midsummer Night's Dream" music. The grand overture of Goldmark's was grandly given, and, for the matter of that, it may be said in brief for the orchestra that a finer and more finished playing throughout the concert has not been heard in the Academy. The performance of the Schubert symphony, which is probably as familiar as any to a Philadelphia audience, was a model of clearness, accuracy, richness of color and lovely quality of tone. Mr. Nikisch's reading differs in portions of the work from Mr. Thomas's quite plainly in the matter of tempi, and in the second movement the blithesome, joyous strain which Mr. Thomas introduces was missing. While Mr. Nikisch's presentation must be recorded as a most important one, it will not obscure pleasant memories of previous performances of the same symphony. The Mendelssohn overture could not be excelled in the way of briskness, piquancy and delicacy of execution, and little is risked in saying that the Mendelssohn numbers were enjoyed as fully, at least, as anything else in the concert.

The soloist was Mrs. Arthur Nikisch, wife of the conductor. The very agreeable impression made by this lady was recorded in the LEDGER, together with a discussion of her artistic powers, at the time of her début in this city a few weeks ago. She sang Raff's "Dream King and his Love" with orchestral accompaniment, quite acceptably, but without producing a marked effect upon her hearers. She was more at home and soon won the favor of the audience in short songs by Goldmark, Jensen and Brahms, to which she added, as an encore, and, after several cordial recalls, one from the Schumann *lieder*. Mrs. Nikisch's singing is characterized by grace, taste and sentiment, though her method of tone production and her vocalization generally can hardly be said to conform always to good art. In the *lieder*, and especially where vivacity and *naiveté* are needful qualities, her ingenuous charm of manner greatly aids the effectiveness of her singing.

The next concert will occur February 25th, when Vladimir De Pachmann will be the soloist.

AMERICAN ART JOURNAL

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THE BOSTON TIMES

BOSTON, SUNDAY, JAN. 18, 1891.

THE SYMPHONIES.

TWELFTH CONCERT.

The programme at Music hall Saturday evening, Jan. 10, was:

Mendelssohn—Symphony in A. (Italian).
Wieniawski—Concerto for violin in D minor, op. 22.
Mackenzie—Ballade for orchestra. "La Belle Dame sans Merci."
Berlioz—Overture, "Benvenuto Cellini," op. 23.

After the first movement of the Symphony, the orchestra often proved itself equal to the very highest standard of orchestral performance.

With the movement referred to the violins frequently lacked precision and the conductor apparently became so involved in the mere temperament of his interpretation that his technical lead of the orchestra was wholly inadequate and even impotent. The interpretation itself, however, was unusually interesting although no one can gainsay that it unduly exaggerated the expression marks of the score. The contrasts of light and shade were brusquely and roughly made, and the entire reading although both entertaining and original was wholly unrefined.

The andante con moto was more refinedly interpreted; the con moto moderato was a passably good performance; but with the saltarello came some of the very best orchestral playing of the concert.

The soloist for the concert, Mr. T. Adamowski, was triumphantly successful with the violin concerto by Wieniawski. The work itself is superb; it is a noble work; it may even be rated as one of the most charming violin concertos that has yet been heard in the symphony concerts. Mr. Adamowski seemed an ideal exponent of its poetic value, as he was in his most musical mood; while technically considered his playing left little to be desired. Next in order was the wonderfully well-made ballade of Mackenzie and then followed for a *finale* Berlioz's masterpiece "Benvenuto Cellini." Both works were brilliantly played, but many left the hall before the overture was performed as the programme was again too long by at least fifteen minutes.

PHILADELPHIA PRESS.—THURSDAY, JANUARY 15.

Concert of the Boston Symphony Orchestra at the Academy of Music.

The audience that greeted the deservedly popular Boston Symphony Orchestra last evening was the largest of the season. The programme was a popular one with musicians and music-loving people. This fact, coupled with interest that naturally manifested itself in the first notable appearance of Mrs. Arthur Nikisch in concert here, no doubt accounts for the crowded house.

"Prometheus Bound," one of the latest contributions to musical literature, by Goldmark, was a good introduction to this enjoyable feast of good things. The work abounds in vivid coloring and dramatic feeling, and is thoroughly enjoyable throughout. The overture was well played and heartily enjoyed by the audience.

Mrs. Nikisch sang "The Dream-King and His Love," by Raff, with orchestral accompaniment. She possesses a mezzo soprano of good quality and range, and sang well. She was recalled several times. Later in the programme she favored the audience with a good rendering of three German songs—"Die Quelle," by Goldmark; 'Am Ufer des Manzanares," by Jensen; and "Vergebliches Standchen," by Brahms—accompanied on the piano by Mr. Nikisch. Her reception after these songs was even more hearty than after her first effort. After bowing several times she responded with another German song as an encore.

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The overture, Scherzo, Nolturno, and Wedding March from Mendelssohn's music, and "Midsummer Night's Dream" closed the programme. This music, written when Mendelssohn was only 16, reveals some of the most fairy-like imagery that one can ever hope to hear. Mendelssohn wrote well on subsequent occasions, but he never exceeded the youthful efforts of fitting this music to Shakespeare's play. The work of the Orchestra was uniformly good. The Wedding March, which one is accustomed to hear hurried through, was taken with a deliberation that brought out the majesty that one naturally expects in compositions of this kind. The next concert of this organization will occur on February 25, when Valdimar de Pachmann, pianist, will be the soloist.

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American Musician

BOSTON SYMPHONY ORCHESTRA CONCERT.

The third concert of the Boston Symphony Orchestra took place on Tuesday evening, January 13, at Chickering Hall.

The orchestra was assisted by Mrs. Arthur Nikisch, vocalist, and Mr. T. Adamowski, violinist, in the following program:

1. Overture, "Coriolanus,".....Beethoven
2. Song, with orchestra, "Traumkoenig und sein Lieb,".....Raff
3. Andantino and Scherzo from the Symphony in F Minor, No. 4.....Tschaikoffsky
4. Rondo Capriccioso for Violin.....Saint-Saëns
5. Songs, with piano accompaniment:
   a, "Die Quelle,".....Goldmmark
   b, "Am Ufer des Manzanares,".....Jensen
   c, "Vergebliches Staendchen,".....Brahms
6. Symphony, "Im Walde,".....Raff

The program was unusually interesting and varied, and would in itself have attracted a large audience without the additional inducement offered by the first appearance of the wife of the much admired conductor.

It was an error of judgment to present the lady to our exacting public in such a selection as the Raff song, which is entirely beyond her vocal resources. Mrs. Nikisch possesses a mezzo-soprano voice of limited range and of average power; it is pleasing in quality in the medium register which is not devoid of color; the high notes are weak and are rarely attacked with directness or precision; they are either preceded by the reprehensible stroke of the *glottis* affected by so many French and German vocalists, or else they are attained by "carrying" the voice from the lower note to the higher; one of the results of this constant *portamento* was to imbue Mrs. Nikisch's singing with a character of mournful sadness, which was, perhaps, inappropriate to Raff's lengthy and, if anything, dramatic "song." Another result of her defective attack is to leave the hearer in doubt as to her intonation, which is often uncertain, to say the least. Mrs. Nikisch's style of delivery is finished and artistic, and is evidently the fruit of long and serious study, being thoughtful and deliberate rather than spontaneous or intuitive. Her diction is clear and her accent expressive, though, in the short songs, it was somewhat exaggerated in sentiment. The audience received Mrs. Nikisch very kindly, while many were undoubtedly disappointed in her achievements. The highly-colored accounts of her Boston debut which preceded her first appearance in this hity, led people to expect more than she could hope to accomplish. She is a *lieder* singer of ordinary attainments, well-schooled and sufficiently experienced, but she certainly does not possess an individuality so pronounced as to justify her engagement for the Boston concerts; excepting for the fact that she is the wife of the conductor, it is safe to believe that the lady would never have been offered the opportunity to appear before an American audience.

Mr. Adamowsky played the Saint-Saëns Rondo in a straightforward and unaffected manner, which met with general approval. His tone is not very strong, but is warm and expressive; his bowing is broad and even and he phrases with taste and exquisite artistic feeling; in passages presenting technical difficulties his execution is correct but his tone loses some of its purity and sweetness; all in all, however, Mr. Adamowsky created a satisfactory impression and was consequently rewarded with applause.

Mr. Nikisch's reading of the Raff Symphony despite a bad "break" of the wind choir, was one of his best efforts; the Largo was particularly well rendered, the poetical suggestions of the music being effectively realized. In the other numbers Mr. Nikisch's familiar methods, his vivid contrasts of color, his sudden variations of dynamic power, his abuse of *tempo rubato* effects, were called into play as usual. The accompaniments to the soloists were, however, remarkably satisfactory, being subdued and respectful; the want of union between the soloists and orchestra, which was often noticeable, was but the inevitable consequence of the conductor's spasmodic manipulation of the baton of command, and also, perhaps, of his inability to foresee the intentions of the soloist.

AMERICO GORI.

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Academy of Music, - Philadelphia.

Wednesday Evening, Jan. 14, at 8.

PROGRAMME

3

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

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Concordia Opera House, Baltimore,

Friday Evening, Jan. 16, at 8.

PROGRAMME

2

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

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Lincoln Music Hall, - Washington.

Thursday Evening, Jan. 15, at 8.

PROGRAMME

3

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

The Gazette.

MONTREAL, SATURDAY, JANUARY 17

The Boston Symphony Orchestra.

Tuesday evening last, in Chickering hall, New York, a splendid concert was given by this orchestra. The occasion was of added interest, as Mrs. Arthur Nikisch, wife of the conductor, made her debut before a New York audience. The applause that followed her vocal solos in unstinted measure (demanding three recalls), gave undoubted evidence of Mrs. Nikisch's instant success. After the second solo number Mrs. Nikisch responded to the repeated recalls by singing another song. The instrumental solo number was given by Mr. Adamowski. This fine violinist was in splendid form, and received the reception which his masterly playing deserved. The orchestral numbers received an ideal rendering, and were interesting, and, with the exception of the accompaniments to the solo numbers, ware conducted without score. The hall was packed. It was a splendid concert, and one ro be remembered by those who were so fortunate as to hear it.

...17. Januar 1891.

...Concert des „Bostoner Sinfonie-Orchesters."

...dem Auftreten Christine Nilsen's ...od. Wachtel's zu Anfang der sieben... ...ahre hat die „Concordia" kein solches ...ment gefaßt, wie das, welches sich ge... ...Abend zu dem zweiten Concerte des ...stoner Sinfonie-Orchesters" eingefun... ...hatte. Das Haus war übervoll. Das ...hte nun eigentlich nicht Wunder nehmen, ...n Orchester, wie das „Bostoner," sind ...lich gesät, und dieser musikalische Orga... ...mus—so darf man dieses Orchester nen... ...hat in Hrn. A. Nikisch einen künst... ...chen Mittelpunkt, der das Orchester als ...n Instrument betrachtet.

...as gestrige Concert wurde mit einer ...ität (für Baltimore wenigstens) eröff... ...mit Goldmark's Ouvertüre „der gefes... ...te Prometheus." Goldmark ist ein Meister ...r Form und des Ausdrucks; allein in die... ...Ouvertüre scheint er hinter seinem Stoff ...rückgeblieben zu sein. Mag man dem an ...en Felsen geschmiedeten und gemarterten ...ohlthäter der Menschen den Zug des ...chmerzes verleihen, mag man ihn in Göt...'scher Weise betrachten als den Trotzi... ...n, der der Götter nicht achtet, den die Zeit ...m Manne geschmiedet, „zu leiden, zu ...einen, zu genießen und zu freuen sich," ...mag man die Resignation als Grundstim...mung nehmen: Goldmark packt uns nur ...tellenweise, nicht als Ganzes. Manches in ...er Ouvertüre ist Schminke, die über den ...Inhalt hinwegtäuscht. Die Wiedergabe der ...Ouvertüre war eine ganz vortreffliche, auf's ...Feinste und Sauberste heraus gearbeitet; ...dabei mag nicht unerwähnt bleiben, daß ...das Werk hohe Forderungen an das Orche... ...ter stellt.

...Cowen's „skandinavische Sinfonie" gehört ...zu den bedeutendsten Orchesterwerken engli... ...cher Componisten. Hr. Nikisch gab zwei ...Sätze daraus: das „Adagio" und das „Scherzo." Daß er den ersten Satz, in dem ...das melancholische Thema schließlich quä... ...lend wird, und den Schlußsatz weggelassen ...hat, war wohlgethan. Die „Sommernacht ...am Fjord," in deren schöne träumerische ...Stimmung ein entferntes Hornquartett her... ...eintönt, ist voll Poesie und Effekt. Das ...„Scherzo" ist ein frappantes Elfenstück (eine ...Schlittenfahrt, die der Verfasser des Pro... ...gramms musikalisch geschildert sehen will, ...hat uns nicht eingeleuchtet). Der flüchtige ...Charakter des Satzes ist mit genialer Con... ...sequenz durchgeführt, und die Mendels... ...sohn'sche Sommernachtstraum-Musik hat ...wohl als Muster gedient, vielleicht auch „Fee ...Mab" von Berlioz. Dieser Satz wurde ...prächtig gespielt. Das thut diesem Orchester ...nicht manches gleich.

...Der Shakespear'sche „Sommernachts... ...traum," um den Mendelssohn seinen wun... ...derbaren Tönezauber gewoben, bewegt sich ...ebenfalls in dem romantischen Genre. Diese ...musikalischen Bilder von bezaubernder Far... ...benpracht und vollendeter Klarheit und ...Schönheit werden stets die Anerkennung des ...Publikums finden. Sie fanden sie auch ge... ...stern; indessen zu viel Romantik in einem ...Konzert zu bieten, ist in unserer Zeit nicht ...wohlgethan; und ein Orchester, wie das ...„Bostoner," hören wir doch immer am Lieb... ...sten große und ernste Aufgaben lösen.

...Die vierte Conzertleistung bildete einen ...starken Contrast zwischen Cowen und Men... ...delssohn. Es war Saint Saens' „Todten... ...tanz." Im Anschluß an das Gedicht von ...Cazalis tritt der Tod als Spielmann ...auf, der die klappernden Skelette zu mitter... ...nächtlicher Stunde zum Tanze lockt. Es ...schlägt 12. Der Tod beginnt aufzuspielen. ...Es liegt tiefe Trauer über dieser Tanzfröh... ...lichkeit. Der Tanz wird wilder, bis der ...Hahn kräht, dann verschwinden die gespen... ...stischen Bilder. Das Werk macht, mag man ...es noch so oft gehört haben, stets einen er... ...greifenden Eindruck, besonders wenn es, ...wie gestern Abend, vollendet geboten wird.

...Als Solistin trat gestern Abend Madame ...Nikisch, die Gemahlin des Orchesterdirigen... ...ten, zum ersten Male in Baltimore auf. ...Die Sängerin hatte gestern Abend einen sol... ...chen Erfolg, wie wir ihn in den vielen Jah... ...ren unserer musikalischen Berichterstattung ...nur selten zu verzeichnen gehabt haben. Die ...Sängerin besitzt eine Stimme von großem ...Umfange, von weittragender Kraft des To... ...nes, die in allen Lagen gleich schön und leicht ...anspricht. Die herzliche Wärme des musika... ...lischen Ausdrucks und die dramatisch-belebte ...Färbung des Gesanges, der stimmliche ...Glanz, der echt musikalische Vortrag, der ...das Technische unter den musikalischen Ge... ...halt der Compositionen unterordnet, sichern ...Mad. Nikisch einen ersten Platz unter unse... ...ren Sängerinnen.

...Die Dame sang gestern Abend Raff's „der ...Traumkönig und sein Lieb'" ein Werk, an ...das sich nicht allzu viele Sängerinnen wa... ...gen. Es erfordert ungewöhnlich großen ...stimmlichen Umfang. Die Sängerin riß ...ihre Hörer zu stürmischen Beifallsäußerun... ...gen hin. Drei Lieder: Liszt's „am Rhein," ...Jensen's „am Manzanares" und Gold... ...mark's „Quelle," in denen sich Hr. Nikisch ...als äußerst gewandter und feinfühliger Be... ...gleiter zeigte, brachten solchen Beifall, daß ...Mad. Nikisch noch „guten Abend, mein ...Lieb" zugab. Schließlich hätten wir noch ...anzufügen, daß auch alle Orchestergaben ...ihrerseits händlich die wärmste Anerkennung ...der Hörer fanden.

[83]

THE MUSICAL COURIER.
—A WEEKLY PAPER—
NEW YORK, WEDNESDAY, JANUARY 21, 1891.

Boston Symphony Orchestra.

THE three concerts thus far given here this season by the Boston Symphony Orchestra have been an ever rising artistic success, which means, of course, that the third one, which took place at Chickering Hall on Tuesday night of last week, before a completely sold out house, was the best one of all. It certainly seemed so to us, and the audience took the greatest of interest in every number of the carefully chosen program and bestowed intelligent and enthusiastic applause on performances which, for technical perfection, have never been surpassed here.

Beethoven's "Coriolanus" overture revealed a most interesting reading on the part of Mr. Nikisch, but a trifle more impressiveness of accentuation was looked for by us. As it was given, however, it was very beautiful and finished.

The latter qualities distinguished, also, especially the two middle movements, both of them exceedingly original and clever, from Tschaikowsky's fourth symphony in F minor, a work which was given here in its entirety by the Symphony Society last season. By the bye, the compiler of the program book gives the key of the andantino as B minor instead of B flat minor. A musical critic and analyst ought to know that a symphony in F minor is not likely to have a slow movement in B minor; moreover, he should be cognizant of the difference between two sharps and five flats. But he probably translated his "analysis" from the German, in which *B moll* signifies B flat minor, while B minor is represented through *H moll*, a trap into which several American musical writers have dropped before.

The *pièce de résistance* of the program was Joachim Raff's eternally beautiful, fresh, richly inspired and exquisitely orchestrated symphony "Im Walde," the unquestionably most important symphonic creation which has been written since Beethoven. The three first movements of this finely colored tone painting were given with a beauty, richness and sensuousness of tone and finesse of shading, as well as rhythmic precision, which could not have been surpassed and which we never before heard equaled. Just in the last bars of the scherzo, however, occurred a slip through the non-entrance of the flute, which came near marring the effect. Messrs. Nikisch and Kneisel's presence of mind, however, saved the orchestra, and we doubt very much if anybody in the audience was aware of a mishap.

The last movement Mr. Nikisch took entirely too slow. The writer, with whom the "Wald" symphony is somewhat of a hobby, heard it several times produced under the composer's own direction, and therefore knows whereof he speaks. Moreover, Mr. Nikisch made a big and perhaps not unjustifiable cut in this movement by leaving out the return of the episode of "the wild hunt." Technically, the movement was produced to perfection, the slowness of the tempo allowing a clearness in the bringing out of the thematic workmanship which it would otherwise be very difficult if not absolutely impossible to attain.

Two soloists were heard on this occasion, both of them hitherto unknown to New York audiences. The first one was Mrs. Arthur Nikisch, the gifted conductor's gifted and most charming wife, who sang a rarely heard, very refined and pretty song with orchestra, "The Dream King and his Love," by Raff, and a group of Lieder with piano accompaniment: Goldmark's "Die Quelle" (strongly reminiscent of Schubert), Jensen's "Am Ufer des Manzanares" and Brahms' "Vergebliches Ständchen," after which, as an encore upon fourfold, most hearty recall, she added Schumann's "Mondnacht."

Mrs. Nikisch is possessed of a very sweet, agreeable and most sympathetic soprano voice of excellent training and she sings most musically and with artistic feeling and phrasing. Her husband aided and sustained her with an accompaniment the like of which one rarely hears on any concert stage.

The second and somewhat superfluous soloist, as the program was sufficiently long without his services, was that mediocre violinist of the Boston Symphony Orchestra, Timothy Adamowski, Esq., who essayed Saint-Saëns' "Rondo Capriccioso" in A minor which Sarasate played here so exquisitely. Mr. Adamowski had neither the Spaniard's technic, nor his finish, brilliancy or spirit. He played angularly, at times quite amateurish and with anything but correct intonation. Why he should have been allowed to play at all we are at a loss to understand. If a violinist was wanted why not let Kneisel, who made such a success at the last concert, play again; or if that was not desirable, why not take such other and better performers among the orchestra's violinists as Loeffler, Roth, Svecenski or a few others we could name?

Music in Baltimore.

BALTIMORE, January 19, 1891.

THE Boston Symphony Orchestra played its second concert here on Friday evening at the Concordia. Mrs. Nikisch sang. This was the program:

Overture, "Prometheus".....Goldmark
Song with orchestra, "The Dream King and His Love".....Raff
Adagio and scherzo, from "Scandinavian Symphony," No 3, in C minor.....Cowen
Symphonic poem, "Danse Macabre".....Saint-Saëns

SONGS WITH PIANOS.

(*a*) "Am Rhein".....Liszt
(*b*) "Am Ufer des Manzanares".....Jensen
(*c*) "Die Quelle".....Goldmark
"Midsummer Night's Dream" music.....Mendelssohn

Vladimir Pachman, "ze gratest bianist in ze wurld," is announced for the third Boston concert, February 27.

The Kneisel Quartet made a thorough success of its concert on Saturday night. The Schumann string quartet in A minor and Beethoven's C major, op. 99, string quintet, as well as a quartet movement in C minor, by Schubert, were all played with remarkable ensemble effect. To Mr. Faelten, the head of the Faelten Musical School, the people here are indebted for these instructive chamber music concerts. The Kneisel Quartet will play again on February 23, and Mrs. Nikisch will be the soloist.

...LLIANCE JOURNAL.
...THURSDAY, JANUARY 22, 1891.

FOURTH SYMPHONY CONCERT.

Liszt's "Tasso" and Music from "Midsummer Night's Dream."

This was the programme of the fourth Symphony concert of this winter's series: Mendelssohn—Overture, Scherzo, Nocturne and Wedding March, from "Midsummer Night's Dream."
Donizetti.....Cavatina, "Don Pasquale."
Servais.....Fantasie Characteristique. For Violoncello.
Cowen....Adagio and Scherzo, from Scandinavian Symphony No. 3, in C minor.
Songs, with Piano:
(a) Reubenstein.....Les Yeux d'Azur
(b) Massenet.....Le Sais-tu."
(c) Vidal.....Printemps Nouveau."
Liszt.....Symphonic Poem, "Tasso."
Soloists, Miss Alice Wentworth, and Mr. Anton Hekking.

Of the present actuality of that "musical growth" which has so long elusively twinkled like a will o' the wisp in the dreams of the music cult of this city, there is a most trustworthy indication in the great increase in patronage given the Symphony concerts, which is double that of any other winter. Last night in Infantry Hall the Boston Symphony Orchestra played to its largest, and its most enraptured, Providence audience. There were elements of distinction, too, which marked it above any previous Symphony assembly. Applause was unconfined.

Mendelssohn's fairy overture was attacked with a softness most exquisite, and the blithe spiritualities of the three movements floated out as gently, rose and fell as lightly as the down of a thistle in a summer breeze. They were interpreted with delicious simpleness. "The pert and nimble spirit of mirth" which contained the gay fairies of the old Athenian wood, their elfish revellings, and their sweet love-makings, and all the delicately supernatural elements which Shakspeare translated, are illustrated in Mendelssohn's music with subtlest and divinest fancy. A rare loveliness bedecks the forest, whose sprites steal unstinted hours of gayety and beauty from the night. The charm of Mr. Nikisch's reading of it all eludes analysis; but it seems to have been free and infinitely graceful in spirit. Somehow—perhaps because of its commonness, if such a work ever can become common—the well-worn wedding march seemed prosaic without reason, after the fairy movements that had gone before. But it was splendidly played, better, probably, than any there ever heard it played before, and the memories and associations which it magically called up, helped it into being the most delightful portion of this very delightful programme.

Liszt's "Tasso" is extravagant. In the laments, the first and main part of the subject, there is, indeed, a sorrow and fine anguish that is wonderfully appealing and expressive of that which is the love-born, suffering, and long unappreciated life of the Italian poet, as so fascinatatin. It is dramatic, but not altogether attractive. Perhaps it is not possible to make the racks and torments of a human life delectable. Then the climax is unfortunately noisy. Such triumph as the clamoring brass drum and triangle suggest, is out of keeping with the natural mildness of a poet's real triumph. It was performed with remarkable interest by the orchestra.

An effectual work like Cowen's Scandinavian Symphony, No. 3, is refreshing. It has the clear Northern atmosphere. The adagio is a summer evening on the fjord. Distant music from a band is heard, and bits from Norwegian folk-songs are cleverly and prettily interwoven or suddenly interjected. All in all, there is a poetic grandeur, and, in the Scherzo a brightness and color that is admirable.

Especially pleasing was Miss Alice Wentworth, who sang her group of songs and the beautiful "Don Pasquale," Cavatina, with distinguished success. Her voice is deliciously young and unworn, and her manner sweet and charmingly girlish. Mr. Hekking, 'cellist, was greatly fortunate in his execution of the fantasy, which in itself has hard, rocky, unbeautiful places, that merely served to display the mastery of the player. Both the soloists and the director received tumultuous ovations. And the audience, when the last note faded out, stopped to applaud the retiring orchestra.

THE BOSTON TIMES

BOSTON, SUNDAY, JAN. 25, 1891.

THE THIRTEENTH SYMPHONY.

Chief Features of Last Evening's Concert in Music Hall.

Stated in brief, the leading features of the Symphony concert last evening were a symphonic prologue, "Francesca da Rimini," by Arthur Foote, and the Tschaikowsky concerto for piano, in B flat minor, played by Mme. Hopekirk. The artistic details of the concert will be noticed at length in our next issue.

Suffice it to say that Mme. Hopekirk has superbly broadened since she was last here; true she never lacked breadth, but it is equally true that several years of artistic experience have liberally endowed her with the highest musical qualities that could be desired for an artist. She is more than ever one of the most brilliant and artistic pianists of the day, and her success last evening was no less emphatic and brilliant than deserved.

Mr. Foote's "Symphonic Prologue" is his ablest work thus far, and this and other features of the concert will be duly noticed next week.

Boston Courier.

SUNDAY MORNING, JANUARY 25, 1891.

THE SYMPHONY.

Tschaikowsky is the only Russian composer of the day, whose works are fairly well known to Americans. At home he is among the elder and perhaps more conservative of a group of rising musicians who in composition adhere closely to the characteristics of their folk-song, and whose musical views are, in the widest sense of the word, romantic.

The vastness of Russia, and the music-loving nature of its people must of necessity give its composers immense advantages in respect of material. It would seem that throughout this tremendous territory, original melodies without number are yet to be discovered; and even if this mine should be at last exhausted, Asia can be drawn upon to an equal extent. The natural inference then, is that a school of Russian music, destined to exert widespread influence, is a pretty well assured thing of the future.

Cæsar Cui, (a few of whose works have been given in this country) Rimsky-Korsakoff, Arensky, Glasenoff, and Liadoff are among the ablest men of this group. A concerto for pianoforte by Arensky was played in Berlin not long ago. Glasenoff has written overtures for which he took Greek themes. Rimsky-Korsakoff conduced at the *Allgemeine Deutsche-Music Verein* about eight years ago, a symphony of his own that was received by the distinguished musicinns who customarily congregate at the festivals of this society, with great enthusiasm. The subject that inspired the composition of this work was the legend of "Antar." Antar was an Arabian shepheard who lived among the Ruins of Palmyra. One day, while tending his flock, he saw a gazelle, which he attempted to shoot. Just then the gazelle was attacked by a huge bird, and Antar killed the latter instead of the former. The gazelle immediately turned into a beautiful fairy, who informed the astonished shepherd that, having, through killing the bird, destroyed an evil spirit that had bersecuted her, he should be granted three wishes as a token of her gratitude. Man-like, he wished first for the pleasures of revenge; second, for the pleasures of power; third, for the pleasures of Love. To his wishes he added a request that when he became too old to love, the fairy should take his life, which she promised to do. This part of the story is described, or suggested, as the case may be, in the first movement of the symphony. The wishes are then similarly treated in the three following movements; and as the closing movement approaches an end, the fairy appears and ends the life of the shepherd, now old and feeble, with a kiss. In the musical illustration of this kiss the acme of orchestral realism, it is said, is reached.

Tschaikowsky's first pianoforte concerto, opus 23, in B flat minor, is a fine work, well worthy to be ranked among the best compositions of this class extant. There are, to be sure, suggestions of Mendelssohn noticeable in the second theme of the opening movement; but the novel accompanying harmonies and instrumentation save it from conventionality. The andantino is charming; even if the waltz theme of its trio occasions a little surprise, there is after all no reason why it should not be there. The finale, in rondo form, is strong, characteristic, brilliant and sustains one's interest, which is deeply stirred by the broad, powerful opening movement to the very end. Mme. Helen Hopekirk, who created a very favorable impression here some five years ago, was the pianist. Technically the performance was wholly admirable, if an occasional tendency to strike with a force that created unmusical sounds, be excepted. After all, pounding the pianoforte (if it is not too severe) may as well be excused once for all in Music Hall. Every prominent pianist who appears there should precede or supplement such appearances with concerts in a smaller hall. As Mme. Hopekirk is soon to be heard in this manner, detailed criticism of her playing may be deferred till then. It need only be added that, musically, her reading of the concerto was remarkably free from sentimentalism, and adequate in breadth, refined taste and fire. She was heartily received, and recalled several times.

The concert opened with a work just completed by Mr. Arthur Foote, bearing the the title, "Symphonic Prologue, Francesca da Rimini," opus 24. That the composer has not attempted a complete musical illustration of this story of unfortunate love, is intimated in the motto attached to the work:

"No greater grief than to remember days
Of joy, when misery is at hand."

In fact, the modern concert overture form is practically followed throughout. In this, his latest composition for orchestra, Mr. Foote has, in breadth and depth of conception, and skill in orchestration, taken a long stride forward. The themes are striking, well adapted to the sentiments they are intended to express, and developed in a manner that leaves them clearly impressed upon the mind of the attentive listener.

The fiery subject with which the allegro opens, and the lovers' theme are especially good and suggestive, and the pianissimo ending of the coda is wholly appropriate. Effective use is made of the full orchestra, including the tuba, although it is probable that some re-writing will have to be done in order to secure a more perfect balance of parts. As to the title, it may indeed be said "What's in a name!" But if the work does not fulfill all the expectations that are aroused by its title, the same may also be said of many others of more pretentious character, by more eminent writers. Mr. Foote conducted the prologue himself easily and efficiently, and was received as the favorites of the symphony audiences always are, with enthusiasm.

The symphony was Volkman's in D minor, No. 1. It is a sombre, depressing work, the thoughts of the composer as expressed in the extreme movements, being so deeply dyed with apparent gloom and ill-nature, as to render the andante and even the scherzo far from comforting and cheering. It has points of strength, without doubt, but with so many works of far greater interest already in the library of the symphony orchestra, one cannot help involuntarily exclaiming to himself, "Why Volkmann!" It was splendidly performed, but rather coolly received.

T. P. CURRIER.

Of Mrs. Nikisch, a Leipsic graduate remarks: "Frau Nikisch, to my knowledge, never sang in public in Leipsic, except, perhaps, on some little social occasion. People in Leipsic thought a great deal of both Mr. and Mrs. Nikisch, personally as well as musically, and I often heard the remark made there, 'What shall we do without them?'"

Chelsea is to have an early representation of the popular new opera "Priscilla." It will be given at the Opera House in that city with a local chorus

Der Deutsche Correspondent.

Samstag, 17. Januar 1891.

Das zweite Conzert des „Bostoner Sinfonie-Orchesters."

Seit dem Auftreten Christine Nilsen's und Theod. Wachtel's zu Anfang der siebeniger Jahre hat die „Concordia" kein solches Publikum gefaßt, wie das, welches sich gestern Abend zu dem zweiten Conzerte des „Bostoner Sinfonie-Orchesters" eingefunden hatte. Das Haus war übervoll. Das sollte nun eigentlich nicht Wunder nehmen, denn Orchester, wie das „Bostoner," sind dünn gesät, und dieser musikalische Organismus—so darf man dieses Orchester nennen—hat in Hrn. A. Nikisch einen künstlerischen Mittelpunkt, der das Orchester als sein Instrument betrachtet.

Das gestrige Conzert wurde mit einer Novität (für Baltimore wenigstens) eröffnet, mit Goldmark's Ouvertüre „der gefesselte Prometheus." Goldmark ist ein Meister der Form und des Ausdrucks; allein in dieser Ouvertüre scheint er hinter seinem Stoff zurückgeblieben zu sein. Mag man dem an den Felsen geschmiedeten und gemarterten Wohlthäter der Menschen den Zug des Schmerzes verleihen, mag man ihn in Göthe'scher Weise betrachten als den Trotzigen, der der Götter nicht achtet, den die Zeit zum Manne geschmiedet, „zu leiden, zu weinen, zu genießen und zu freuen sich," mag man die Resignation als Grundstimmung nehmen: Goldmark packt uns nur stellenweise, nicht als Ganzes. Manches in der Ouvertüre ist Schminke, die über den Inhalt hinwegtäuscht. Die Wiedergabe der Ouvertüre war eine ganz vortreffliche, auf's Feinste und Sauberste heraus gearbeitet; dabei mag nicht unerwähnt bleiben, daß das Werk hohe Forderungen an das Orchester stellt.

Cowen's „skandinavische Sinfonie" gehört zu den bedeutendsten Orchesterwerken englischer Componisten. Hr. Nikisch gab zwei Sätze daraus: das „Adagio" und das „Scherzo." Daß er den ersten Satz, in dem das melancholische Thema schließlich quälend wird, und den Schlußsatz weggelassen hat, war wohlgethan. Die „Sommernacht am Fjord," in deren schöne träumerische Stimmung ein entferntes Hornquartett hereintönt, ist voll Poesie und Effekt. Das „Scherzo" ist ein frappantes Elfenstück (eine Schlittenfahrt, die der Verfasser des Programms musikalisch geschildert sehen will, hat uns nicht eingeleuchtet). Der flüchtige Charakter des Satzes ist mit genialer Consequenz durchgeführt, und die Mendelssohn'sche Sommernachtstraum-Musik hat wohl als Muster gedient, vielleicht auch „Fee Mab" von Berlioz. Dieser Satz wurde prächtig gespielt. Das thut diesem Orchester nicht manches gleich.

Der Shakespear'sche „Sommernachtstraum," um den Mendelssohn seinen wunderbaren Tönezauber gewoben, bewegt sich ebenfalls in dem romantischen Genre. Diese musikalischen Bilder von bezaubernder Farbenpracht und vollendeter Klarheit und Schönheit werden stets die Anerkennung des Publikums finden. Sie fanden sie auch gestern; indessen zu viel Romantik in einem Conzert zu bieten, ist in unserer Zeit nicht wohlgethan; und ein Orchester, wie das „Bostoner," hören wir doch immer am Liebsten große und ernste Aufgaben lösen.

Die vierte Conzertleistung bildete einen starken Contrast zwischen Cowen und Mendelssohn. Es war Saint Saens' „Todtentanz." Im Anschluß an das Gedicht von H. Cazalis tritt der Tod als Spielmann auf, der die klappernden Skelette zu mitternächtlicher Stunde zum Tanze lockt. Es schlägt 12. Der Tod beginnt aufzuspielen. Es liegt tiefe Trauer über dieser Tanzfröhlichkeit. Der Tanz wird wilder, bis der Hahn kräht, dann verschwinden die gespenstischen Bilder. Das Werk macht, mag man es noch so oft gehört haben, stets einen ergreifenden Eindruck, besonders wenn es, wie gestern Abend, vollendet geboten wird.

Als Solistin trat gestern Abend Madame Nikisch, die Gemahlin des Orchesterdirigenten, zum ersten Male in Baltimore auf. Die Sängerin hatte gestern Abend einen solchen Erfolg, wie wir ihn in den vielen Jahren unserer musikalischen Berichterstattung nur selten zu verzeichnen gehabt haben. Die Sängerin besitzt eine Stimme von großem Umfange, von weittragender Kraft des Tones, die in allen Lagen gleich schön und leicht anspricht. Die herzliche Wärme des musikalischen Ausdrucks und die dramatisch-belebte Färbung des Gesanges, der stimmliche Glanz, der echt musikalische Vortrag, der das Technische unter den musikalischen Gehalt der Compositionen unterordnet, sichern Mad. Nikisch einen ersten Platz unter unseren Sängerinnen.

Die Dame sang gestern Abend Raff's „der Traumkönig und sein Lieb'" ein Werk, an das sich nicht allzu viele Sängerinnen wagen. Es erfordert ungewöhnlich großen stimmlichen Umfang. Die Sängerin riß ihre Hörer zu stürmischen Beifallsäußerungen hin. Drei Lieder: Liszt's „am Rhein," Jensen's „am Manzanares" und Goldmark's „Quelle," in denen sich Hr. Nikisch als äußerst gewandter und feinfühliger Begleiter zeigte, brachten solchen Beifall, daß Mad. Nikisch noch „guten Abend, mein Schatz" zugab. Schließlich hätten wir noch anzufügen, daß auch alle Orchestergaben selbstverständlich die wärmste Anerkennung der Hörer fanden.

The Musical Courier.

—A WEEKLY PAPER—

NEW YORK, WEDNESDAY, JANUARY 21, 1891.

Boston Symphony Orchestra.

THE three concerts thus far given here this season by the Boston Symphony Orchestra have been an ever rising artistic success, which means, of course, that the third one, which took place at Chickering Hall on Tuesday night of last week, before a completely sold out house, was the best one of all. It certainly seemed so to us, and the audience took the greatest of interest in every number of the carefully chosen program and bestowed intelligent and enthusiastic applause on performances which, for technical perfection, have never been surpassed here.

Beethoven's "Coriolanus" overture revealed a most interesting reading on the part of Mr. Nikisch, but a trifle more impressiveness of accentuation was looked for by us. As it was given, however, it was very beautiful and finished.

The latter qualities distinguished, also, especially the two middle movements, both of them exceedingly original and clever, from Tschaikowsky's fourth symphony in F minor, a work which was given here in its entirety by the Symphony Society last season. By the bye, the compiler of the program book gives the key of the andantino as B minor instead of B flat minor. A musical critic and analyst ought to know that a symphony in F minor is not likely to have a slow movement in B minor; moreover, he should be cognizant of the difference between two sharps and five flats. But he probably translated his "analysis" from the German, in which *B moll* signifies B flat minor, while B minor is represented through *H moll*, a trap into which several American musical writers have dropped before.

The *pièce de résistance* of the program was Joachim Raff's eternally beautiful, fresh, richly inspired and exquisitely orchestrated symphony "Im Walde," the unquestionably most important symphonic creation which has been written since Beethoven. The three first movements of this finely colored tone painting were given with a beauty, richness and sensuousness of tone and finesse of shading, as well as rhythmic precision, which could not have been surpassed and which we never before heard equaled. Just in the last bars of the scherzo, however, occurred a slip through the non-entrance of the flute, which came near marring the effect. Messrs. Nikisch and Kneisel's presence of mind, however, saved the orchestra, and we doubt very much if anybody in the audience was aware of a mishap.

The last movement Mr. Nikisch took entirely too slow. The writer, with whom the "Wald" symphony is somewhat of a hobby, heard it several times produced under the composer's own direction, and therefore knows whereof he speaks. Moreover, Mr. Nikisch made a big and perhaps not unjustifiable cut in this movement by leaving out the return of the episode of "the wild hunt." Technically, the movement was produced to perfection, the slowness of the tempo allowing a clearness in the bringing out of the thematic workmanship which it would otherwise be very difficult if not absolutely impossible to attain.

Two soloists were heard on this occasion, both of them hitherto unknown to New York audiences. The first one was Mrs. Arthur Nikisch, the gifted conductor's gifted and most charming wife, who sang a rarely heard, very refined and pretty song with orchestra, "The Dream King and his Love," by Raff, and a group of Lieder with piano accompaniment: Goldmark's "Die Quelle" (strongly reminiscent of Schubert), Jensen's "Am Ufer des Manzanares" and Brahms' "Vergebliches Ständchen," after which, as an encore upon fourfold, most hearty recall, she added Schumann's "Mondnacht."

Mrs. Nikisch is possessed of a very sweet, agreeable and most sympathetic soprano voice of excellent training and she sings most musically and with artistic feeling and phrasing. Her husband aided and sustained her with an accompaniment the like of which one rarely hears on any concert stage.

The second and somewhat superfluous soloist, as the program was sufficiently long without his services, was that mediocre violinist of the Boston Symphony Orchestra, Timothy Adamowski, Esq., who essayed Saint-Saëns' "Rondo Capriccioso" in A minor which Sarasate played here so exquisitely. Mr. Adamowski had neither the Spaniard's technic, nor his finish, brilliancy or spirit. He played angularly, at times quite amateurish and with anything but correct intonation. Why he should have been allowed to play at all we are at a loss to understand. If a violinist was wanted why not let Kneisel, who made such a success at the last concert, play again; or if that was not desirable, why not take such other and better performers among the orchestra's violinists as Loeffler, Roth, Svecenski or a few others we could name?

Music in Baltimore.

BALTIMORE, January 19, 1891.

THE Boston Symphony Orchestra played its second concert here on Friday evening at the Concordia. Mrs. Nikisch sang. This was the program:

Overture, "Prometheus".....Goldmark
Song with orchestra, "The Dream King and His Love".....Raff
Adagio and scherzo, from "Scandinavian Symphony," No 3, in C minor.....Cowen
Symphonic poem, "Danse Macabre".....Saint-Saëns

SONGS WITH PIANOS.

(*a*) "Am Rhein".....Liszt
(*b*) "Am Ufer des Manzanares".....Jensen
(*c*) "Die Quelle".....Goldmark
"Midsummer Night's Dream" music.....Mendelssohn

Vladimir Pachman, "ze gratest bianist in ze wurld," is announced for the third Boston concert, February 27.

The Kneisel Quartet made a thorough success of its concert on Saturday night. The Schumann string quartet in A minor and Beethoven's C major, op. 99, string quintet, as well as a quartet movement in C minor, by Schubert, were all played with remarkable ensemble effect. To Mr. Faelten, the head of the Faelten Musical School, the people here are indebted for these instructive chamber music concerts. The Kneisel Quartet will play again on February 23, and Mrs. Nikisch will be the soloist.

Providence Journal

THURSDAY, JANUARY 22, 1891.

FOURTH SYMPHONY CONCERT.

Liszt's "Tasso" and Music from "Midsummer Night's Dream.

This was the programme of the fourth Symphony concert of this winter's series: Mendelssohn—Overture, Scherzo, Natturne and Wedding March, from "Midsummer Night's Dream."
Donizetti.....Cavatina, "Don Pasqualle."
Servais.....Fantasie Characterisque
For Violoncello.
Cowen.....Adagio and Scherzo, from Scandinavian Symphony No. 3, in C minor.
Songs, with Piano:
(a) Reubenstein.....Les Yeux d'Azur
(b) Massenet.....Le Sais-tu."
(c) Vidal.....Printemps Nouveau."
Liszt.....Symphonic Poem, "Tasso."
Soloists, Miss Alice Wentworth, and Mr. Anton Hekking.

Of the present actuality of that "musical growth" which has so long elusively twinkled like a will o' the wisp in the dreams of the music cult of this city, there is a most trustworthy indication in the great increase in patronage given the Symphony concerts, which is double that of any other winter. Last night in Infantry Hall the Boston Symphony Orchestra played to its largest, and its most enraptured, Providence audience. There were elements of distinction, too, which marked it above any previous Symphony assembly. Applause was unconfined.

Mendelssohn's fairy overture was attacked with a softness most exquisite, and the blithe spiritualities of the three movements floated out as gently, rose and fell as lightly as the down of a thistle in a summer breeze. They were interpreted with delicious simpleness. "The pert and nimble spirit of mirth" which contained the gay fabrics of the old Athenian wood, their elfish revellings, and their sweet love-makings, and all the delicately supernatural elements which Shakspeare translated, are illustrated in Mendelssohn's music with subtlest and divinest fancy. A rare loveliness bedecks the forest, whose sprites steal unstinted hours of gayety and beauty from the night. The charm of Mr. Nikisch's reading of it all eludes analysis; but it seems to have been free and infinitely graceful in spirit. Somehow—perhaps because of its commonness, if such a work ever can become common—the well-worn wedding march seemed prosaic without reason, after the fairy movements that had gone before. But it was splendidly played, better, probably, than any there ever heard it played before, and the memories and associations which it magically balled up, helped it into being the most delightful portion of this very delightful programme.

Listz's "Tasso" is extravagant. In the laments, the first and main part of the subject, there is, indeed, a sorrow and fine anguish that is wonderfully appealing and expressive of that which in the love-lorn, suffering, and long unappreciated life of the Italian poet, is so fascintatin. It is dramaile, but not altogether attractive. Perhaps it is not possible to make the racks and torments of a human life delectable. Then the climax is unfortunately noisy. Such triumph as the clamoring brass drum and triangle suggest, is out of keeping with the natural mildness of a poet's real triumph. It was performed with remarkable interest by the orchestra.

An effectual work like Cowen's Scandinavian Symphony, No. 3, is refreshing. It has the clear Northern atmosphere. The adagio is a summer evening on the fjord. Distant music from a band is heard, and bits from Norwegian folk-songs are cleverly and prettily interwoven or suddenly interjected. All in all, there is a poetic grandeur, and, in the Scherzo a brightness and color that is admirable.

Especially pleasing was Miss Alice Wentworth, who sang her group of songs and the beautiful "Don Pasquale," Cavatina, with distinguished success. Her voice is deliciously young and unworn, and her manner sweet and charmingly girlish. Mr. Hekking, 'cellist, was greatly fortunate in his execution of the fantasy, which in itself has hard, rocky, unbeautiful places, that merely served to display the mastery of the player. Both the soloists and the director received tumultuous ovations. And the audience, when the last note faded out, stopped to applaud the retiring orchestra.

THE BOSTON TIMES

BOSTON, SUNDAY, JAN. 25, 1891.

THE THIRTEENTH SYMPHONY.

Chief Features of Last Evening's Concert in Music Hall.

Stated in brief, the leading features of the Symphony concert last evening were a symphonic prologue, "Francesca da Rimini," by Arthur Foote, and the Tschaikowsky concerto for piano, in B flat minor, played by Mme. Hopekirk. The artistic details of the concert will be noticed at length in our next issue.

Suffice it to say that Mme. Hopekirk has superbly broadened since she was last here; true she never lacked breadth, but it is equally true that several years of artistic experience have liberally endowed her with the highest musical qualities that could be desired for an artist. She is more than ever one of the most brilliant and artistic pianists of the day, and her success last evening was no less emphatic and brilliant than deserved.

Mr. Foote's "Symphonic Prologue" is his ablest work thus far, and this and other features of the concert will be duly noticed next week.

Boston Courier.

SUNDAY MORNING, JANUARY 25, 1891.

THE SYMPHONY.

Tschaikowsky is the only Russian composer of the day, whose works are fairly well known to Americans. At home he is among the elder and perhaps more conservative of a group of rising musicians who in composition adhere closely to the characteristics of their folk-song, and whose musical views are, in the widest sense of the word, romantic.

The vastness of Russia, and the music-loving nature of its people must of necessity give its composers immense advantages in respect of material. It would seem that throughout this tremendous territory, original melodies without number are yet to be discovered; and even if this mine should be at last exhausted, Asia can be drawn upon to an equal extent. The natural inference then, is that a school of Russian music, destined to exert widespread influence, is a pretty well assured thing of the future.

Cæsar Cui, (a few of whose works have been given in this country) Rimsky-Korsakoff, Arensky, Glasenoff, and Liadoff are among the ablest men of this group. A concerto for pianoforte by Arensky was played in Berlin not long ago. Glasenoff has written overtures for which he took Greek themes. Rimsky-Korsakoff conduced at the *Allgemeine Deutsche-Music Verein* about eight years ago, a symphony of his own that was received by the distinguished musicinns who customarily congregate at the festivals of this society, with great enthusiasm. The subject that inspired the composition of this work was the legend of "Antar." Antar was an Arabian shepheard who lived among the Ruins of Palmyra. One day, while tending his flock, he saw a gazelle, which he attempted to shoot. Just then the gazelle was attacked by a huge bird, and Antar killed the latter instead of the former. The gazelle immediately turned into a beautiful fairy, who informed the astonished shepherd that, having, through killing the bird, destroyed an evil spirit that had bersecuted her, he should be granted three wishes as a token of her gratitude. Man-like, he wished first for the pleasures of revenge; second, for the pleasures of power; third, for the pleasures of Love. To his wishes he added a request that when he became too old to love, the fairy should take his life, which she promised to do. This part of the story is described, or suggested, as the case may be, in the first movement of the symphony. The wishes are then similarly treated in the three following movements; and as the closing movement approaches an end, the fairy appears and ends the life of the shepherd, now old and feeble, with a kiss. In the musical illustration of this kiss the acme of orchestral realism, it is said, is reached.

Tschaikowsky's first pianoforte concerto, opus 23, in B flat minor, is a fine work, well worthy to be ranked among the best compositions of this class extant. There are, to be sure, suggestions of Mendelssohn noticeable in the second theme of the opening movement; but the novel accompanying harmonies and instrumentation save it from conventionality. The andantino is charming; even if the waltz theme of its trio occasions a little surprise, there is after all no reason why it should not be there. The finale, in rondo form, is strong, characteristic, brilliant and sustains one's interest, which is deeply stirred by the broad, powerful opening movement to the very end. Mme. Helen Hopekirk, who created a very favorable impression here some five years ago, was the pianist. Technically the performance was wholly admirable, if an occasional tendency to strike with a force that created unmusical sounds, be excepted. After all, pounding the pianoforte (if it is not too severe) may as well be excused once for all in Music Hall. Every prominent pianist who appears there should precede or supplement such appearances with concerts in a smaller hall. As Mme. Hopekirk is soon to be heard in this manner, detailed criticism of her playing may be deferred till then. It need only be added that, musically, her reading of the concerto was remarkably free from sentimentalism, and adequate in breadth, refined taste and fire. She was heartily received, and recalled several times.

The concert opened with a work just completed by Mr. Arthur Foote, bearing the the title, "Symphonic Prologue, Francesca da Rimini," opus 24. That the composer has not attempted a complete musical illustration of this story of unfortunate love, is intimated in the motto attached to the work:

"No greater grief than to remember days
Of joy, when misery is at hand."

In fact, the modern concert overture form is practically followed throughout. In this, his latest composition for orchestra, Mr. Foote has, in breadth and depth of conception, and skill in orchestration, taken a long stride forward. The themes are striking, well adapted to the sentiments they are intended to express, and developed in a manner that leaves them clearly impressed upon the mind of the attentive listener.

The fiery subject with which the allegro opens, and the lovers' theme are especially good and suggestive, and the pianissimo ending of the coda is wholly appropriate. Effective use is made of the full orchestra, including the tuba, although it is probable that some re-writing will have to be done in order to secure a more perfect balance of parts. As to the title, it may indeed be said "What's in a name!" But if the work does not fulfill all the expectations that are aroused by its title, she same may also be said of many others of more pretentious character, by more eminent writers. Mr. Foote conducted the prologue himself easily and efficiently, and was received as the favorites of the symphony audiences always are, with enthusiasm.

The symphony was Volkman's in D minor, No. 1. It is a sombre, depressing work, the thoughts of the composer as expressed in the extreme movements, being so deeply dyed with apparent gloom and ill-nature, as to render the audante and even the scherzo far from comforting and cheering. It has points of strength, without doubt, but with so many works of far greater interest already in the library of the symphony orchestra, one cannot help involuntarily exclaiming to himself, "Why Volkmann!" It was splendidly performed, but rather coolly received.

T. P. CURRIER.

Of Mrs. Nikisch, a Leipsic graduate remarks: "Frau Nikisch, to my knowledge, never sang in public in Leipsic, except, perhaps, on some little social occasion. People in Leipsic thought a great deal of both Mr. and Mrs. Nikisch, personally as well as musically, and I often heard the remark made there, 'What shall we do without them?'"

Chelsea is to have an early representation of the popular new opera "Priscilla." It will be given at the Opera House in that city with a local chorus

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Boston Daily Advertiser
Established 1813.

MONDAY MORNING, JAN. 26, 1891.

The Symphony Concert of Saturday—Mme. Hopekirk as Soloist.

The American composer received recognition in the programme of Saturday in the person of Mr. Arthur Foote, and through his symphonic prologue "Francesca da Rimini." The work was both a success and a disappointment, the former as regards the clear statement of themes, the good orchestration and the technical knowledge displayed; a disappointment in the calmness which was at times evident where all should have been passion and fire, yet this was only occasionally evident, and as a whole this symphonic prologue may be ranked with the "In the Mountains" overture, which has hitherto been the composer's best work, and after all the very balance and poise which seems a defect in this instance, is in the main a virtue which one might wish to many of our native composers. Possibly the fact that Liszt has given some of this erotic style to his tone-picturing of the same heroine, made the respectability of such a "back-bay" Francesca seem more pronounced than it otherwise would have been; in any case the orchestration and the musicianly character of the themes and their presentation calls for admiration, and Mr. Foote's work may be held up as a model to those native composers who begin by being young Wagners, and end by asphyxiating in a slough of formlessness. The composer was recalled with evident enthusiasm after the excellent performance and conducting of his work.

The reappearance of Madame Helen Hopekirk, after years of absence, was an event of much interest to our piano-loving public. The artist has gained in breadth and power since she left us, and has a certain masculinity of expression which is very effective. There is, however, a degree of phlegm in her conquering of technical difficulties which might easily be mistaken for indifference. To me it recalls the intellectuality and perfect imperturbility of her great teacher, Louis Maas, who often used to perform the most difficult works with a display of *gleichgültigkeit* which he was far from feeling. In the Tschaikowski concerto the piano is more than once pitted against the whole orchestra, and it is not every pianist who could have achieved clearness under the circumstances as Mme. Hopekirk did. She is more than a mere piano player, she is a musician, and the development of the first movement became very lucid because of the manner of its performance, while the brilliancy of the finale proved that all the fortissimo work had not used up the reserve force of the pianist. It was perhaps just this sense of a reservation of power, a feeling of surety pervading the entire performance, which made the chief charm of the artist's work, and at the close a triple recall and floral tributes showed that the public as well as personal friends were delighted.

Volkmann's D minor symphony ended the programme. It received probably the finest reading it has ever had here, and the almanes were splendidly worked up. Volkmann shows a trace of the influence of Schumann in the style and contrasts of his themes, but is more exact in form than the latter. His development of figures is ingenious enough, but carried to too great a length. The omnipresent figure of the first movement, for example, is not quite like a seed growing into fruit, as is the case with so many of Beethoven's figures, but merely a succession of skilful reiterations at the end of which one may ask—cui bono? But after all it was not given to many to compass a thorough "first movement" and in the remaining three the composer makes ample amends. Among the many points of fine execution in the performance may be mentioned the horn playing of the second movement (how expressive that stationary horn tone is against the shifting harmonies!) the clarinet work, the quaint eighth-symphony-like figures on bassoon in the last movement and the ensemble of the entire finale. Next week comes an innovation, two full-fledged symphonies of the modern school on a single programme! Mr. Nikisch must be in an educational mood.

LOUIS C. ELSON.

Boston Journal.

MONDAY MORNING, JAN. 26, 1891.

The Symphony Concert.

The leading features of the Symphony concert Saturday evening were the reappearance of Mme. Helen Hopekirk and the production of a symphonic poem by Arthur Foote—the latest work of Mr. Foote, and its first performance in Boston. The title of the poem was "Francesca da Rimini," and the superb interpretation, added to the scholarly reputation which Mr. Foote holds in the minds of the musical people of Boston, made this number one of the most interesting of the concert. It was greeted with hearty applause, and the entire concert was one of the best Mr. Nikisch has given this season. Of course, Mme. Hopekirk was gladly welcomed, and gave Tschaikowsky's Concerto No. 1 in B flat, for piano and orchestra, and the brilliancy of the closing movement found an apt interpreter in the soloist. The concert closed with a fairly good rendition of Volkmann's Symphony No. 1 in D minor. At the next concert there is to be no soloist, and there will be given Schumann's Symphony in B flat No. 1 and Brahms's No. 1 in C minor.

Boston Journal.

MONDAY MORNING, JAN. 26, 1891.

THE SYMPHONY CONCERT.

The programme of the thirteenth Symphony concert, given at Music Hall Saturday evening, was as follows:

Symphonic Prologue, "Francesca da Rimini," Op. 24. (First time.) ..... A. Foote
Concerto for piano in B flat minor, No 1. ..... Tschaikowsky
Symphony No. 1, in D minor ..... Volkmann

Mr. Foote calls his new work a "Symphonic Prologue." It is practically a concert overture. The explanatory sketch prepared by him for the programme book is simply an exposition of its musical contents. The second theme is said to be the theme of the two lovers; and with this exception the sketch is free from any attempt to give the hearer in gaudy rhetoric the "meaning" of the measures. It is as modest and straightforward as the composer.

He who passes judgment upon a serious, unpublished musical work after hearing it once can give only impressions which future hearings may change. The reviewer of a book, the critic of paintings can take his time; he can read or look at his leisure. The singer, as well as the performer upon an instrument, writes by his own performance the verdict which must be pronounced. But the ear, when it is not aided by the eye and previous study of the composition, is a treacherous organ. It is easily tickled, it is easily shocked—for the moment. Unless the impression made upon it is strong, the music is at once forgotten and the labor of the composer is vain. So here impressions, and only first impressions, must take the place of a deliberate judgment. Mr. Foote's, overture, then, seems to be a thoughtfully considered, coherent work. It is clear without being common, it holds the attention without recourse to the tricks of makers of sensational programme music. Its opening is impressive; and certain passages, such as the recitative, are very effective. Mr. Foote does not ape those who have gone before him, though at the close there is a curious and undoubtedly unpremeditated reminiscence of a few well-known measures of Gounod's "Faust." The instrumentation is free from the reproach of thinness or crudity, although it suffers from a want of sufficient contrasts, and the treatment of the wood-wind is somewhat monotonous. It is an excellent piece of work, and it shows the steady growth of Mr. Foote's art. When one examines the musical ideas themselves instead of the marshalling and expression of them there is not so much to be said in praise. It should not be forgotten that the text is a tale of Italian passion and revenge. The mere recital of the woes of Francesca and Paolo so moved Dante that, for pity, he swooned away as if he had been dying, "and fell, even as a dead body falls." If the composer's music does not glow with the fire which consumed Madonna Francesca, if it does not echo the hatred of the rude cripple Gianciotto, it should be remembered that Ambroise Thomas failed in this, and how Tschaikowsy fared in his orchestral fantasia is to us unknown. Mr. Foote directed the performance of his work, and before and after it he was loudly applauded.

Mrs. Hopekirk, who played the pianoforte part of the Tschaikowsky concerto, has a remarkable individuality. She seems to belong to no particular school of playing; she recalls no other distinguished pianist. She escapes classification. While her mechanism is admirable (take for example her superb octaves), certain of her methods (as the stiffness shown in the striking of chords) would be open to criticism, did she not in spite of these methods gain the desired results. She overcame the great technical difficulties with ease, and she gave a broadly conceived and carefully finished performance. If there was an apparent absence of sympathy, if there was not a direct appeal to the emotions, possibly the concerto itself was the cause. It compels admiration; it astounds; but with the exception of the slow movement where the real beauty lies in the orchestra, and not in the pianoforte, the music is aimed at the head instead of the midriff. And yet it is most worthy of respect. How nobly inspired is the melody at the beginning of the first movement; how charming is the episode in the second movement; how full of character are even the shortest themes: how fiery the peroration! In its time-mocking length, its endless repetitions, its fantastic digressions, its mixture of realism and imagination, it is like unto a novel of Dostoievsky. Mrs. Hopekirk was most enthusiastically applauded at the end of her severe task.

The choice of the Volkmann Symphony, in connection with the other numbers of the programme, was unfortunate. It would have been well to have closed with music such as is praised by Athenæus; music "which softens moroseness of temper, dissipates sadness, and produces affability and a sort of gentleman-like joy." This symphony of Volkmann, with the exception of the finale, is a noble work. The opening with its "music of preparation and of awakening suspense;" the beautiful andante, so pure in thought and chaste in expression; the delicious trio, which is such a vivid contrast to the crabbed scherzo;—here is absolute music, far removed from the vaporing and insanity of the ultra-modern school. Its effect would, however, have been doubled, had it appeared upon another programme. The symphony and the other numbers were finely played by the orchestra.

The programme of the concert to be given Saturday evening, Jan. 31, includes Schumann's Symphony in B-flat; Handel's Concerto Grosso in D, for string orchestra (first time), and Brahms' Symphony in C minor.

PHILIP HALE.

SUNDAY HERALD.

BOSTON, JANUARY 25, 1891.

The Symphony Concert, Soloist Mme. Helen Hopekirk.

Few of the season's concerts by the Boston Symphony orchestra have given more general satisfaction than that of last evening, and Director Nikisch contributed his full share to the enjoyable results attending the performance of the programme.

Two events of unusual interest were included in the evening's happenings, the reappearance of Mme. Helen Hopekirk, the pianist, after an extended absence from America, and the first hearing of Mr. Arthur Foote's "symphonic prologue," styled "Francesca da Rimini," being op. 24 of this composer's writings.

Mme. Hopekirk, who made her popularity assured in this city in her appearance in recital programmes just before leaving America, had a hearty greeting upon making her entrance to play the Tschaikowsky concerto for piano and orchestra No. 1, in B flat minor, op. 23, and she quickly made it evident in her playing that her absence has been well improved. The grand, broad, masterly fashion in which she read the opening allegro commanded instant attention, and from the beginning to the end of the concerto she held her audience spellbound by her splendid playing. The delightfully graceful andanteno became a tone poem in very truth under the magical touch of her fingers, and the spirited final movement displayed her technical skill with admirable success. All who recall the earlier triumphs of this artist in her Boston concerts need not be told of the intellectual qualities displayed at all times in her piano work, and these evidences of her rare individuality were as distinct as ever in her performance of last evening. No artist could desire a more spontaneous recognition of her abilities than that shown at the conclusion of Mme. Hopekirk's playing, and the ovation she gained was most honestly won.

Boston and America will always be honored throughout the world of music by the work of Mr. Arthur Foote. He has already made his mark in the restricted field to which he has limited his ambition, but such a genius will yet gain a world wide hearing, and in this hearing the cause of the American musician will be the gainer. Mr. Foote, in his musical development has shown the ability of adhering to all that is good in the old schools, and aiding all that is good in the new. In other words, he evidently holds that music without ideas is valueless, but that a good idea cannot be too carefully or artistically treated and worked out. His new "Symphonic" prologue is full of ideas, good melodious ideas, and with these for a foundation, he has made a composition that will stand the severest criticism. It is most enjoyable throughout, and shows this native born musician at his very best. In intrusting the performance of the new work to its composer's direction, Mr. Nikisch did wisely, for the orchestra was most skilfully handled by Mr. Foote, and the prologue gained by the intelligent fashion in which he made its musical meaning clear to all who listened. It was gratifying to notice the strict attention given the work by the audience, and Mr. Foote had good cause for pride in the unanimous approval of his efforts as composer and conductor as he stepped from the desk at the conclusion of the prologue.

The Volkmann symphony No. 1 in D minor brought the concert to an end and Mr. Nikisch was even more than usually happy in his reading of this most interesting work.

Next Saturday evening there will be no soloist, the programme consisting of Schumann's symphony in B flat No. 1; Handel's concerto grosso, in D, for string orchestra, (first time), and Brahms' symphony in C minor No. 1.

Gazette

BOSTON, SUNDAY MORNING, JAN. 25.

HENRY G. PARKER, Editor and Publisher

The Symphony Concerts.

Last night's concert by the Boston Symphony Orchestra, in Music Hall, opened with Mr. Arthur Foote's most recent composition, a Symphonic Prologue, "Francesca da Rimini," op. 24. It is the most ambitious, and on the whole, the most striking work for orchestra that Mr Foote has as yet written. It is conceived on a large scale, almost that of the first movement of a symphony, and is strongly dramatic in character, is impassioned, and the vigor with which it begins is never relaxed until the closing bars. It is richly instrumented, and with an admirable feeling for the quality and offices of the different instruments. Its ideas are perhaps, not as impressive as is their treatment, and do not always come out with all desirable clearness, owing possibly to the heaviness of the orchestration which is almost persistent. We felt a lack of contrasts in the instrumental effects, an absence of that varied tone coloring which is essential in order to avoid monotony. But the fire and force of the work are unmistakable, and the spirit in which it is conceived and treated carries the listener along with it, and keeps the attention constantly stimulated. It differs in style from anything that we have hitherto had from its composer, and, taken altogether, marks a stride forward in his art. The work was finely played, Mr. Foote conducting with excellent skill, and at its close the audience broke into a well-merited outburst of applause, recalling the composer with much enthusiasm. Volkmann's fine symphony No. 1, in D minor, ended the concert. The work is something of a compromise between the old school and the new, and has many beautiful and masterly moments; and it may safely be ranked high among contemporary symphonies. The opening movement is full of strength and dignity, though a certain stiffness is imparted to it by a too frequent obstinate adherence to its somewhat rigid opening figure. The slow movement is full of warmth and feeling, and is delightful in the grace and tenderness of its instrumentation. The scherzo has a finely marked rhythmic swing, and its trio is exquisitely beautiful. The finale shares the fate destined to so many finales by modern composers. Its interest is impaired by a tiresome monotony, though all is brought to an end brilliantly and stirringly enough. The work was sympathetically read, and was played in the best and most finished style of the orchestra. The soloist was Mad. Helen Hopekirk, who played Tschaikowsky's concerto for piano, in B-flat minor, No. 1, op. 23. This artist, whose method has undergone a great change since she was last heard here, acquitted herself with admirable technical skill. Her touch is sure and clear, and she plays with a vigor and passion strikingly masculine in character. The exacting work presented no difficulties of which she was not easily the master. She read the work with keen artistic intelligence, and her performances were marked by refined taste and intellectuality. The only fault in the effort was a certain deliberation which imparted the effect of coldness to it. The artist was cordially received and at the end of the concerto was rewarded with a storm of applause, some handsome tributes in the shape of flowers, and three recalls. The programme for the next concert is: Schumann's Symphony, No. 1; Brahms's Symphony, No. 1, and a Concerto Grosso, for strings, by Handel. There will be no soloist.

TWENTY-FOUR PAGES.

SUNDAY, JAN. 25, 1891.

Thirteenth Symphony Concert.

Mme. Helen Hopekirk was the soloist at last week's Symphony concert, and heartily welcome was the reappearance in Boston of this eminent pianist. The delightful recitals she gave here a few years ago are remembered with exceeding pleasure so it was not surprising that she should receive an unusually demonstrative meeting from Friday afternoon's rehearsal audience. Tschaikowsky's concerto for piano, No. 1, in B flat, has been performed at these concerts several times in seasons past, and as played by Mme. Hopekirk was gladly heard again. This scholarly composition, especially its brilliant closing movement, was superbly interpreted, and thoroughly deserved the enthusiastic applause which followed. Mme. Hopekirk was three times recalled. The place of honor on the programme was given Mr. Arthur Foote's latest work, a symphonic prologue entitled "Francesca da Rimini." The local popularity of Mr. Foote naturally awakened a great deal of interest in the production of this writing, and very cordial was the welcome given him when he appeared to direct the orchestra. It can certainly be said that the prologue made a most favorable impression. It is the most pretentious work that he has yet given to the public, and will no doubt rank among his best successes. Volkmann's symphony No. 1 in D minor was the final, and not particularly welcome, offering. It is difficult to understand why Mr. Nikisch should choose to give another performance of this symphony when so many notable works have yet to be heard. There will be no soloist at the next concert. The programme will include two symphonies, Schumann's in B flat, No. 1, and Brahms' in C minor, No. 1. The novelty will be Handel's concerto grosso in D for string orchestra.

——Mrs. Nikisch, fresh from her New York, Philadelphia and Washington triumphs, was the centre of attraction at the very agreeable reception given for her and her distinguished husband by Mr. and Mrs. Francis W. Breed, at their house on Ocean st., Lynn, Thursday evening. The parlors were fragrant with a quantity of beautiful flowers arranged by Doyle, and the supper table was a mass of bloom. Among the 200 guests assembled were ex-Gov. Ames and family, Mr. William Lloyd Garrison, Mr. and Mrs. Thomas Mack, Mr. and Mrs. Frank Ames, Mr. and Mrs. F. P. Vinton, Mr. and Mrs. P. C. Chase, who went out from Boston, and Mr. and Mrs. J. H. White of Brookline and a large number of the society people of Lynn.

Clipping from Telegram, Providence R. I.

Date 1-23

FOURTH SYMPHONY CONCERT.

Conductor Nikisch and His Orchestra Greeted by a Great Audience.

The fourth concert of the series being given by the Boston Symphony Orchestra at Infantry hall occurred last night, and the big hall was filled with an audience that improved every opportunity to testify its enjoyment and appreciation of the admirable program presented to them, which was as follows:

Mendelssohn—Overture, Scherzo, Natturno and Wedding March, from "Midsummer Night's dream."
Donizetti.....Cavatina, "Don Pasqualle."
Miss Alice Wentworth.
Cowen—Adagio and Scherzo, from Scandinavian Symphony No. 3, in C minor.
Servais.....Fantasie Characterisque.
Mr. Anton Hekking.
Songs, with piano:
(a) Reubenstein.....Les Yeux d'Azur
(b) Massenet.....Le Sais-tu
(c) Vidal.....Printemps Nouveau
Miss Wentworth.
Liszt.....Symphonic poem, "Tasso."

Though the symphony orchestra played to its largest and most enthusiastic audience, it did not give its best program nor its best soloists. Miss Wentworth has a sweet, flexible and well-trained voice; voice well adapted to ballad singing, and to a certain range of operatic selections. It lacks power and compass. Time may improve it, but at present it can hardly be said that Miss Wentworth is an artist fitted in all respects to complement vocally the magnificent work of the orchestra. Mr. Hekking's selection for the 'cello was a brilliant piece of execution, and showed that the performer is a thorough master of his instrument.

Of the orchestral numbers the first was incomparably the best, both as a musical work and as a work calculated to appeal to the popular taste. It was wonderfully well performed. The Scandinavian symphony is uneven in merit; considered from any point of view. It has excellent and most enjoyable passages and it has passages that provoke wonder and almost positive dislike. The Liszt symphonic poem is not Liszt at his best, nor music at its best. It is torn roughly in places, and has a climax which, coming as it did last night the last on the program, tends to reconcile the auditor to a speedy clearance of the hall and a tramp home through slush and over places especially planned for the downfall of the wicked.

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BOSTON DAILY ADVERTISER
Established 1813.
MONDAY MORNING, JAN. 26, 1891.

The Symphony Concert of Saturday—Mme. Hopekirk as Soloist.

The American composer received recognition in the programme of Saturday in the person of Mr. Arthur Foote, and through his symphonic prologue "Francesca da Rimini." The work was both a success and a disappointment, the former as regards the clear statement of themes, the good orchestration and the technical knowledge displayed; a disappointment in the calmness which was at times evident where all should have been passion and fire, yet this was only occasionally evident, and as a whole this symphonic prologue may be ranked with the "In the Mountains" overture, which has hitherto been the composer's best work, and after all the very balance and poise which seems a defect in this instance, is in the main a virtue which one might wish to many of our native composers. Possibly the fact that Liszt has given some of this erotic style to his tone-picturing of the same heroine, made the respectability of such a "back-bay" Francesca seem more pronounced than it otherwise would have been; in any case the orchestration and the musicianly character of the themes and their presentation calls for admiration, and Mr. Foote's work may be held up as a model to those native composers who begin by being young Wagners, and end by asphyxiating in a slough of formlessness. The composer was recalled with evident enthusiasm after the excellent performance and conducting of his work.

The reappearance of Madame Helen Hopekirk, after years of absence, was an event of much interest to our piano loving public. The artist has gained in breadth and power since she left us, and has a certain masculinity of expression which is very effective. There is, however, a degree of phlegm in her conquering of technical difficulties which might easily be mistaken for indifference. To me it recalls the intellectuality and perfect imperturbility of her great teacher, Louis Maas, who often used to perform the most difficult works with a display of *gleichgültigkeit* which he was far from feeling. In the Tschaikowski concerto the piano is more than once pitted against the whole orchestra, and it is not every pianist who could have achieved clearness under the circumstances as Mme. Hopekirk did. She is more than a mere piano player, she is a musician, and the development of the first movement became very lucid because of the manner of its performance, while the brilliancy of the finale proved that all the fortissimo work had not used up the reserve force of the pianist. It was perhaps just this sense of a reservation of power, a feeling of surety pervading the entire performance, which made the chief charm of the artist's work, and at the close a triple recall and floral tributes showed that the public as well as personal friends were delighted.

Volkmann's D minor symphony ended the programme. It received probably the finest reading it has ever had here, and the climaxes were splendidly worked up. Volkmann shows a trace of the influence of Schumann in the style and contrasts of his themes, but is more exact in form than the latter. His development of figures is ingenious enough, but carried to too great a length. The omnipresent figure of the first movement, for example, is not quite like a seed growing into fruit, as is the case with so many of Beethoven's figures, but merely a succession of skilful reiterations at the end of which one may ask—cui bono? But after all it was not given to many to compass a thorough "first movement" and in the remaining three the composer makes ample amends. Among the many points of fine execution in the performance may be mentioned the horn playing of the second movement (how expressive that stationary horn tone is against the shifting harmonies!) the clarinet work, the quaint eighth-symphony-like figures on bassoon in the last movement and the ensemble of the entire finale. Next week comes an innovation, two full-fledged symphonies of the modern school on a single programme! Mr. Nikisch must be in an educational mood.

LOUIS C. ELSON.

Boston Journal.
MONDAY MORNING, JAN. 26, 1891.

The Symphony Concert.

The leading features of the Symphony concert Saturday evening were the reappearance of Mme. Helen Hopekirk and the production of a symphonic poem by Arthur Foote—the latest work of Mr. Foote, and its first performance in Boston. The title of the poem was "Francesca da Rimini," and the superb interpretation, added to the scholarly reputation which Mr. Foote holds in the minds of the musical people of Boston, made this number one of the most interesting of the concert. It was greeted with hearty applause, and the entire concert was one of the best Mr. Nikisch has given this season. Of course, Mme. Hopekirk was gladly welcomed, and gave Tschaikowsky's Concerto No. 1 in B flat, for piano and orchestra, and the brilliancy of the closing movement found an apt interpreter in the soloist. The concert closed with a fairly good rendition of Volkmann's Symphony No. 1 in D minor. At the next concert there is to be no soloist, and there will be given Schumann's Symphony in B flat No. 1 and Brahms's No. 1 in C minor.

Boston Post
MONDAY MORNING, JAN. 26, 1891.

THE SYMPHONY CONCERT.

The programme of the thirteenth Symphony concert, given at Music Hall Saturday evening, was as follows:

Symphonic Prologue, "Francesca da Rimini," Op. 24. (First time.) ..... A. Foote
Concerto for piano in B flat minor, No 1. .... Tschaikowsky
Symphony No. 1, in D minor ..... Volkmann

Mr. Foote calls his new work a "Symphonic Prologue." It is practically a concert overture. The explanatory sketch prepared by him for the programme book is simply an exposition of its musical contents. The second theme is said to be the theme of the two lovers; and with this exception the sketch is free from any attempt to give the hearer in gaudy rhetoric the "meaning" of the measures. It is as modest and straightforward as the composer.

He who passes judgment upon a serious, unpublished musical work after hearing it once can give only impressions which future hearings may change. The reviewer of a book, the critic of paintings can take his time; he can read or look at his leisure. The singer, as well as the performer upon an instrument, writes by his own performance the verdict which must be pronounced. But the ear, when it is not aided by the eye and previous study of the composition, is a treacherous organ. It is easily tickled, it is easily shocked—for the moment. Unless the impression made upon it is strong, the music is at once forgotten and the labor of the composer is vain. So here impressions, and only first impressions, must take the place of a deliberate judgment. Mr. Foote's, overture, then, seems to be a thoughtfully considered, coherent work. It is clear without being common, it holds the attention without recourse to the tricks of makers of sensational programme music. Its opening is impressive; and certain passages, such as the recitative, are very effective. Mr. Foote does not ape those who have gone before him, though at the close there is a curious and undoubtedly unpremeditated reminiscence of a few well-known measures of Gounod's "Faust." The instrumentation is free from the reproach of thinness or crudity, although it suffers from a want of sufficient contrasts, and the treatment of the wood-wind is somewhat monotonous. It is an excellent piece of work, and it shows the steady growth of Mr. Foote's art. When one examines the musical ideas themselves instead of the marshalling and expression of them there is not so much to be said in praise. It should not be forgotten that the text is a tale of Italian passion and revenge. The mere recital of the woes of Francesca and Paolo so moved Dante that, for pity, he swooned away as if he had been dying, "and fell, even as a dead body falls." If the composer's music does not glow with the fire which consumed Madonna Francesca, if it does not echo the hatred of the rude cripple Gianciotto, it should be remembered that Ambroise Thomas failed in this, and how Tschaikowsy fared in his orchestral fantasia is to us unknown. Mr. Foote directed the performance of his work, and before and after it he was loudly applauded.

Mrs. Hopekirk, who played the pianoforte part of the Tschaikowsky concerto, has a remarkable individuality. She seems to belong to no particular school of playing; she recalls no other distinguished pianist. She escapes classification. While her mechanism is admirable (take for example her superb octaves), certain of her methods (as the stiffness shown in the striking of chords) would be open to criticism, did she not in spite of these methods gain the desired results. She overcame the great technical difficulties with ease, and she gave a broadly conceived and carefully finished performance. If there was an apparent absence of sympathy, if there was not a direct appeal to the emotions, possibly the concerto itself was the cause. It compels admiration; it astounds; but with the exception of the slow movement where the real beauty lies in the orchestra, and not in the pianoforte, the music is aimed at the head instead of the midriff. And yet it is most worthy of respect. How nobly inspired is the melody at the beginning of the first movement; how charming is the episode in the second movement; how full of character are even the shortest themes; how fiery the peroration! In its time-mocking length, its endless repetitions, its fantastic digressions, its mixture of realism and imagination, it is like unto a novel of Dostoievsky. Mrs. Hopekirk was most enthusiastically applauded at the end of her severe task.

The choice of the Volkmann Symphony, in connection with the other numbers of the programme, was unfortunate. It would have been well to have closed with music such as is praised by Athenæus; music "which softens moroseness of temper, dissipates sadness, and produces affability and a sort of gentleman-like joy." This symphony of Volkmann, with the exception of the finale, is a noble work. The opening with its "music of preparation and of awakening suspense;" the beautiful andante, so pure in thought and chaste in expression; the delicious trio, which is such a vivid contrast to the crabbed scherzo;—here is absolute music, far removed from the vaporing and insanity of the ultra-modern school. Its effect would, however, have been doubled, had it appeared upon another programme. The symphony and the other numbers were finely played by the orchestra.

The programme of the concert to be given Saturday evening, Jan. 31, includes Schumann's Symphony in B-flat; Handel's Concerto Grosso in D, for string orchestra (first time), and Brahms' Symphony in C minor.

PHILIP HALE.

SUNDAY HERALD.
BOSTON, JANUARY 25, 1891.

The Symphony Concert, Soloist Mme. Helen Hopekirk.

Few of the season's concerts by the Boston Symphony orchestra have given more general satisfaction than that of last evening, and Director Nikisch contributed his full share to the enjoyable results attending the performance of the programme.

Two events of unusual interest were included in the evening's happenings, the reappearance of Mme. Helen Hopekirk, the pianist, after an extended absence from America, and the first hearing of Mr. Arthur Foote's "symphonic prologue," styled "Francesca da Rimini," being op. 24 of this composer's writings.

Mme. Hopekirk, who made her popularity assured in this city in her appearance in recital programmes just before leaving America, had a hearty greeting upon making her entrance to play the Tschaikowsky concerto for piano and orchestra No. 1, in B flat minor, op. 23, and she quickly made it evident in her playing that her absence has been well improved. The grand, broad, masterly fashion in which she read the opening allegro commanded instant attention, and from the beginning to the end of the concerto she held her audience spellbound by her splendid playing. The delightfully graceful andanteno became a tone poem in very truth under the magical touch of her fingers, and the spirited final movement displayed her technical skill with admirable success. All who recall the earlier triumphs of this artist in her Boston concerts need not be told of the intellectual qualities displayed at all times in her piano work, and these evidences of her rare individuality were as distinct as ever in her performance of last evening. No artist could desire a more spontaneous recognition of her abilities than that shown at the conclusion of Mme. Hopekirk's playing, and the ovation she gained was most honestly won.

Boston and America will always be honored throughout the world of music by the work of Mr. Arthur Foote. He has already made his mark in the restricted field to which he has limited his ambition, but such a genius will yet gain a world wide hearing, and in this hearing the cause of the American musician will be the gainer. Mr. Foote, in his musical development has shown the ability of adhering to all that is good in the old schools, and adding all that is good in the new. In other words, he evidently holds that music without ideas is valueless, but that a good idea cannot be too carefully or artistically treated and worked out. His new "Symphonic" prologue is full of ideas, good melodious ideas, and with these for a foundation, he has made a composition that will stand the severest criticism. It is most enjoyable throughout, and shows this native born musician at his very best. In intrusting the performance of the new work to its composer's direction, Mr. Nikisch did wisely, for the orchestra was most skilfully handled by Mr. Foote, and the prologue gained by the intelligent fashion in which he made its musical meaning clear to all who listened. It was gratifying to notice the strict attention given the work by the audience, and Mr. Foote had good cause for pride in the unanimous approval of his efforts as composer and conductor as he stepped from the desk at the conclusion of the prologue.

The Volkmann symphony No. 1 in D minor brought the concert to an end and Mr. Nikisch was even more than usually happy in his reading of this most interesting work.

Next Saturday evening there will be no soloist, the programme consisting of Schumann's symphony in B flat No. 1; Handel's concerto grosso, in D, for string orchestra, (first time), and Brahms' symphony in C minor No. 1.

Gazette
BOSTON, SUNDAY MORNING, JAN. 25.
HENRY G. PARKER, Editor and Publisher

The Symphony Concerts.

Last night's concert by the Boston Symphony Orchestra, in Music Hall, opened with Mr. Arthur Foote's most recent composition, a Symphonic Prologue, "Francesca da Rimini," op. 24. It is the most ambitious, and on the whole, the most striking work for orchestra that Mr Foote has as yet written. It is conceived on a large scale, almost that of the first movement of a symphony, and is strongly dramatic in character, is impassioned, and the vigor with which it begins is never relaxed until the closing bars. It is richly instrumented, and with an admirable feeling for the quality and offices of the different instruments. Its ideas are perhaps, not as impressive as is their treatment, and do not always come out with all desirable clearness, owing possibly to the heaviness of the orchestration which is almost persistent. We felt a lack of contrasts in the instrumental effects, an absence of that varied tone coloring which is essential in order to avoid monotony. But the fire and force of the work are unmistakable, and the spirit in which it is conceived and treated carries the listener along with it, and keeps the attention constantly stimulated. It differs in style from anything that we have hitherto had from its composer, and, taken altogether, marks a stride forward in his art. The work was finely played, Mr. Foote conducting with excellent skill, and at its close the audience broke into a well-merited outburst of applause, recalling the composer with much enthusiasm. Volkmann's fine symphony No. 1, in D minor, ended the concert. The work is something of a compromise between the old school and the new, and has many beautiful and masterly moments; and it may safely be ranked high among contemporary symphonies. The opening movement is full of strength and dignity, though a certain stiffness is imparted to it by a too frequent obstinate adherence to its somewhat rigid opening figure. The slow movement is full of warmth and feeling, and is delightful in the grace and tenderness of its instrumentation. The scherzo has a finely marked rhythmic swing, and its trio is exquisitely beautiful. The finale shares the fate destined to so many finales by modern composers. Its interest is impaired by a tiresome monotony, though all is brought to an end brilliantly and stirringly enough. The work was sympathetically read, and was played in the best and most finished style of the orchestra. The soloist was Mad. Helen Hopekirk, who played Tschaikowsky's concerto for piano, in B-flat minor, No. 1, op. 23. This artist, whose method has undergone a great change since she was last heard here, acquitted herself with admirable technical skill. Her touch is sure and clear, and she plays with a vigor and passion strikingly masculine in character. The exacting work presented no difficulties of which she was not easily the master. She read the work with keen artistic intelligence, and her performances were marked by refined taste and intellectuality. The only fault in the effort was a certain deliberation which imparted the effect of coldness to it. The artist was cordially received and at the end of the concerto was rewarded with a storm of applause, some handsome tributes in the shape of flowers, and three recalls. The programme for the next concert is: Schumann's Symphony, No. 1; Brahms's Symphony, No. 1, and a Concerto Grosso, for strings, by Handel. There will be no soloist.

Boston Sunday Globe
TWENTY-FOUR PAGES.
SUNDAY, JAN. 25, 1891.

Thirteenth Symphony Concert.

Mme. Helen Hopekirk was the soloist at last week's Symphony concert, and heartily welcome was the reappearance in Boston of this eminent pianist. The delightful recitals she gave here a few years ago are remembered with exceeding pleasure so it was not surprising that she should receive an unusually demonstrative meeting from Friday afternoon's rehearsal audience. Tschaikowsky's concerto for piano, No. 1, in B flat, has been performed at these concerts several times in seasons past, and as played by Mme. Hopekirk was gladly heard again. This scholarly composition, especially its brilliant closing movement, was superbly interpreted, and thoroughly deserved the enthusiastic applause which followed. Mme. Hopekirk was three times recalled. The place of honor on the programme was given Mr. Arthur Foote's latest work, a symphonic prologue entitled "Francesca da Rimini." The local popularity of Mr. Foote naturally awakened a great deal of interest in the production of this writing, and very cordial was the welcome given him when he appeared to direct the orchestra. It can certainly be said that the prologue made a most favorable impression. It is the most pretentious work that he has yet given to the public, and will no doubt rank among his best successes. Volkmann's symphony No. 1 in D minor was the final, and not particularly welcome, offering. It is difficult to understand why Mr. Nikisch should choose to give another performance of this symphony when so many notable works have yet to be heard. There will be no soloist at the next concert. The programme will include two symphonies, Schumann's in B flat, No. 1, and Brahms' in C minor, No. 1. The novelty will be Handel's concerto grosso in D for string orchestra.

——Mrs. Nikisch, fresh from her New York, Philadelphia and Washington triumphs, was the centre of attraction at the very agreeable reception given for her and her distinguished husband by Mr. and Mrs. Francis W. Breed, at their house on Ocean st., Lynn, Thursday evening. The parlors were fragrant with a quantity of beautiful flowers arranged by Doyle, and the supper table was a mass of bloom. Among the 200 guests assembled were ex-Gov. Ames and family, Mr. William Lloyd Garrison, Mr. and Mrs. Thomas Mack, Mr. and Mrs. Frank Ames, Mr. and Mrs. F. P. Vinton, Mr. and Mrs. P. C. Chase, who went out from Boston, and Mr. and Mrs. J. H. White of Brookline and a large number of the society people of Lynn.

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FOURTH SYMPHONY CONCERT.

Conductor Nikisch and His Orchestra Greeted by a Great Audience.

The fourth concert of the series being given by the Boston Symphony Orchestra at Infantry hall occurred last night, and the big hall was filled with an audience that improved every opportunity to testify its enjoyment and appreciation of the admirable program presented to them, which was as follows:

Mendelssohn—Overture, Scherzo, Natturno and Wedding March, from "Midsummer Night's dream."
Donizetti.....Cavatina, "Don Pasquale"
Miss Alice Wentworth.
Cowen—Adagio and Scherzo, from Scandinavian Symphony No. 3, in C. minor.
Servais.....Fantasie Characterisque
Mr. Anton Hekking.
Songs, with piano:
(a) Reubenstein.....Les Yeux d'Azur
(b) Massenet.....Le Sais-tu.
(c) Vidal.....Printemps Nouveau.
Miss Wentworth.
Liszt.....Symphonic poem, "Tasso."

Though the symphony orchestra played to its largest and most enthusiastic audience, it did not give its best program nor its best soloists. Miss Wentworth has a sweet, flexible and well-trained voice; the voice well adapted to ballad singing, and to a certain range of operatic selections. It lacks power and compass. Time may improve it, but at present it can hardly be said that Miss Wentworth is an artist fitted in all respects to complement vocally the magnificent work of the orchestra. Mr. Hekking's selection for the 'cello was a brilliant piece of execution, and showed that the performer is a thorough master of his instrument.

Of the orchestral numbers the first was incomparably the best, both as a musical work and as a work calculated to appeal to the popular taste. It was wonderfully well performed. The Scandinavian symphony is uneven in merit, considered from any point of view. It has excellent and most enjoyable passages, and it has passages that provoke wonder and almost positive dislike. The Liszt symphonic poem is not Liszt at his best, nor music at its best. It is torn roughly in places, and has a climax which, coming as it did last night the last on the program, tends to reconcile the auditor to a speedy clearance of the hall and a tramp home through slush and over places especially planned for the downfall of the wicked.

[84]

Boston Transcript

MONDAY, JANUARY 26, 1891.

Boston Symphony Orchestra.

The thirteenth concert of the season at the Music Hall Saturday evening, Jan. 24, had the usual large attendance and offered the following programme:

Arthur Foote—Op. 24. Symphonic Prologue, "Francesca da Rimini." (First time).
Tschaikowsky—Op. 23. Concerto for Piano, in B-flat minor, No. 1.
Volkmann—Symphony No. 1, in D minor.
Pianist, Mme. Helen Hopekirk.

Mr. Arthur Foote has made a notable stride in advance of all his earlier orchestral composition, Taking for poetic theme the immortal episode of Dante, the pathetic story of Francesca and the sad fate of the lovers, blown about by winds forever, and finding no grief so great as the recollection of the happy time in the midst of present everlasting misery, the musician could only deal with it in sober seriousness. In sombre colors, in tones of deep feeling, in fleeting, vivid contrasts of misery and bliss, of supreme felicity and peace recalled in helpless restlessness and hopelessness of passion, and laid out broadly on a large scale, in one rich blended and yet strongly contrasted picture, he has conceived it. And the work leaves a sense of unity and depth and power. We cannot think that such a technical exposition or enumeration of points, as the composer amiably consented to furnish for the "Bulletin," like a dry, unintelligible table of contents, helped the listener or the reader one bit, or made him any more at home in the music than he would have been through his own direct, unaided hearing. The *music* is the thing; and the way to get it is to listen.

Mr. Foote's work, allowing for a few slight occasional obscurities, is on the whole clear and well put together. It has good themes and motives, and episodes of real charm, like the trumpet passage near the middle. So, too, the flute solo; and, before that, the second theme, which one could easily associate with the two lovers. Strong warning sentences, recitative-like, from trombones and basses arouse at times a tragical presentiment—foreshadowings of fate. And the catastrophe arrives all too soon. But we think Mr. Foote must be credited with confining his attention mainly to the inner history of those lovers, of bringing music to the illustration of the soulful and poetic part of it, rather than of the literal penalty, the grim Dantesque Inferno vision of the pair whirled round in endless circle by the wind. The instrumentation of the Prologue is very clever, picturesque, expressive, with fine episodes and contrasts of tone-color. Mr. Foote conducted the performance of his own work with self-possession and with tact. It was received with warm applause.

Mme. Hopekirk showed herself a pianist thoroughly equipped, at all events for the rendering of a concerto so abounding in bravura and so bold and difficult as this earlier one by the Russian with the long name. That the composition in itself, considered as music, as a work alive with musical ideas, was ever worth all the executive art and laborious practice which Von Bülow and others have expended on it, always seemed very problematical to us. Mme. Madeline Schiller played once in the last season, the swan song as it were, of the Old Harvard Symphony Concerts—his second concerto, op. 44, in G; nor did that leave any better impression on our mind. This which Mme. Hopekirk played is sonorous, broadly laid out, brilliant, opening with the relative major of its key, D-flat major. It consists very largely, in the first movement (*Allegro con spirito* after a very moderate *allegro*, an introduction in D-flat), of great chords vigorously planted, now at the top, now at the bottom of the keyboard, of rapid bold arpeggios, and feats of bravura sprinkled in wherever the composer seems to be at a loss what to do next in his ideal musical development. The movement is very long, very wild, audacious, very Russian. It is carrying the gates of heaven by storm. That there are bits of delicacy we will not deny. But it does not take so very long to reach the point where the hearer is satisfied that he has heard all the bravura, all the virtuosity, that he will ever care to hear again. What he wants is the abiding substance, the pure gold of musical, ideal, pregnant thought, the thing in which the inspiration lies. How differently you feel after a concerto, as much so as after a symphony, of Beethoven!

In the short middle movement, to be sure, *Andante semplice* in D flat, there is a delicate and charming melody which somehow sounded to our ears somewhat strangely harmonized among the flutes and high reed instruments. The fiery Finale (*Allegro con fuoco*) had more of the Russian folksong flavor than any other part. It storms itself through relentlessly with a wild Cossack sort of vigor, growing monotonous before it is done. Mme. Hopekirk's execution was singularly clear, evenly sustained, with a strength and self-possession almost masculine. It may be an idiosyncracy of our own, a lack of some essential gift or quality, pertaining to our own subjective individuality; but we have often found that in a year or two after hearing a composition of this kind, played by however great a virtuoso, we forget whether we ever heard it at all before, and it is a considerable time before we begin to recognize it when it presents itself again. It is like an experience which many, if not all, have at times, no doubt, with certain persons whom they never can remember. Here is a problem for our prying psychical professors! We dare say, if this Russian concerto should again turn up in our Music Hall a few years hence, we should again have lost all memory or impression of it, although we heard Von Bülow play it, and were aware of the little sensational history it gave rise to here in Boston when the great pianist suddenly changed his orchestral conductor. But we will risk the chance of any such experience or lapse of memory with Beethoven. He plants something in the mind, in the imagination, in the heart, which lives and germinates, enriching one's whole inner world.

The symphony in D minor, the earliest of the two by Volkmann, has been heard here before. Volkmann studied in Leipzig, where he was very much under the influence of Schumann. The [illegible] of his life were spent in Pesth, where he acquired something of a Hungarian local [illegible]. The first movement, [illegible] symphony, reminded us all how much [illegible] and less poetic! And how much less beautiful! Beethoven follows the long opening note with a motive in short notes full of beauty and of meaning. Volkmann follows it with a phrase in hard, repulsive tones, recurring again and again, cold and startling, not enlisting sympathy, although the second subject has more warmth, but the whole protracted till the vital fire is spent. Still a certain Cherubini-like power and style have been fairly ascribed to it. There is no little beauty in the *Andante*. The *Scherzo* has the overbalance of weight in the *Trio*, which is the most serious and important part, having the most to say. The finale, and indeed the whole symphony, was not lacking in ideal interest, although the reviving spell of genius failed us after the elaborate bravura of the Russian Concerto. Of the orchestral performance in all three works it is impossible to complain.

The next concert, Jan. 31, offers two large symphonies, Schumann's in B flat to begin with, and Brahms's in C minor at the end. A *Concerto Grosso* for string orchestra in D, by Handel, forms a novelty in the middle.

J. S. D.

Schritte gethan: John W. [illegible], Verwaltungs-Bericht bestätigt; Wilhelmine Witte und W. A. Rodenmayer, Vormundschafts-Berichte sanctionirt; Wilhelmine Spies und Emma Gibson, Executore eingesetzt. [illegible]-Bericht.—Richter Devlin—Verhandlung über Susanne Warfield's Testament; unbeendet, wird Montag fortgesetzt.

Das Boston Sinfonie-Orchester gab gestern Abend im Concordia Opernhause sein zweites großes Conzert in Baltimore. Der Ruf des Orchesters, der durch die ganzen Ver. Staaten verbreitet ist, und auch der Erfolg des ersten Conzertes verursachten, daß der Besuch auch gestern Abend wieder ein recht zahlreicher war. Von Orchesterwerken hatte Herr Arthur Nikisch für diesen Abend die Geldmark'sche Ouvertüre „Prometheus", den „Danse Macabre" von Saint-Saens und Mendelssohn's Ouvertüre Scherzo Notturno und Hochzeitsmarsch aus „Sommernachts-Traum" gewählt und man muß gestehen, daß diese Werke wohl nie besser zu Gehör gebracht worden sind. Sehr schön und vollendet wurde das Raff'sche Lied „Traumkönig und sein Lieb'" wiedergegeben und auch Cowen's Adagio und Scherzo, aus der skandinavischen Sinfonie Nr. 3 in C-Moll, fand wohlverdienten Beifall. Frau Nikisch sang in „Traumkönig und sein Lieb'" das Solo und dann drei Lieder mit Pianobegleitung. Wir lernten in der Dame eine ganz vorzüglich geschulte Sängerin kennen, deren vollkommene Kunst des Gesangs d. h. Beherrschung der Stimme das Publikum veranlaßte, eine leichte Härte im Klange derselben zu übersehen. Die drei Lieder „Am Rhein", von Liszt, „Am Ufer der Manzanares", von Jensen, und „Die Quelle", von Goldmark, riefen großen Beifall hervor. Das Conzert kann als ein Erfolg im wahren Sinne des Wortes bezeichnet werden.

Boston Daily Globe.

TUESDAY, JAN. 27.

Kneisel Quartet in Union Hall.

The Kneisel quartet, assisted by Mr. Ernst Perabo, pianist, gave a very fine recital in Union Hall last night. The opening number was a quartet in D minor by Mozart. The playing was as artistic and finished as always. Mr. Perabo and Anton Hekking next performed the Rubinstein sonata in D major. Mr. Perabo's interpretation of the piano part was very fine in every particular. Especially brilliant was his playing of the last movement. Mr. Hekking delighted the audience by his masterly command of the cello. The concert closed with a trio in B flat by Schubert, rendered by Mr. Kneisel, violinist, Mr. Perabo, pianist, and Mr. Hekking, celloist. The next concert by the Kneisel quartet will be given on Monday evening, Feb. 16.

BOSTON HERALD.

TUESDAY, JANUARY 27, 1891.

The usual success attended the concert by the Kneisel quartet at Union Hall last evening, when the programme was made up of the quartet in D minor, Mozart; sonata for pianoforte and 'cello, Rubinstein, and the trio in B flat for pianoforte, violin and 'cello, Schubert. Mr Ernst Perabo was the assisting pianist, and more than made good all the pleasant anticipations attendant upon the announcement of his name as the pianist of the evening. Mr. Kneisel and Mr. Hekking played with all their usual artistic effect in the trio, and Mr. Hekking was heard with especial pleasure in the Rubinstein sonata.

BOSTON DAILY ADVERTISER

Established 1813.

TUESDAY MORNING, JAN. 27, 1891.

MUSICAL MATTERS.

The Kneisel Quartette Concert of Last Evening.

One must dip the pen forever in rose-water or honey in speaking of the Kneisel Quartette, for there is never any fault to find, and although the continuous perfection may become dull to the reader, it never can be so to the auditor. Yet I may confess that the Mozart Quartette in D minor did not move me as it evidently did the audience. It seemed too continuously calm and tranquil; it was always genial, never spirited or jovial. Nevertheless the andante was the acme of shading, clearness and refinement, and in the trio of the minuet Mr. Kneisel's beautiful bowing against the subdued pizzicato of the lower instruments was very artistic.

The heroes of the concert however were Messrs. Hekking and Perabo who performed Rubinstein's sonata for cello and piano in an inspired manner. The work has a delicacy and sweetness, as well as a symmetry unusual with Rubinstein, and the interest is sustained to the very last note in a way which one very seldom finds in modern works and least of all in the compositions of this most unequal of modern composers. Mr. Perabo showed an attention to detail, a devotion to ensemble effects, that cannot be overpraised. Mr. Hekking was at his very best, giving a beautifully smooth and sympathetic tone at almost all times, and his breadth and power, especially in passages on the C string was surprising. Occasionally one could have wished him a Stradivarius instrument such as Mr. Giese owns, but even without this the effect was in the highest degree masterly; indeed, I cannot recall ever having heard him play so magnificently. The allegretto, with its folk-song style and mysterious counter theme was charming, but the grandiose ending swept everything before it, and here Mr. Perabo's octave work was of the fieriest character, and the broad treatment of the theme by the two instruments in unison was a noble climax that won the artists two very hearty recalls.

Schubert's piano trio op. 99 ended the programme. It has became a trite remark to say that Schubert is lengthy in his sonata forms. This was felt only in the first movement, and even here the song-like first theme made amends and the reiteration was not tiresome. Mr. Perabo was a little too modest here, and subjugated his work to the strings in an unnecessary degree, but the delicate way in which he shaded the scales was artistic, and the ensemble was wonderful, even to the end of the finale, where the cadences seemed to take almost a new meaning because of the *nuances*. This finale is the gem of it all, and there is in it just enough of Hungarian spice to remind of Schubert's stay with the Esterhazys and the influence it exerted on his subsequent music, particularly in the instrumental forms. Mr. Kneisel, Mr. Hekking and Mr. Perabo each deserve thanks for the undiluted pleasure this finely played movement afforded, and a recall at the end of the programme proved that the public were aware of the fact that the usual high standard of the Kneisel concerts had been attained.

LOUIS C. ELSON.

Boston Daily Traveller

THURSDAY JANUARY 29, 1891.

Kneisel Quartet.

The Kneisel Quartet played at their fourth concert: Quartet, D minor, Mozart; sonata for piano and 'cello, in D, Rubenstein; piano trio in B flat, Schubert. Mr. Ernst Perabo was the pianist. All this is familiar music; the names are those we love among chamber composers. It was a programme eminently well-fitted to the peculiarly subjective, refined style of the Kneisel players, with whom Mr. Perabo merges in perfect sympathy. In fact, if there was a star in this serene firmament, it was Mr. Perabo, who never played more beautifully, with more consistent regard for his composer, or with a better estimate of the place in the ensemble the piano should hold. In the sonata the added breadth of tone and surer style which Mr. Hekking has lately acquired had a fine exposition. It goes without saying how beautiful was the Schubert trio in the hands of Mr. Perabo, Mr. Kneisel and Mr. Hekking. The real Kneisel audience will remember the fourth concert before all others thus far given this season.

ON HOME JOURNAL.

SATURDAY, JANUARY 31, 1891

The program of the thirteenth symphony concert given last Saturday evening was made up of a new overture or "Symphonic Prologue" by Mr. Foote entitled "Francesca da Rimini"; Volkmann's Symphony No. 1 in D minor, and Tschaikowsky's concerto for pianoforte in B flat minor, No. 1, the pianoforte part of which was played by Mrs. Helen Hopekirk. Mr. Foote's prologue is upon the whole a very well written work, firmly knit, without padding, and with effective episodes. He has evidently considered carefully the instrumentation, and the result is to his credit, though there might be here and there an improvement, particularly in the treatment of the wood-wind. The performance of the prologue was directed by Mr. Foote, and he was loudly applauded.

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The fourth Kneisel concert which took place Monday evening at Union Hall was chiefly remarkable for the display of the rare qualities of the true ensemble player by Mr. Perabo, who was the pianist in the Schubert Trio in B flat. Mr. Hekking gave a noble performance of the 'cello part of the Rubinstein sonata for 'cello and pianoforte. Mozart's Quartet in D minor was the opening number of the concert.

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Boston Post

TUESDAY MORNING, JAN. 27 1891

MUSIC.

THE KNEISEL QUARTETTE.

The fourth concert of the Kneisel Quartette series was given last evening at Union Hall. The Quartette was assisted by Mrs. Ernst Perabo. The programme was as follows:

Quartette in D minor.....Mozart
Sonata for piano and violoncello in D. major, op. 18.....Rubinstein
Trio for piano, violin and violoncello, in B flat, op. 99.....Schubert

This was a delightful concert from the beginning to the end. The programme was one of great interest, and the sonata of Rubinstein (played for the first time at these concerts) was worthy of its place between the beautiful compositions of Mozart and Schubert.

And not only was the concert simply two hours of sensuous enjoyment, for the selections would probably have displeased the grave Pythagoras who gave it as his opinion that music should not be judged by the ear but by the intellect; it was here the mission of Mr. Perabo to show that the pianoforte is not necessarily the sworn foe of the strings.

Too often in chamber music, when the pianist is invited as a guest, he insists upon taking the chair of the host, and he talks arrogantly and incessantly. This comes from either a desire of exhibiting his prowess, or from an uncontrolled enthusiasm. But when a trio, such as the great work of Schubert, is written, the composer intends that the three instruments should share alike in labor and applause. Again, many pianists of excellent parts, either from excitement or from a natural lack of rhythmic feeling, when they are associated with players upon stringed instruments, are never able to agree with their fellows; and to the hearer the effect of the performance is as through two incongruous elements strove to unite and from their very nature failed.

Mr. Perabo gave last evening, particularly in the trio, a brilliant example of ensemble playing. He accompanied when it was his duty; he bore the brunt when the composer called upon him. While every detail was most carefully regarded, while every point was made, the result was not an admirable piece of mosaic; but the performance was most spontaneous, and it was quickened throughout by a rare poetic spirit. The perfection of his technique, seen, for example, in the rondo of the trio, was modestly displayed, and the emotional quality of his song was free from affection, for it came from his heart. Nor do Messrs. Kneisel and Hekking deserve one whit less praise. It was a most musical performance of a most musical composition. Schubert himself would have sat very still and listened.

Mr. Hekking played the cello part of the Rubinstein sonata with breadth and feeling and passion. The work itself is singularly self-contained and firmly knit for Rubinsteiu, and it is charming in invention and treatment.

The playing of the MozartQuartette left little to be desired, although there was not sufficient contrast between the *sotto voce* and the forte which follows immediately.

The next concert will be given Feb. 16.

PHILIP HALE.

The Boston Symphony Orchestra will give the third concert of its series at the Academy of Music next Wednesday evening. A pleasant feature of the concert will be the appearance of Mrs. Nikisch, who is to be the soloist of the evening. Mrs. Nikisch began her musical career on the operatic stage in 1881, at Cologne, where she sang for two seasons. In 1883 she accepted an engagement at the Stadt Theatre in Leipzic for a year, and a later engagement at the Hof Theatre in Cassel, also of a year, terminated with her marriage. Since her retirement from the operatic stage she has been very successful in concert work, singing much in Leipzic, Stuttgart, Heidelberg and other large cities. Her voice is a mezzo-soprano of beautiful quality, which she uses with great skill, and her stage presence is most attractive. She will be heard on Wednesday in Raff's song with orchestra, "The Dream King," and a group of songs with piano accompaniment by Mr. Nikisch. The orchestral numbers of the programme are the overture "Prometheus," by Goldmark, which has not been heard here before; the Schubert unfinished symphony and the overture, scherzo, notturno, and wedding march from the "Midsummer Night's Dream" of Mendelssohn.

MRS. NIKISCH.

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[85]

Boston Transcript

MONDAY, JANUARY 26, 1891.

Boston Symphony Orchestra.

The thirteenth concert of the season at the Music Hall Saturday evening, Jan. 24, had the usual large attendance and offered the following programme:

Arthur Foote—Op. 24. Symphonic Prologue, "Francesca da Rimini." (First time).
Tschaikowsky—Op. 23. Concerto for Piano, in B-flat minor, No. 1.
Volkmann—Symphony No. 1, in D minor.
Pianist, Mme. Helen Hopekirk.

Mr. Arthur Foote has made a notable stride in advance of all his earlier orchestral composition. Taking for poetic theme the immortal episode of Dante, the pathetic story of Francesca and the sad fate of the lovers, blown about by winds forever, and finding no grief so great as the recollection of the happy time in the midst of present everlasting misery, the musician could only deal with it in sober seriousness. In sombre colors, in tones of deep feeling, in fleeting, vivid contrasts of misery and bliss, of supreme felicity and peace recalled in helpless restlessness and hopelessness of passion, and laid out broadly on a large scale, in one rich blended and yet strongly contrasted picture, he has conceived it. And the work leaves a sense of unity and depth and power. We cannot think that such a technical exposition or enumeration of points, as the composer amiably consented to furnish for the "Bulletin," like a dry, unintelligible table of contents, helped the listener or the reader one bit, or made him any more at home in the music than he would have been through his own direct, unaided hearing. The *music* is the thing; and the way to get it is to listen.

Mr. Foote's work, allowing for a few slight occasional obscurities, is on the whole clear and well put together. It has good themes and motives, and episodes of real charm, like the trumpet passage near the middle. So, too, the flute solo; and, before that, the second theme, which one could easily associate with the two lovers. Strong warning sentences, recitative-like, from trombones and basses arouse at times a tragical presentiment—foreshadowings of fate. And the catastrophe arrives all too soon. But we think Mr. Foote must be credited with confining his attention mainly to the inner history of those lovers, of bringing music to the illustration of the soulful and poetic part of it, rather than of the literal penalty, the grim Dantesque Inferno vision of the pair whirled round in endless circle by the wind. The instrumentation of the Prologue is very clever, picturesque, expressive, with fine episodes and contrasts of tone-color. Mr. Foote conducted the performance of his own work with self-possession and with tact. It was received with warm applause.

Mme. Hopekirk showed herself a pianist thoroughly equipped, at all events for the rendering of a concerto so abounding in bravura and so bold and difficult as this earlier one by the Russian with the long name. That the composition in itself, considered as music, as a work alive with musical ideas, was ever worth all the executive art and laborious practice which Von Bülow and others have expended on it, always seemed very problematical to us. Mme. Madeline Schiller played once in the last season, the swan song as it were, of the Old Harvard Symphony Concerts—his second concerto, op. 44, in G; nor did that leave any better impression on our mind. This which Mme. Hopekirk played is sonorous, broadly laid out, brilliant, opening with the relative major of its key, D-flat major. It consists very largely, in the first movement (*Allegro con spirito* after a very moderate *allegro*, an introduction in D-flat), of great chords vigorously planted, now at the top, now at the bottom of the keyboard, of rapid bold arpeggios, and feats of bravura sprinkled in wherever the composer seems to be at a loss what to do next in his ideal musical development. The movement is very long, very wild, audacious, very Russian. It is carrying the gates of heaven by storm. That there are bits of delicacy we will not deny. But it does not take so very long to reach the point where the hearer is satisfied that he has heard all the bravura, all the virtuosity, that he will ever care to hear again. What he wants is the abiding substance, the pure gold of musical, ideal, pregnant thought, the thing in which the inspiration lies. How differently you feel after a concerto, as much so as after a symphony, of Beethoven!

In the short middle movement, to be sure, *Andante semplice* in D flat, there is a delicate and charming melody which somehow sounded to our ears somewhat strangely harmonized among the flutes and high reed instruments. The fiery Finale (*Allegro con fuoco*) had more of the Russian folksong flavor than any other part. It storms itself through relentlessly with a wild Cossack sort of vigor, growing monotonous before it is done. Mme. Hopekirk's execution was singularly clear, evenly sustained, with a strength and self-possession almost masculine. It may be an idiosyncracy of our own, a lack of some essential gift or quality, pertaining to our own subjective individuality; but we have often found that in a year or two after hearing a composition of this kind, played by however great a virtuoso, we forget whether we ever heard it at all before, and it is a considerable time before we begin to recognize it when it presents itself again. It is like an experience which many, if not all, have at times, no doubt, with certain persons whom they never can remember. Here is a problem for our prying psychical professors! We dare say, if this Russian concerto should again turn up in our Music Hall a few years hence, we should again have lost all memory or impression of it, although we heard Von Bülow play it, and were aware of the little sensational history it gave rise to here in Boston, when the great pianist suddenly changed his orchestral conductor. But we will risk the chance of any such experience or lapse of memory with Beethoven. He plants something in the mind, in the imagination, in the heart, which lives and germinates, enriching one's whole inner world.

The symphony in D minor, the earliest of the two by Volkmann, has been heard here before. Volkmann studied in Leipzig, where he was very much under the influence of Schumann. The later years of his life were spent in Pesth, where he contracted something of a Hungarian local color in his compositions. The first movement, [illegible] symphony, reminded us all [illegible] Overture, but now inferior, how much less concise and less poetic! And how much less beautiful! Beethoven follows the long opening note with a motive in short notes full of beauty and of meaning. Volkmann follows it with a phrase in hard, repulsive tones, recurring again and again, cold and startling, not enlisting sympathy, although the second subject has more warmth, but the whole protracted till the vital fire is spent. Still a certain Cherubini-like power and style have been fairly ascribed to it. There is no little beauty in the *Andante*. The *Scherzo* has the overbalance of weight in the *Trio*, which is the most serious and important part, having the most to say. The finale, and indeed the whole symphony, was not lacking in ideal interest, although the reviving spell of genius failed us after the elaborate bravura of the Russian Concerto. Of the orchestral performance in all three works it is impossible to complain.

The next concert, Jan. 31, offers two large symphonies, Schumann's in B flat to begin with, and Brahms's in C minor at the end. A *Concerto Grosso* for string orchestra in D, by Handel, forms a novelty in the middle.

J. S. D.

Schritte gethan: John [illegible] Verwaltungs-Bericht bestätigt; Wilhelmine Witte und W. A. Rosenmayer, Vormundschafts-Berichte sanktionirt; Susanne Spies und Emma Gibson, Inventare eingereicht.

Ober-Kriminalgericht.—Richter Dennis.—Verhandlung über Susanne Warfield's Testament; unbeendet, wird Montag fortgesetzt.

Das Boston Sinfonie-Orchester gab gestern Abend im Concordia Opernhause sein zweites großes Conzert in Baltimore. Der Ruf des Orchesters, der durch die ganzen Ver. Staaten verbreitet ist, und auch der Erfolg des ersten Conzertes verursachten, daß der Besuch auch gestern Abend wieder ein recht zahlreicher war. Von Orchesterwerken hatte Herr Arthur Nikisch für diesen Abend die Goldmark'sche Ouvertüre „Prometheus", den „Danse Macabre" von Saint-Saens und Mendelssohn's Ouvertüre Scherzo Notturno und Hochzeitsmarsch aus „Sommernachts-Traum" gewählt und man muß gestehen, daß diese Werke wohl nie besser zu Gehör gebracht worden sind. Sehr schön und vollendet wurde das Raff'sche Lied „Traumkönig und sein Lieb'" wiedergegeben und auch Cowen's Adagio und Scherzo, aus der skandinavischen Sinfonie Nr. 3 in C-Moll, fand wohlverdienten Beifall. Frau Nikisch sang in „Traumkönig und sein Lieb'" das Solo und dann drei Lieder mit Pianobegleitung. Wir lernten in der Dame eine ganz vorzüglich geschulte Sängerin kennen, deren vollkommene Kunst des Gesangs d. h. Beherrschung der Stimme das Publikum veranlaßte, eine leichte Härte im Klange derselben zu übersehen. Die drei Lieder „Am Rhein", von Liszt, „Am Ufer der Manzanares", von Jensen, und „Die Quelle", von Goldmark, riefen großen Beifall hervor. Das Conzert kann als ein Erfolg im wahren Sinne des Wortes bezeichnet werden.

Boston Daily Globe.

TUESDAY, JAN. 27.

Kneisel Quartet in Union Hall.

The Kneisel quartet, assisted by Mr. Ernst Perabo, pianist, gave a very fine recital in Union Hall last night. The opening number was a quartet in D minor by Mozart. The playing was as artistic and finished as always. Mr. Perabo and Anton Hekking next performed the Rubinstein sonata in D major. Mr. Perabo's interpretation of the piano part was very fine in every particular. Especially brilliant was his playing of the last movement. Mr. Hekking delighted the audience by his masterly command of the cello. The concert closed with a trio in B flat by Schubert, rendered by Mr. Kneisel, violinist, Mr. Perabo, pianist, and Mr. Hekking, colloist. The next concert by the Kneisel quartet will be given on Monday evening, Feb. 16.

BOSTON HERALD.

TUESDAY, JANUARY 27, 1891.

The usual success attended the concert by the Kneisel quartet at Union Hall last evening, when the programme was made up of the quartet in D minor, Mozart; sonata for pianoforte and 'cello, Rubinstein, and the trio in B flat for pianoforte, violin and 'cello, Schubert. Mr Ernst Perabo was the assisting pianist, and more than made good all the pleasant anticipations attendant upon the announcement of his name as the pianist of the evening. Mr. Kneisel and Mr. Hekking played with all their usual artistic effect in the trio, and Mr. Hekking was heard with especial pleasure in the Rubinstein sonata.

BOSTON DAILY ADVERTISER
Established 1813.

TUESDAY MORNING, JAN. 27, 1891.

MUSICAL MATTERS.

The Kneisel Quartette Concert of Last Evening.

One must dip the pen forever in rose-water or honey in speaking of the Kneisel Quartette, for there is never any fault to find, and although the continuous perfection may become dull to the reader, it never can be so to the auditor. Yet I may confess that the Mozart Quartette in D minor did not move me as it evidently did the audience. It seemed too continuously calm and tranquil; it was always genial, never spirited or jovial. Nevertheless the andante was the acme of shading, clearness and refinement, and in the trio ot the minuet Mr. Kneisel's beautiful bowing against the subdued pizzicato of the lower instruments was very artistic.

The heroes of the concert however were Messrs. Hekking and Perabo who performed Rubinstein's sonata for cello and piano in an inspired manner. The work has a delicacy and sweetness, as well as a symmetry unusual with Rubinstein, and the interest is sustained to the very last note in a way which one very seldom finds in modern works and least of all in the compositions of this most unequal of modern composers. Mr. Perabo showed an attention to detail, a devotion to ensemble effects, that cannot be overpraised. Mr. Hekking was at his very best, giving a beautifully smooth and sympathetic tone at almost all times, and his breadth and power, especially in passages on the C string was surprising. Occasionally one could have wished him a Stradivarius instrument such as Mr. Giese owns, but even without this the effect was in the highest degree masterly; indeed, I cannot recall ever having heard him play so magnificently. The allegretto, with its folk-song style and mysterious counter theme was charming, but the grandiose ending swept everything before it, and here Mr. Perabo's octave work was of the fieriest character, and the broad treatment of the theme by the two instruments in unison was a noble climax that won the artists two very hearty recalls.

Schubert's piano trio op. 99 ended the programme. It has became a trite remark to say that Schubert is lengthy in his sonata forms. This was felt only in the first movement, and even here the song-like first theme made amends and the reiteration was not tiresome. Mr. Perabo was a little too modest here, and subjugated his work to the strings in an unneccessary degree, but the delicate way in which he shaded the scales was artistic, and the ensemble was wonderful, even to the end of the finale, where the cadences seemed to take almost a new meaning because of the *nuances*. This finale is the gem of it all, and there is in it just enough of Hungarian spice to remind of Schubert's stay with the Esterhazys and the influence it exerted on his subsequent music, particularly in the instrumental forms. Mr. Kneisel, Mr. Hekking and Mr. Perabo each deserve thanks for the undiluted pleasure this finely played movement afforded, and a recall at the end of the programme proved that the public were aware of the fact that the usual high standard of the Kneisel concerts had been attained.

LOUIS C. ELSON.

Boston Daily Traveller

THURSDAY JANUARY 29. 1891.

Kneisel Quartet.

The Kneisel Quartet played at their fourth concert: Quartet, D minor, Mozart; sonata for piano and 'cello, in D, Rubenstein; piano trio in B flat, Schubert. Mr. Ernst Perabo was the pianist. All this is familiar music; the names are those we love among chamber composers. It was a programme eminently well-fitted to the peculiarly subjective, refined style of the Kneisel players, with whom Mr. Perabo merges in perfect sympathy. In fact, if there was a star in this serene firmament, it was Mr. Perabo, who never played more beautifully, with more consistent regard for his composer, or with a better estimate of the place in the ensemble the piano should hold. In the sonata the added breadth of tone and surer style which Mr. Hekking has lately acquired had a fine exposition. It goes without saying how beautiful was the Schubert trio in the hands of Mr. Perabo, Mr. Kneisel and Mr. Hekking. The real Kneisel audience will remember the fourth concert before all others thus far given this season.

ON HOME JOURNAL.

SATURDAY, JANUARY 31, 1891

The program of the thirteenth symphony concert given last Saturday evening was made up of a new overture or "Symphonic Prologue" by Mr. Foote entitled "Francesca da Rimini"; Volkmann's Symphony No. 1 in D minor, and Tschaikowsky's concerto for pianoforte in B flat minor, No. 1, the pianoforte part of which was played by Mrs. Helen Hopekirk. Mr. Foote's prologue is upon the whole a very well written work, firmly knit, without padding, and with effective episodes. He has evidently considered carefully the instrumentation, and the result is to his credit, though there might be here and there an improvement, particularly in the treatment of the wood-wind. The performance of the prologue was directed by Mr. Foote, and he was loudly applauded.

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The fourth Kneisel concert which took place Monday evening at Union Hall was chiefly remarkable for the display of the rare qualities of the true ensemble player by Mr. Perabo, who was the pianist in the Schubert Trio in B flat. Mr. Hekking gave a noble performance of the 'cello part of the Rubinstein sonata for 'cello and pianoforte. Mozart's Quartet in D minor was the opening number of the concert.

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Boston Post

TUESDAY MORNING, JAN. 27 1891

MUSIC.

THE KNEISEL QUARTETTE.

The fourth concert of the Kneisel Quartette series was given last evening at Union Hall. The Quartette was assisted by Mrs. Ernst Perabo. The programme was as follows:

Quartette in D minor.....Mozart
Sonata for piano and violoncello in D. major, op. 18.....Rubinstein
Trio for piano, violin and violoncello, in B flat, op. 99.....Schubert

This was a delightful concert from the beginning to the end. The programme was one of great interest, and the sonata of Rubinstein (played for the first time at these concerts) was worthy of its place between the beautiful compositions of Mozart and Schubert.

And not only was the concert simply two hours of sensuous enjoyment, for the selections would probably have displeased the grave Pythagoras who gave it as his opinion that music should not be judged by the ear but by the intellect; it was here the mission of Mr. Perabo to show that the pianoforte is not necessarily the sworn foe of the strings.

Too often in chamber music, when the pianist is invited as a guest, he insists upon taking the chair of the host, and he talks arrogantly and incessantly. This comes from either a desire of exhibiting his prowess, or from an uncontrolled enthusiasm. But when a trio, such as the great work of Schubert, is written, the composer intends that the three instruments should share alike in labor and applause. Again, many pianists of excellent parts, either from excitement or from a natural lack of rhythmic feeling, when they are associated with players upon stringed instruments, are never able to agree with their fellows; and to the hearer the effect of the performance is as through two incongruous elements strove to unite and from their very nature failed.

Mr. Perabo gave last evening, particularly in the trio, a brilliant example of ensemble playing. He accompanied when it was his duty; he bore the brunt when the composer called upon him. While every detail was most carefully regarded, while every point was made, the result was not an admirable piece of mosaic; but the performance was most spontaneous, and it was quickened throughout by a rare poetic spirit. The perfection of his technique, seen, for example, in the rondo of the trio, was modestly displayed, and the emotional quality of his song was free from affection, for it came from his heart. Nor do Messrs. Kneisel and Hekking deserve one whit less praise. It was a most musical performance of a most musical composition. Schubert himself would have sat very still and listened.

Mr. Hekking played the cello part of the Rubinstein sonata with breadth and feeling and passion. The work itself is singularly self-contained and firmly knit for Rubinsteiu, and it is charming in invention and treatment.

The playing of the MozartQuartette left little to be desired, although there was not sufficient contrast between the *sotto voce* and the forte which follows immediately.

The next concert will be given Feb. 16.

PHILIP HALE.

The Boston Symphony Orchestra will give the third concert of its series at the Academy of Music next Wednesday evening. A pleasant feature of the concert will be the appearance of Mrs. Nikisch, who is to be the soloist of the evening. Mrs. Nikisch began her musical career on the operatic stage in 1881, at Cologne, where she sang for two seasons. In 1883 she accepted an engagement at the Stadt Theatre in Leipzic for a year, and a later engagement at the Hof Theatre in Cassel, also of a year, terminated with her marriage. Since her retirement from the operatic stage she has been very successful in concert work, singing much in Leipzic, Stuttgart, Heidelberg and other large cities. Her voice is a mezzo-soprano of beautiful quality, which she uses with great skill, and her stage presence is most attractive. She will be heard on Wednesday in Raff's song with orchestra, "The Dream King," and a group of songs with piano accompaniment by Mr. Nikisch. The orchestral numbers of the programme are the overture "Prometheus," by Goldmark, which has not been heard here before; the Schubert unfinished symphony and the overture, scherzo, notturno, and wedding march from the "Midsummer Night's Dream" of Mendelssohn.

MRS. NIKISCH.

[85]

Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

V. CONCERT.

THURSDAY, JANUARY 29TH, AT 7.45, P. M.

PROGRAMME.

BEETHOVEN. OVERTURE, "Egmont."

SCHUMANN. CONCERTO for PIANOFORTE in A minor, op. 54.
Allegro affettuoso.—Intermezzo; Andantino grazioso.—Allegro vivace.

SCHUBERT. SYMPHONY in C, No. 9.
Andante; Allegro ma non troppo.—Andante con moto.—Scherzo.—Allegro vivace.—Finale (Allegro vivace).

SOLOIST

MR. CARL FAELTEN.

The Piano used is a Knabe.

THE BOSTON TIMES

BOSTON, SUNDAY, FEB. 1, 1891.

THE SYMPHONIES.

THIRTEENTH CONCERT.

At the Symphony concert Saturday evening, Jan. 24, there were three works performed as follows:

Arthur Foote
Symphonic Prologue
"Francesca da Rimini."
Tschaicowski
Concerto op. 23 No. 1.
Volkmann
Symphony in D minor, No. 1.

The concert had as its most brilliant and exceptional attraction a soloist of world-wide reputation. Five years ago Mme. Helen Hopekirk won the very heart of our critical Boston public as seldom an artist has done. She was then a refined and cultivated artist, and while her virtuosal acquirements were not then so very conspicuous, yet she by no means lacked virtuosity; and to the extent that she possessed it she was exceptionally refined in her use of it. She nevertheless had certain few mannerisms of style, and was inclined to be subjective in her treatment of the composers whose works she interpreted. She was at her best perhaps with Mendelssohn and Chopin, while with Beethoven she was a trifle too young in artistic experience not to let her frank and heartfelt individuality too frequently assert itself at the expense of the higher and well-known qualities that are so justly demanded for Beethoven. Now the initial impression of her performance Saturday evening was that Mme. Hopekirk has temperamentally made a splendid advance since she was last heard here, and without losing one whit of her intrinsic and always to be desired charm. No less splendidly has she gained in point of technique; while intellectually considered her progress can best be described as simply triumphant.

Such were the most prominent suggestions of her performance of the Tschaicowski concerto. Of the work itself it can truly be said that it submits the various qualities of a great artist to a many-sided and appalling test. It is unquestionably the more interesting of the two Tschaicowski concertos that have been heard here. It is far more melodious, in a very high sense of the term, than the concerto in B flat major. True, the treatment throughout is unmistakably sympathetic with the so-called higher development school; and from this standpoint it is a gorgeous masterpiece. It is far from being confined, however, to artificial forests of a merely technical display, but with all the peculiar difficulty with which it is imbued, it notably requires the scholarly musical temperament for its effective performance.

Mme. Hopekirk's temperament did not fail to [illegible] a royal and impassive mastery [illegible] seldom exhibited [illegible] set forth the architectural design of the work that its manifold beauties could but have been transparent at a single hearing. Her strength of touch was marvelous, yet her fortes were exceptionally well-considered, resonant and musical, while as for her pianos and pianissimos, they in turn had a carrying power that was no less far-reaching and voice-like than charmingly sympathetic. The roulades of the performance were one and all remarkably clear, even, limpid and brilliant; the octave playing was as crisp, sure and awe-exciting as it was genuine; and, in brief, each and every feature of the performance was so flawlessly meritorious that at its close no doubts whatsoever could be entertained of Mme. Helen Hopekirk's right of domicile in the foremost rank of the world's ablest pianists. The pianist was applauded and recalled with intense enthusiasm at the conclusion of her performance, and none were more hearty in bestowing their plaudits than some of the most fastidious musicians and amateurs in the audience.

Mr. Foote's overture, an uncommonly dramatic work, is delightfully scored and fully as true in its relation to its chosen subject as it is replete with almost every other evidence of the composer's mastery. The playing of the orchestra throughout the concert was exceptionally brilliant, but at its best perhaps in the able treatment that Volkmann's symphony received.

THE SYMPHONIES.

The Fourteenth Concert in Music Hall Last Evening.

Two symphonies and a concerto for string orchestra were performed as follows at the fourteenth Symphony concert in Music hall last evening:

Schumann.....Symphony No. 1 in B flat
Handel.....Concerto Grosso in D for string orchestra
Brahms.....Symphony No. 1 in C minor

The Concerto was the only work heard for the first time in this city, and its somewhat antique quaintness was its most noteworthy feature. The entire programme was performed in a masterly manner, and the performance of the Schumann Symphony was uncommonly brilliant. It was rapturously applauded, and deservedly so, for Conductor Nikisch was in his worthiest mood.

The concert next Saturday evening promises to be one of the most enterprising of the series as the soloist will be none other then the world-renowned Xaver Scharwenka, who will perform his own Concerto for piano-forte in B flat minor. The Symphony will be by George W. Chadwick—the composer's second symphony in B flat major.

New York, Saturday, [illegible]

THE NEXT MUSICAL SEASON.

THE musical life of this metropolis is this winter very similar to what it was last winter; but within the last few weeks a great change has been effected in the prospects, which promises to put quite a different face on matters for next season. The engagement of Mr. Theodore Thomas by what might be called a syndicate of fifty capitalists in Chicago, each guaranteeing $1,000 a year towards maintaining a regular series of first-class concerts, has been widely discussed and as widely regretted in our musical circles. The fact that New Yorkers submitted to this arrangement without attempting to frustrate it by means of a counter-movement does not by any means argue that Mr. Thomas is less respected and admired here than formerly. His weekly concerts at the Lenox Lyceum are as popular as ever, and the patrons of the New York and Brooklyn Philharmonic Societies will almost unanimously regret his departure. The reason why Mr. Thomas was obliged to give up his former regular series of classical concerts by the specially selected "Thomas orchestra," has been more than once explained in these columns. It was simply a result of the establishment of German opera, which, by appealing to the same class of hearers as the classical concerts, inevitably took away so much patronage from the latter that they ceased to be profitable. In former times the Philharmonic Society gave as many as three public rehearsals preceding each concert. These have now been reduced to one, which has proved to be quite enough during the rule of German opera.

The determination of the Metropolitan directors to give Italian instead of German opera at their house next year promises, however, to restore the old order of things, and leave the field clear again for concerts. For it is a well-known fact that the performances of operas by Italian singers, or other singers who have adopted Italian stage methods, do not interest the lovers of classical German, French, and Russian music, for the reasons that these patrons of music consider a composer and his works of much greater importance than any singer, and that these singers, instead of trying to merge their individuality in their part, as German singers do, usually have but one aim, and that is to win applause for themselves by showing off their vocal tricks.

It is possible that Mr. Hammerstein's project of giving German opera at his new Murray Hill Opera-house next winter may be realized, although it does not seem advisable, in view of past experiences, to have two operas going at once; possible, also, that Mr. Abbey himself may listen to good advice, and, in view of the fact that almost the only operas in which he can make any money are those of the most recent French, Italian, and German school, in which the orchestra plays an important rôle, engage Mr. Seidl, the most popular operatic conductor New York has ever had, for the German operas in his repertory. But if neither of these things is done, there will be a good outlook for the next concert season, the prospects of which are now engaging the attention of music-lovers almost as much as the operatic problem.

The Philharmonic Societies of New York and Brooklyn have, it is reported, offered an engagement to Herr Gericke. It is doubtful, however, if Herr Gericke will accept, as he has taken charge again of the Viennese musical societies which he deserted when he went to Boston, and he has lately expressed himself as so delighted to get home that it is not probable he will come over here again unless a larger sum is offered him than these musical societies are able to give. Besides, it is not at all certain that the engagement of Herr Gericke would be a wise policy. He was not especially popular in Boston, and he did not succeed in making the concerts of the Boston orchestra profitable in New York, whereas Mr. Nikisch plays to crowded houses without a deadhead in them. The reason is not far to seek. Mr. Gericke is as good a musician as Mr. Nikisch, but he is less poetic and less dramatic in his interpretations. In this respect Mr. Nikisch and Mr. Seidl are alike, and if the Philharmonic Society desire to please the musical world of New York — the large number who deserted the concert-hall for opera, and will now return to their old love if proper inducements are offered—they ought to elect Mr. Seidl conductor. They surely cannot object to him on the ground that he gives Beethoven a Wagnerian reading. Even if he were in the wrong, variety in Beethoven readings is necessary to-day to preserve an interest in these oft-repeated symphonies. If the members of the Philharmonic could have attended one of the recent performances of "Fidelio" and seen the extraordinary enthusiasm [illegible] by Mr. Seidl's conducting espe- [illegible] become vacant [illegible] conductor, the Metropolitan Orchestra will no doubt give a series of Seidl concerts at the Lenox Lyceum or the new Carnegie Hall, and these, with the concerts of the Seidl Society in Brooklyn, will give our operatic conductor's numerous admirers a chance to see him occasionally during the operatic interregnum.

There is one more important point which must be briefly referred to. The consoling aspect of Mr. Thomas's departure lies in the fact that, being established in Chicago, he will no doubt be chosen to superintend the musical side of the Columbus Fair, as he ought to be. But he will probably take not a few orchestral players along from New York, nor is he at all likely to take the poorest ones. Here lies a great danger to our next musical season, for the reason that, owing to an extraordinary by-law of the Musical Protective Union, no newly imported orchestral musician is allowed to play with our local bands. If importations of new men are needed, they should therefore be attended to without delay.

SUNDAY HERALD.

BOSTON, FEBRUARY 1, 1891.

MUSICAL MATTERS.

The programme put forward last evening by Mr. Nikisch for the 14th of the season's concerts, by the Boston Symphony orchestra, was not an elaborate one in construction or arrangement. It began with a symphony, Schumann's No. 1, in B flat; ended with a symphony, Brahms' No. 1, in C minor; with Handel's concerto grosso No. 5, in D, for strings, between. The Schumann symphony, bright and tuneful throughout, and played as it was with consummate taste and skill, made a delightful beginning for the evening's concert, and its admirable reading by Mr. Nikisch served to put everybody in good humor and in a frame of mind to look leniently upon the make-up of the programme as a whole.

The Handel concerto had its first hearing here on this occasion, and gave an opportunity to show the value of the string orchestra, for which it is written. The composition is one of the 12 concertos for strings written by Handel when at the height of his popularity, and shows, in its several movements, the simple forms that caught the fancy of the London musical public of its day. It is a graceful piece of writing, and, with the string band at its best, made a most enjoyable work. The virtuosity of the string players was very prominently exhibited in each of the movements, and Mr. Kneisel's leading measures were brought out with great beauty by this accomplished player. Round after round of applause rewarded Mr. Nikisch at the conclusion of the concerto.

With great consideration Mr. Nikisch put the Brahms symphony last on the list, as all who heard its masterly performance had an opportunity to reflect upon its characteristics after its conclusion without the interruption of other subjects.

Next Saturday the soloist will be Xaver Scharwenka the pianist, and the programme will include Saint Saens' Symphonic Poem, "La Jeunesse d'Hercule." Scharwenka's concerto for piano in B flat minor, Wagner's Walaweben, from "Siegfried" and Chadwick's symphony No. 2, in B flat.

XAVER SCHARWENKA.

The appearance of Xaver Scharwenka at the Symphony concert of the coming week will introduce to Boston an artist whose name has for many years been a familiar one. Scharwenka is now 48 years old, and a native of Samter, Posen. He was educated at Kullak's Academy, in Berlin, where he won distinction even as a boy for his musical compositions. He made his first public appearance as a musician in Berlin when he was 27 years old. After that he became an instructor in the academy where he had found his own education, and taught there until 1873, when he was compelled to enter the army. In 1877 he returned to his beloved musical work, appearing in public for the first time as a concert pianist. He produced at Hanover his first important composition, a concerto in B flat minor, op. 32. This was also played the same year in the London Crystal Palace by Mr. Dannreuther, and the following year Scharwenka produced it at the Gewandhaus, Leipsic. In 1879 Scharwenka went to London, playing at the Crystal Palace and the Musical Union. He also appeared at the Philharmonic society's concerts. In 1881 he made his third visit to London, producing his second concerto in C minor, op. 36, which he had already played at Vienna. The same year he opened an institution for musical instruction in Berlin under the title of the Scharwenka Musikschule. Many Americans have since been his pupils.

His works now number nearly 70. In chamber music he has produced two trios, one quartet, one violin and one violoncello sonata.

His "Polnische Tanze" have become very popular, and he has written an opera which has made a success. He has made a brilliant success in New York, both as an artist and socially, and many attentions have been shown him there.

[86]

Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

V. CONCERT.

THURSDAY, JANUARY 29TH, AT 7.45, P. M.

PROGRAMME.

BEETHOVEN.	OVERTURE, "Egmont."
SCHUMANN.	CONCERTO for PIANOFORTE in A minor, op. 54. Allegro affettuoso.—Intermezzo: Andantino grazioso.—Allegro vivace.
SCHUBERT.	SYMPHONY in C, No. 9. Andante; Allegro ma non troppo.—Andante con moto.—Scherzo.—Allegro vivace.—Finale (Allegro vivace).

SOLOIST

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The Piano used is a Knabe.

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Mme. Hopekirk's temperament did not fail to hold in check a royal and impassive mastery of the keyboard such as one seldom experiences and with which she constantly charmed her hearers; while the great artist so clearly set forth the architectural design of the work that its manifold beauties could but have been transparent at a single hearing. Her strength of touch was marvelous, yet her fortes were exceptionally well-considered, resonant and musical, while as for her pianos and pianissimos, they in turn had a carrying power that was no less far-reaching and voice-like than charmingly sympathetic. The roulades of the performance were one and all remarkably clear, even, limpid and brilliant; the octave playing was as crisp, sure and awe-exciting as it was genuine; and, in brief, each and every feature of the performance was so flawlessly meritorious that at its close no doubts whatsoever could be entertained of Mme. Helen Hopekirk's right of domicile in the foremost rank of the world's ablest pianists. The pianist was applauded and recalled with intense enthusiasm at the conclusion of her performance, and none were more hearty in bestowing their plaudits than some of the most fastidious musicians and amateurs in the audience.

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Brahms.....Symphony No. 1 in C minor

The Concerto was the only work heard for the first time in this city, and its somewhat antique quaintness was its most noteworthy feature. The entire programme was performed in a masterly manner, and the performance of the Schumann Symphony was uncommonly brilliant. It was rapturously applauded, and deservedly so, for Conductor Nikisch was in his worthiest mood.

The concert next Saturday evening promises to be one of the most enterprising of the series as the soloist will be none other then the world-renowned Xaver Scharwenka, who will perform his own Concerto for piano-forte in B flat minor. The Symphony will be by George W. Chadwick—the composer's second symphony in B flat major.

The Evening Post.

New York, Saturday, January 24, 1891.

THE NEXT MUSICAL SEASON.

THE musical life of this metropolis is this winter very similar to what it was last winter; but within the last few weeks a great change has been effected in the prospects, which promises to put quite a different face on matters for next season. The engagement of Mr. Theodore Thomas by what might be called a syndicate of fifty capitalists in Chicago, each guaranteeing $1,000 a year towards maintaining a regular series of first-class concerts, has been widely discussed and as widely regretted in our musical circles. The fact that New Yorkers submitted to this arrangement without attempting to frustrate it by means of a counter-movement does not by any means argue that Mr. Thomas is less respected and admired here than formerly. His weekly concerts at the Lenox Lyceum are as popular as ever, and the patrons of the New York and Brooklyn Philharmonic Societies will almost unanimously regret his departure. The reason why Mr. Thomas was obliged to give up his former regular series of classical concerts by the specially selected "Thomas orchestra," has been more than once explained in these columns. It was simply a result of the establishment of German opera, which, by appealing to the same class of hearers as the classical concerts, inevitably took away so much patronage from the latter that they ceased to be profitable. In former times the Philharmonic Society gave as many as three public rehearsals preceding each concert. These have now been reduced to one, which has proved to be quite enough during the rule of German opera.

The determination of the Metropolitan directors to give Italian instead of German opera at their house next year promises, however, to restore the old order of things, and leave the field clear again for concerts. For it is a well-known fact that the performances of operas by Italian singers, or other singers who have adopted Italian stage methods, do not interest the lovers of classical German, French, and Russian music, for the reasons that these patrons of music consider a composer and his works of much greater importance than any singer, and that these singers, instead of trying to merge their individuality in their part, as German singers do, usually have but one aim, and that is to win applause for themselves by showing off their vocal tricks.

It is possible that Mr. Hammerstein's project of giving German opera at his new Murray Hill Opera-house next winter may be realized, although it does not seem advisable, in view of past experiences, to have two operas going at once; possible, also, that Mr. Abbey himself may listen to good advice, and, in view of the fact that almost the only operas in which he can make any money are those of the most recent French, Italian, and German school, in which the orchestra plays an important rôle, engage Mr. Seidl, the most popular operatic conductor New York has ever had, for the German operas in his repertory. But if neither of these things is done, there will be a good outlook for the next concert season, the prospects of which are now engaging the attention of music-lovers almost as much as the operatic problem.

The Philharmonic Societies of New York and Brooklyn have, it is reported, offered an engagement to Herr Gericke. It is doubtful, however, if Herr Gericke will accept, as he has taken charge again of the Viennese musical societies which he deserted when he went to Boston, and he has lately expressed himself as so delighted to get home that it is not probable he will come over here again unless a larger sum is offered him than these musical societies are able to give. Besides, it is not at all certain that the engagement of Herr Gericke would be a wise policy. He was not especially popular in Boston, and he did not succeed in making the concerts of the Boston orchestra profitable in New York, whereas Mr. Nikisch plays to crowded houses without a deadhead in them. The reason is not far to seek. Mr. Gericke is as good a musician as Mr. Nikisch, but he is less poetic and less dramatic in his interpretations. In this respect Mr. Nikisch and Mr. Seidl are alike, and if the Philharmonic Society desire to please the musical world of New York — the large number who deserted the concert-hall for opera, and will now return to their old love if proper inducements are offered—they ought to elect Mr. Seidl conductor. They surely cannot object to him on the ground that he gives Beethoven a Wagnerian reading. Even if he were in the wrong, variety in Beethoven readings is necessary to-day to preserve an interest in these oft-repeated symphonies. If the members of the Philharmonic could have attended one of the recent performances of "Fidelio" and seen the extraordinary enthusiasm evoked by Mr. Seidl's conducting, espe-

[illegible] would have engaged him on the spot by acclamation. If the Philharmonic commits the mistake of engaging another conductor, the Metropolitan Orchestra will no doubt give a series of Seidl concerts at the Lenox Lyceum or the new Carnegie Hall, and these, with the concerts of the Seidl Society in Brooklyn, will give our operatic conductor's numerous admirers a chance to see him occasionally during the operatic interregnum.

There is one more important point which must be briefly referred to. The consoling aspect of Mr. Thomas's departure lies in the fact that, being established in Chicago, he will no doubt be chosen to superintend the musical side of the Columbus Fair, as he ought to be. But he will probably take not a few orchestral players along from New York, nor is he at all likely to take the poorest ones. Here lies a great danger to our next musical season, for the reason that, owing to an extraordinary by-law of the Musical Protective Union, no newly imported orchestral musician is allowed to play with our local bands. If importations of new men are needed, they should therefore be attended to without delay.

SUNDAY HERALD.

BOSTON, FEBRUARY 1, 1891.

MUSICAL MATTERS.

The programme put forward last evening by Mr. Nikisch for the 14th of the season's concerts, by the Boston Symphony orchestra, was not an elaborate one in construction or arrangement. It began with a symphony, Schumann's No. 1, in B flat; ended with a symphony, Brahms' No. 1, in C minor; with Handel's concerto grosso No. 5, in D, for strings, between. The Schumann symphony, bright and tuneful throughout, and played as it was with consummate taste and skill, made a delightful beginning for the evening's concert, and its admirable reading by Mr. Nikisch served to put everybody in good humor and in a frame of mind to look leniently upon the make-up of the programme as a whole.

The Handel concerto had its first hearing here on this occasion, and gave an opportunity to show the value of the string orchestra, for which it is written. The composition is one of the 12 concertos for strings written by Handel when at the height of his popularity, and shows, in its several movements, the simple forms that caught the fancy of the London musical public of its day. It is a graceful piece of writing, and, with the string band at its best, made a most enjoyable work. The virtuosity of the string players was very prominently exhibited in each of the movements, and Mr. Kneisel's leading measures were brought out with great beauty by this accomplished player. Round after round of applause rewarded Mr. Nikisch at the conclusion of the concerto.

With great consideration Mr. Nikisch put the Brahms symphony last on the list, as all who heard its masterly performance had an opportunity to reflect upon its characteristics after its conclusion without the interruption of other subjects.

Next Saturday the soloist will be Xaver Scharwenka the pianist, and the programme will include Saint Saens' Symphonic Poem, "La Jeunesse d'Hercule." Scharwenka's concerto for piano in B flat minor, Wagner's Walkweben, from "Siegfried" and Chadwick's symphony No. 2, in B flat.

XAVER SCHARWENKA.

The appearance of Xaver Scharwenka at the Symphony concert of the coming week will introduce to Boston an artist whose name has for many years been a familiar one. Scharwenka is now 48 years old, and a native of Samter, Posen. He was educated at Kullak's Academy, in Berlin, where he won distinction even as a boy for his musical compositions. He made his first public appearance as a musician in Berlin when he was 27 years old. After that he became an instructor in the academy where he had found his own education, and taught there until 1873, when he was compelled to enter the army. In 1877 he returned to his beloved musical work, appearing in public for the first time as a concert pianist. He produced at Hanover his first important composition, a concerto in B flat minor, op. 32. This was also played the same year in the London Crystal Palace by Mr. Dannreuther, and the following year Scharwenka produced it at the Gewandhaus, Leipsic. In 1879 Scharwenka went to London, playing at the Crystal Palace and the Musical Union. He also appeared at the Philharmonic society's concerts. In 1881 he made his third visit to London, producing his second concerto in C minor, op. 36, which he had already played at Vienna. The same year he opened an institution for musical instruction in Berlin under the title of the Scharwenka Musikschule. Many Americans have since been his pupils.

His works now number nearly 70. In chamber music he has produced two trios, one quartet, one violin and one violoncello sonata.

His "Polnische Tanze" have become very popular, and he has written an opera which has made a success. He has made a brilliant success in New York, both as an artist and socially, and many attentions have been shown him there.

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The Beacon.

BOSTON, SATURDAY, JAN. 31, 1891.

THE SYMPHONY CONCERTS.

The thirteenth programme, which was of a very comfortable length, derived special eclat from two of its components—the presentation by Mr. Arthur Foote of his new "symphonic prologue" to "Francesca da Rimini" and the *rentrée* of Mme. Helen Hopekirk. Giving the lady place, as the gentle proverb says one should, we remark first that she brings back a great gain both in grasp of idea and in strength of rendering from her foreign sojourn and exercise of some five years. She left us an excellent interpreter of chamber music, sympathetic and suggestive in spiritual interpretation even though not always adequate in technique; she returns, retaining the same fine qualities of understanding and art, and in mechanism accomplished almost to perfection. She chose for this, her first reappearance in America, the brilliant and variable B-flat minor concerto of Tschaikowsky, which Boston has heard in past seasons played by Von Bülow and Mr. Lang, the last previous performance having been about six years ago. Some nervousness might naturally be felt by any artist under such conditions as surrounded Mme. Hopekirk, and to that should undoubtedly be attributed the false notes which here and there dotted the first movement, as to her long usage of the more *a piacere* renderings of chamber music was probably due the occasional disposition toward irregularity and fluctuation of *tempo*. These blemishes were but superficial and ephemeral, and one forgave and forgot them in the generous earnestness and energy of the larger passages, the courageous and sharp seizure of the broad detached chords, the kindly and tender consideration of the slow movement, and the clear levity of the shining and enwreathing ornament. The rendering was well proportioned and satisfying, and was doubly welcome—for its own sake and as an evidence of good results from serious study and practise on the part of this already eminent pianist. Mr. Foote's overture—if we may call it so for short—appears upon this single hearing to be his highest achievement thus far in orchestral composition, although less extended than some of his previous works. Its best qualities are as apparent to the layman as to the professed musician, which is no small merit. Its whole atmosphere is poetic, but the airs which blow through it have strength as well as sweetness, and one feels in them the thunder and the storm as well as the glamour of twilight and the serenity of lingering hours. A minute analysis, contributed by Mr. Foote, was printed in the *Bulletin;* but with all due regard to him and to the editor of that pamphlet, be it said that this was not in the least what the public wanted or needed. Only the musician cared to know after how many bars an oboe supplied an episodic *x* as a hint to a trombone for a *y*, and such current information his own ears ought to give him. What the average listener should have been told was what impressions concerning the famous tragedy the author had felt and desired to awaken in his hearers; so only could an intelligent and advantageous hearing be had. To us the work suggested this in its drift: A peaceful mood in harmonious and calm surroundings, upon which steal at times the dim rumors of war and faint forebodings of woe; an approach of martial days and a solemn, fateful menace; a period of sweet, languorous and lulling sympathy; the echoes, rolling nearer, of conflict and the world's hard activity; the bursting of rage and vengeance in the very spirit of the mighty warning; a swift, sharp catastrophe, and then a melting away into nothingness alike of love and hatred, of joy and pang, of material and spiritual. If it were something like this which Mr. Foote meant to depict, why could not he say so, and not leave five thousand people—many of whom, it is safe to say, did not know the story—groping and guessing to find the signification of his tone-pictures? Technically, the work is admirable; the melodies are distinct and appropriate, the coloring various and rich, the voicings of the *obbligati* fine and sentimentally true, and the scoring so well balanced and so symmetrically developed, as frequently to give the impression of unexpected and astonishing fulness and strength. Mr. Foote, who had the heartiest reception and recall, conducted calmly and commandingly, and the orchestra did their very best to support him perfectly. The only other number was Volkman's D-minor symphony, played in rather a melodramatic manner. The concerto work was sometimes good and sometimes bad, and not always abreast of the solo part; in the first movement the brass made some execrable blunders and the band at first was not exactly in tune with the piano. Tonight's programme is: Schumann's first symphony, Handel's "Concerto Grosso" for strings, new here, and Brahms's first symphony; the appearance of Mrs. Nikisch is again deferred until February 14.

On Monday evening the Kneisel Quartette continued their series in Union Hall, playing with that perfection which is now taken as a matter of course, Mozart's D-minor quartette and Schubert's B-flat piano trio, together with a Rubinstein sonata for 'cello and piano. Mr. Perabo was the pianist, and his beautiful handling of his own instrument was no less commendable than his unfailing attention to the interests of the others. Mr. Hekking was also at his best and has never been heard here when his tone was richer or his intonation and phrasing more true.

If the Symphony concert *Bulletin* is to retain esteem, it must eschew such "newspaper English" as "intellectual skill happily overcoming a doctrinal cliff on which the mind's eye sees a work foundering" and the calling melancholy hesitation a "delightful feeling."

If Mr. Gericke accepts the propositions which are said to have been made to him and comes to New York as director of the Philharmonic orchestra there, Boston may have to look to its laurels in that city. There has been from the first a disposition there to criticize Mr. Nikisch's methods and to compare him unfavorably with his predecessor, and every little point would be made the most of, [illegible] than that of local pride, [illegible] disciplined

BOSTON DAILY ADVERTISER

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MONDAY MORNING, FEB. 2, 1891.

The Symphony Concert.

Schumann's B flat symphony, Handel's Concerto Grosso in D, and Brahms' great symphony in C minor, that was all! Yet this amazing concatenation of classical music was not as terrible as at first sight might appear, for not only was the reading of each work a triumph, but points of acceptable contrast were not lacking. Yet it was scarcely just to Handel to cause so contrapuntal a work as the concerto for strings to follow upon the heels of Schumann's glowing and passionate work, while it was certainly unjust to a work which is so complex as Brahms' first symphony, to perform it after the minds of the audience had been exercised with some eight or ten classical movements. If ever there was a symphonic movement to which the listener must bring unjaded faculties, it is the first movement of this same symphony. Schumann's first symphony, a product of his happiest epoch is an eclogue rather than an epic. It was really a budding and blooming spring in his life when he composed "Im wunderschönen Monat Mai" and its cycle, and this spring symphony, for Schumann was in this the very opposite of Schubert, who wrote nothing of any consequence when he was happy, but brought forth his noblest works under stress of misery. It detracts nothing from the B flat symphony to remember that in this instance, the "anguish of the singer" did not cause "the beauty of the strain." It is never sentimentality to speak of Schumann's life in direct connection with his works, for no composer ever wrote himself more completely into his works than this one, and symphonies, songs, sonatas, novellettes, "Carnivalscenen," "Kreisleriana," all are historiettes emphasizing some point of his career. The performance was a fine one, full of life and vigor, but I could not agree with the tremendous force with which the opening phrase of the introduction was given; it is merely a signal call to spring to awaken, and certainly should not become bombastic. The very fact that Schumann originally wrote the phrase for horns and trumpets B flat, G, A, B flat, and then followed it with a tutti on D, B flat, C and D, shows that he had a sequential crescendo in mind. The culmination in a hymn of thanksgiving (another life history here) was splendidly played, and the buoyant spirit of the finale, more of a scherzo than any of Schumann's scherzo movements, was as effective as it has ever been in Boston.

Now came the Handelian work. It was a long leap to make, from the unconstrained Schumann to the very learned Handel, but the fugato of the allegro was certainly beautiful, even if in another style of beauty, the minuet was very dainty, and the strings played with unity, even if they sometimes forced their tones in an unwarrantable degree.

At last came the Brahms work. There was a slight exodus during its movements and quite a number were willing to accept its last movement on faith without being obliged to listen to its apotheosis of secondary sevenths. Its reading and performance were simply magnificent; Mr. Nikisch never appeared in a better light than in his interpretation of this difficult work. No one can ever make that complex first movement popular or generally attractive, but its ingenuity was made sufficiently manifest, while the genial style of the third and beauty and depth of the second movement were certainly remarkably well brought out. But the culmination of it all was in the finale, as it ought to be, for this movement, in its combination of figures and themes from the preceding movements, becomes a veritable epitome of the entire work. The work of flute, and especially of the horn, must be spoken of in this connection, and the oboe was equally praiseworthy in the second movement, the capricious and mysterious pizzicato effects were perfectly done, and altogether climax of the whole concert was in its glorious ending, for which Mr. Nikisch and every member of the orchestra deserves thanks. By and by people will awaken to the fact that Brahms is not as dull as he is reputed to be. LOUIS C. ELSON.

New York

DAILY TRIBUNE, TUESDAY

JANUARY 27, 1891.

The action of the directors toward the public in the matter of a change from German to Italian opera would find an analogy if Mr. Higginson in Boston, having finally built up a patronage for the concerts of the Boston Symphony Orchestra, which has placed them on a profitable basis and enabled him to extend his artistic ministration to the less favored cities of the country without the drain on his purse to which he submitted willingly for many years, were now to announce that he would substitute concerts by peripatetic organizations in their place. The consternation which such a step would create in Boston can only be imagined by those who have seen a Friday afternoon Symphony Orchestra audience. Week after week the audience reaches the numerical limit allowed by law. Those who come to Music Hall unprovided with tickets for twenty minutes to half an hour before the concert begins generally find that neither money nor pleadings will gain them admission. All the seats are full: scores of women sit on the staircases leading up to the stage, and scores stand wherever they are permitted to stand by the ushers. And this vast concourse listens "in a rapt ecstatic way" which makes it impossible to believe that attendance on the rehearsals is a mere "fad," as some harsh critics maintain. Even if it were a "fad," it would be a lovable one, for its consequences cannot fail to be good. What it signifies is that the people of Boston appreciate that they are a highly favored community, and so they hold up the hands of Mr. Higginson, who held them out so long with open generosity. Boston thinks New-York similarly favored in its German opera and cannot understand the change. Casting about for an explanation to fit the case, "The Advertiser" says: "'Quieta non movere' would seem to apply here if anywhere: the management, however, seems to have rather taken to heart an unquotable proverb regarding the dog returning to unmentionable things"; while "The Travel[illegible] ler'[illegible]

Gazette

BOSTON, SUNDAY MORNING, FEB. 1.

HENRY G. PARKER, Editor and Publisher

MUSICAL.

The Symphony Concerts.

The concert by the Boston Symphony Orchestra, in Music Hall, last night, was no more largely attended than have been the other concerts of the season at which no soloists have appeared. There were large gaps in the benches on the floor, and the balconies were not so well filled as usual. The programme was one of the most remarkable that Mr. Nikisch has, as yet, presented. It opened with Schumann's delightful first Symphony, and ended with the dreary first Symphony of Brahms. Between them came a Concerto Grosso, by Handel, for String Orchestra, given for the first time here. The combination was, on the whole, more novel than satisfying. Both symphonies have long been familiar here, and there is not such dearth of new works by eminent composers as to necessitate piling Pelion on Ossa after this fashion. There is nothing new to be said of the symphonies, and of the manner in which they were performed there is only praise to be written. At the same time, it is impossible to read the programmes of symphony concerts given elsewhere without a sigh of envy. The Handel concerto afforded genuine pleasure in the hearing. It has a lovely largo and a delightful minuet, and is remarkably genial and thoroughly interesting. The inevitable quaintness is there, but it is less pronounced than in other works of its order by the same composer. It was beautifully played, and met with cordial appreciation. Unfortunately it was quite out of keeping with the rest of the programme. At the next concert will be given: "La Jeunesse D'Hercule," by Saint-Saëns; Concerto for piano, by Scharwenka; "Waldweben," from Wagner's "Siegfried"; and Symphony No. 2 in B flat, by G. W. Chadwick. Mr. Xaver Scharwenka will be the soloist.

The fourth concert of the Kneisel Quartet was given in Union Hall on Monday night, Mr. Ernst Perabo assisting. The selections played were: Quartet in D-minor, Mozart; Sonata, piano and 'cello, in D, op. 18, Rubinstein; Trio for piano, violin, and 'cello, in B-flat, op. 99, Schubert. Of the performances there is nothing but praise to be written. The concert was a pleasure without alloy from first to last. The Mozart quartet was given in exquisite sympathy with the spirit of the work. The Rubinstein sonata, one of its composer's clearest and most steadily interesting works, was beautifully interpreted by Mr. Perabo and Mr. Hekking, the former manifesting the familiar fine judgment he always displays in his ensemble playing, and maintaining a steady and artistic balance between the piano and the 'cello; and the latter affording a fine exemplification of his skill and taste by the largeness, fire, and feeling with which he read and performed the 'cello part. The great Schubert trio was accorded a masterly interpretation. Here, again, Mr. Perabo was prominent in his avoidance of the prominence usually given to the piano part in works of this class. He never obtruded himself, but always kept the piano in its due place; maintaining art proportions with an artist's judgment. Of the thoroughness of his technique, the purity of his taste, and the just, poetic feeling that animates him it is unnecessary to speak. Mr. Kneisel and Mr. Hekking are fully as worthy of enthusiastic praise for the manner in which they acquitted themselves of their tasks in the trio. It was a memorable performance, and came as near to perfection as ever things mundane are permitted to come. The next concert will take place February 16th.

Boston Post

MONDAY MORNING, FEB. 2, 1891

THE SYMPHONY CONCERT.

The programme of the fourteenth symphony concert, given Saturday evening at Music Hall, was as follows:

Symphony No. 1, in B-flat.....Schumann
Concerto Grosso No. 5, in D, for string orchestra.....Handel
(First time in Boston.)
Symphony No. 1, in C-minor.....Brahms

The concerto of Handel, played last week for the first time in this city, is one of a set of twelve written in 1739 between the 29th of September and the 30th of October. Four of these concertos, the one in D among them, were played the second day of the Handel Festival of 1784, and Dr. Burney in his "Account of the Musical Performances in Commemoration of Handel," published the year after, gives many interesting details concerning them, and he analyzes them. It appears that in Handel's time they were held in less esteem by many than similar compositions of Corelli and Geminiani. The music of Corelli was thought to be more sweet and that of Geminiani more daring and rhapsodic. Still they were much played, and the minuet of the 5th was for a long time regarded as a model for imitation. Even today much of this concerto is singularly fresh and agreeable. In one or two of the movements the wig of Handel may be too prominent and the powder may choke the music, but the largo is full of solemn beauty, and the final allegro and minuet are as frank and sprightly as though they were signed by Hayden. The concerto was well played, and it gave pleasure to the audience.

The other numbers of the programme do not call for special remark. It would have been well had some other music taken the place of the Brahms symphony. One symphony upon a programme is enough. It may be true that the First of Brahms is the Tenth of Beethoven, as some of the admirers of the former claim; and they may praise him for saying with Grillparzer: "I certainly wish to make an effect, not upon the public, however, but upon myself." Brahms is apt to take his own music too seriously, and the certificate given him at the beginning of his career by Schumann was an injury instead of a benefit. But without discussing the merits or faults of the work, it will be admitted that it is an exacting composition which demands the closest attention. Such attention cannot be given by ears which have already listened to music for over an hour.

The concert as a whole was uninteresting, although each of the separate numbers was worthy of respect. Mr. Nikisch too often shows his lack of judgment in the selection and arrangement of programmes.

The programme of the concert which will take place Feb. 7 includes Saint-Saëns' "Jennesse d' Hercule," Wagner's "Waldweben," Chadwick's Symphony No. 2, in B flat, and Scharwenka's Concerto for piano, in B flat minor, the solo part of which will be played by the composer. PHILIP HALE.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, FEB. 1, 1891.

Successes at the Symphony—

There was no soloist at the 14th Symphony concert, but the programme arranged by Director Nikisch proved a welcome offering to both rehearsal and evening concert patrons. Particularly acceptable was the opportunity given of hearing Handel's concerto grosso No. 5, in D, for string orchestra. The work had not before been played here. Handel composed this concerto during the height of his success, and confidence and cheerfulness are evinced throughout the writing. It is quaintly characteristic of the author, and abounds in delicious melodies of days long past. The concerto consists of seven short movements, and splendidly were they interpreted by Mr. Nikisch. The presto movement was brilliantly played, and the beautiful harmony of the largo was brought out with charming effect. Notable, also, was the performance of the minuet, a most graceful and dainty bit of writing.

There are undoubtedly many who object to two symphonies being played at one concert, and generally with good reason, but very few left until the conclusion of yesterday's programme. Schumann's (spring) symphony, No. 1, in B-flat, was the opening number. Familiar as this splendid work is to Bostonians, it may be safely said that they never heard a more satisfying interpretation. Even the magnificent performance given this symphony by Mr. Nikisch last season seemed improved upon. Brahm's symphony, No. 1, in C minor, was the third and concluding number of the concert programme. Seldom has this composer been interpreted with finer effect or received greater applause from a "rehearsal audience" than on Friday afternoon.

The programme announced for next week is as follows: Symphonic poem, "La Jeunesse d'Hercule," Saint-Saens; concerto for piano in B flat minor, Scharwenka; "Waldweben," from "Siegfried," Wagner; symphony No. 2, in B flat, Chadwick. Mr. Xaver Scharwenka will be the soloist.

—Fifty picked men of the Symphony orchestra, with Mr. Nikisch to lead them, will play at Mrs. Theodore Havemeyer's musicale, Monday week (Feb. 9), at 4.30, which will be given in the painting room of her spacious Madison av. mansion. They leave for New York, Sunday evening, at midnight, and will return at same hour on Monday. It is said that Mrs. Havemeyer pays $2000 for the pleasure she thus affords her guests. This entertainment following so soon after that of Mrs. Vanderbilt, where the chief feature was the playing of the New York Symphony orchestra, under the leadership of Walter Damrosch, is being looked forward to with all the more eagerness by the musical element in society, who will thus be enabled to contrast the performance of the two organizations.

Boston Journal.

MONDAY MORNING, FEB. 2, 1891.

The Symphony Concert.

Another of the programmes which the management of the Symphony Orchestra would not dare to present to any audience outside of Music Hall was given Saturday evening by Mr. Nikisch and his orchestra. There was no soloist, and there was plenty of room in the hall, many vacant seats being observed even after the few admissions had found seats unoccupied. Schumann's spring symphony opened the programme, Brahms's in C minor closed it, and those of the audience who enjoyed, understood and were able fully to appreciate these mysteries were apparently gratified, though there was little enthusiasm. A deal of monotony is being developed in the programmes, but the musical people of Boston are long suffering and are able to endure much in this direction. The symphonies were well played, and the orchestra was in good form. The novelty of the evening was a concerto for string orchestra by Handel—very characteristic, very tuneful and very beautifully rendered. It was written by the composer when he was the ideal of London—immediately after the oratorio of "Israel" was written. The solo lead of Mr. Kneisel and the solo in the first movement of the second violin were admirable, and the number was an agreeable intermezzo to the two symphonies. It was a novelty which was greeted by the audience with more applause than anything of the evening. At the next concert Xaver Schurwenka, the renowned pianist, is to be the soloist, and a symphony by Mr. Chadwick is to be performed.

THE BEACON. B

It is a fact patent to any observation that the Boston Symphony audience, as a body, does not know good singing from bad, if its applause be any criterion. Whether a Metropolitan audience is "judgmatical" or is merely cranky about Wagner, may be deduced from the New York *Tribune's* notice of the performance of "Siegfried" the other night. That paper says that the house "was unfeignedly enthusiastic and gave the principals numerous recalls"; but it remarks in detail that Gudehus's Siegfried was too old and unpoetical, that Reichmann did not sing in tune, that Kemlitz's Mime was harsh, grating and exaggerated, that Behrens's dragon lacked resonance of lung, and that the forest-bird "piped rather feebly." The applause, then, must have meant ignorance or prejudice.

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The Beacon.

BOSTON, SATURDAY, JAN. 31, 1891.

THE SYMPHONY CONCERTS.

The thirteenth programme, which was of a very comfortable length, derived special eclat from two of its components—the presentation by Mr. Arthur Foote of his new "symphonic prologue" to "Francesca da Rimini" and the *rentrée* of Mme. Helen Hopekirk. Giving the lady place, as the gentle proverb says one should, we remark first that she brings back a great gain both in grasp of idea and in strength of rendering from her foreign sojourn and exercise of some five years. She left us an excellent interpreter of chamber music, sympathetic and suggestive in spiritual interpretation even though not always adequate in technique; she returns, retaining the same fine qualities of understanding and art, and in mechanism accomplished almost to perfection. She chose for this, her first reappearance in America, the brilliant and variable B-flat minor concerto of Tschaikowsky, which Boston has heard in past seasons played by Von Bülow and Mr. Lang, the last previous performance having been about six years ago. Some nervousness might naturally be felt by any artist under such conditions as surrounded Mme. Hopekirk, and to that should undoubtedly be attributed the false notes which here and there dotted the first movement, as to her long usage of the more *a piacere* renderings of chamber music was probably due the occasional disposition toward irregularity and fluctuation of *tempo*. These blemishes were but superficial and ephemeral, and one forgave and forgot them in the generous earnestness and energy of the larger passages, the courageous and sharp seizure of the broad detached chords, the kindly and tender consideration of the slow movement, and the clear levity of the shining and enwreathing ornament. The rendering was well proportioned and satisfying, and was doubly welcome—for its own sake and as an evidence of good results from serious study and practise on the part of this already eminent pianist. Mr. Foote's overture—if we may call it so for short—appears upon this single hearing to be his highest achievement thus far in orchestral composition, although less extended than some of his previous works. Its best qualities are as apparent to the layman as to the professed musician, which is no small merit. Its whole atmosphere is poetic, but the airs which blow through it have strength as well as sweetness, and one feels in them the thunder and the storm as well as the glamour of twilight and the serenity of lingering hours. A minute analysis, contributed by Mr. Foote, was printed in the *Bulletin;* but with all due regard to him and to the editor of that pamphlet, be it said that this was not in the least what the public wanted or needed. Only the musician cared to know after how many bars an oboe supplied an episodic *x* as a hint to a trombone for a *y*, and such current information his own ears ought to give him. What the average listener should have been told was what impressions concerning the famous tragedy the author had felt and desired to awaken in his hearers; so only could an intelligent and advantageous hearing be had. To us the work suggested this in its drift: A peaceful mood in harmonious and calm surroundings, upon which steal at times the dim rumors of war and faint forebodings of woe; an approach of martial days and a solemn, fateful menace; a period of sweet, languorous and lulling sympathy; the echoes, rolling nearer, of conflict and the world's hard activity; the bursting of rage and vengeance in the very spirit of the mighty warning; a swift, sharp catastrophe, and then a melting away into nothingness alike of love and hatred, of joy and pang, of material and spiritual. If it were something like this which Mr. Foote meant to depict, why could not he say so, and not leave five thousand people—many of whom, it is safe to say, did not know the story—groping and guessing to find the signification of his tone-pictures? Technically, the work is admirable; the melodies are distinct and appropriate, the coloring various and rich, the voicings of the *obbligati* fine and sentimentally true, and the scoring so well balanced and so symmetrically developed, as frequently to give the impression of unexpected and astonishing fulness and strength. Mr. Foote, who had the heartiest reception and recall, conducted calmly and commandingly, and the orchestra did their very best to support him perfectly. The only other number was Volkman's D-minor symphony, played in rather a melodramatic manner. The concerto work was sometimes good and sometimes bad, and not always abreast of the solo part; in the first movement the brass made some execrable blunders and the band at first was not exactly in tune with the piano. Tonight's programme is: Schumann's first symphony, Handel's "Concerto Grosso" for strings, new here, and Brahms's first symphony; the appearance of Mrs. Nikisch is again deferred until February 14.

On Monday evening the Kneisel Quartette continued their series in Union Hall, playing with that perfection which is now taken as a matter of course, Mozart's D-minor quartette and Schubert's B-flat piano trio, together with a Rubinstein sonata for 'cello and piano. Mr. Perabo was the pianist, and his beautiful handling of his own instrument was no less commendable than his unfailing attention to the interests of the others. Mr. Hekking was also at his best and has never been heard here when his tone was richer or his intonation and phrasing more true.

If the Symphony concert *Bulletin* is to retain esteem, it must eschew such "newspaper English" as "intellectual skill happily overcoming a doctrinal cliff on which the mind's eye sees a work foundering" and the calling melancholy hesitation a "delightful feeling."

If Mr. Gericke accepts the propositions which are said to have been made to him and comes to New York as director of the Philharmonic orchestra there, Boston may have to look to its laurels in that city. There has been from the first a disposition there to criticise Mr. Nikisch's methods and to compare him unfavorably with his predecessor, and every little point would be made the most of, if no other reason than that of local pride, were New York to secure the strong disciplinarian and talented [illegible]

BOSTON DAILY ADVERTISER
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MONDAY MORNING, FEB. 2, 1891.

The Symphony Concert.

Schumann's B flat symphony, Handel's Concerto Grosso in D, and Brahms' great symphony in C minor, that was all! Yet this amazing concatenation of classical music was not as terrible as at first sight might appear, for not only was the reading of each work a triumph, but points of acceptable contrast were not lacking. Yet it was scarcely just to Handel to cause so contrapuntal a work as the concerto for strings to follow upon the heels of Schumann's glowing and passionate work, while it was certainly unjust to a work which is so complex as Brahms' first symphony, to perform it after the minds of the audience had been exercised with some eight or ten classical movements. If ever there was a symphonic movement to which the listener must bring unjaded faculties, it is the first movement of this same symphony. Schumann's first symphony, a product of his happiest epoch is an eclogue rather than an epic. It was really a budding and blooming spring in his life when he composed "Im wunderschönen Monat Mai" and its cycle, and this spring symphony, for Schumann was in this the very opposite of Schubert, who wrote nothing of any consequence when he was happy, but brought forth his noblest works under stress of misery. It detracts nothing from the B flat symphony to remember that in this instance, the "anguish of the singer" did not cause "the beauty of the strain." It is never sentimentality to speak of Schumann's life in direct connection with his works, for no composer ever wrote himself more completely into his works than this one, and symphonies, songs, sonatas, novellettes, "Carnivalscenen," "Kreisleriana," all are historiettes emphasizing some point of his career. The performance was a fine one, full of life and vigor, but I could not agree with the tremendous force with which the opening phrase of the introduction was given; it is merely a signal call to spring to awaken, and certainly should not become bombastic. The very fact that Schumann originally wrote the phrase for horns and trumpets B flat. G, A, B flat, and then followed it with a tutti on D, B flat, C and D, shows that he had a sequential crescendo in mind. The culmination in a hymn of thanksgiving (another life history here) was splendidly played, and the buoyant spirit of the finale, more of a scherzo than any of Schumann's scherzo movements, was as effective as it has ever been in Boston.

Now came the Handelian work. It was a long leap to make, from the unconstrained Schumann to the very learned Handel, but the fugato of the allegro was certainly beautiful, even if in another style of beauty, the minuet was very dainty, and the strings played with unity, even if they sometimes forced their tones in an unwarrantable degree.

At last came the Brahms work. There was a slight exodus during its movements and quite a number were willing to accept its last movement on faith without being obliged to listen to its apotheosis of secondary sevenths. Its reading and performance were simply magnificent; Mr. Nikisch never appeared in a better light than in his interpretation of this difficult work. No one can ever make that complex first movement popular or generally attractive, but its ingenuity was made sufficiently manifest, while the genial style of the third and beauty and depth of the second movement were certainly remarkably well brought out. But the culmination of it all was in the finale, as it ought to be, for this movement, in its combination of figures and themes from the preceding movements, becomes a veritable epitome of the entire work. The work of flute, and especially of the horn, must be spoken of in this connection, and the oboe was equally praiseworthy in the second movement, the capricious and mysterious pizzicato effects were perfectly done, and altogether climax of the whole concert was in its glorious ending, for which Mr. Nikisch and every member of the orchestra deserves thanks. By and by people will awaken to the fact that Brahms is not as dull as he is reputed to be. LOUIS C. ELSON.

Gazette

BOSTON, SUNDAY MORNING, FEB. 1.

HENRY G. PARKER, Editor and Publisher

MUSICAL.

The Symphony Concerts.

The concert by the Boston Symphony Orchestra, in Music Hall, last night, was no more largely attended than have been the other concerts of the season at which no soloists have appeared. There were large gaps in the benches on the floor, and the balconies were not so well filled as usual. The programme was one of the most remarkable that Mr. Nikisch has, as yet, presented. It opened with Schumann's delightful first Symphony, and ended with the dreary first Symphony of Brahms. Between them came a Concerto Grosso, by Handel, for String Orchestra, given for the first time here. The combination was, on the whole, more novel than satisfying. Both symphonies have long been familiar here, and there is not such dearth of new works by eminent composers as to necessitate piling Pelion on Ossa after this fashion. There is nothing new to be said of the symphonies, and of the manner in which they were performed there is only praise to be written. At the same time, it is impossible to read the programmes of symphony concerts given elsewhere without a sigh of envy. The Handel concerto afforded genuine pleasure in the hearing. It has a lovely largo and a delightful minuet, and is remarkably genial and thoroughly interesting. The inevitable quaintness is there, but it is less pronounced than in other works of its order by the same composer. It was beautifully played, and met with cordial appreciation. Unfortunately it was quite out of keeping with the rest of the programme. At the next concert will be given: "La Jeunesse D'Hercule," by Saint-Saëns; Concerto for piano, by Scharwenka; "Waldweben," from Wagner's "Siegfried"; and Symphony No. 2 in B flat, by G. W. Chadwick. Mr. Xaver Scharwenka will be the soloist.

The fourth concert of the Kneisel Quartet was given in Union Hall on Monday night, Mr. Ernst Perabo assisting. The selections played were: Quartet in D-minor, Mozart; Sonata, piano and 'cello, in D, op. 18, Rubinstein; Trio for piano, violin, and 'cello, in B-flat, op. 99, Schubert. Of the performances there is nothing but praise to be written. The concert was a pleasure without alloy from first to last. The Mozart quartet was given in exquisite sympathy with the spirit of the work. The Rubinstein sonata, one of its composer's clearest and most steadily interesting works, was beautifully interpreted by Mr. Perabo and Mr. Hekking, the former manifesting the familiar fine judgment he always displays in his ensemble playing, and maintaining a steady and artistic balance between the piano and the 'cello; and the latter affording a fine exemplification of his skill and taste by the largeness, fire, and feeling with which he read and performed the 'cello part. The great Schubert trio was accorded a masterly interpretation. Here, again, Mr. Perabo was prominent in his avoidance of the prominence usually given to the piano part in works of this class. He never obtruded himself, but always kept the piano in its due place; maintaining art proportions with an artist's judgment. Of the thoroughness of his technique, the purity of his taste, and the just, poetic feeling that animates him it is unnecessary to speak. Mr. Kneisel and Mr. Hekking are fully as worthy of enthusiastic praise for the manner in which they acquitted themselves of their tasks in the trio. It was a memorable performance, and came as near to perfection as ever things mundane are permitted to come. The next concert will take place February 16th.

Boston Post

MONDAY MORNING, FEB. 2, 1891

THE SYMPHONY CONCERT.

The programme of the fourteenth symphony concert, given Saturday evening at Music Hall, was as follows:

Symphony No. 1, in B-flat.....Schumann
Concerto Grosso No. 5, in D, for string orchestra.....Handel
(First time in Boston.)
Symphony No. 1, in C-minor.....Brahms

The concerto of Handel, played last week for the first time in this city, is one of a set of twelve written in 1739 between the 29th of September and the 30th of October. Four of these concertos, the one in D among them, were played the second day of the Handel Festival of 1784, and Dr. Burney in his "Account of the Musical Performances in Commemoration of Handel," published the year after, gives many interesting details concerning them, and he analyzes them. It appears that in Handel's time they were held in less esteem by many than similar compositions of Corelli and Geminiani. The music of Corelli was thought to be more sweet and that of Geminiani more daring and rhapsodic. Still they were much played, and the minuet of the 5th was for a long time regarded as a model for imitation. Even today much of this concerto is singularly fresh and agreeable. In one or two of the movements the wig of Handel may be too prominent and the powder may choke the music, but the largo is full of solemn beauty, and the final allegro and minuet are as frank and sprightly as though they were signed by Hayden. The concerto was well played, and it gave pleasure to the audience.

The other numbers of the programme do not call for special remark. It would have been well had some other music taken the place of the Brahms symphony. One symphony upon a programme is enough. It may be true that the First of Brahms is the Tenth of Beethoven, as some of the admirers of the former claim; and they may praise him for saying with Grillparzer: "I certainly wish to make an effect, not upon the public, however, but upon myself." Brahms is apt to take his own music too seriously, and the certificate given him at the beginning of his career by Schumann was an injury instead of a benefit. But without discussing the merits or faults of the work, it will be admitted that it is an exacting composition which demands the closest attention. Such attention cannot be given by ears which have already listened to music for over an hour.

The concert as a whole was uninteresting, although each of the separate numbers was worthy of respect. Mr. Nikisch too often shows his lack of judgment in the selection and arrangement of programmes.

The programme of the concert which will take place Feb. 7 includes Saint-Saëns' "Jennesse d' Hercule," Wagner's "Waldweben," Chadwick's Symphony No. 2, in B flat, and Scharwenka's Concerto for piano, in B flat minor, the solo part of which will be played by the composer. PHILIP HALE.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, FEB. 1, 1891.

Successes at the Symphony—

There was no soloist at the 14th Symphony concert, but the programme arranged by Director Nikisch proved a welcome offering to both rehearsal and evening concert patrons. Particularly acceptable was the opportunity given of hearing Handel's concerto grosso No. 5, in D, for string orchestra. The work had not before been played here. Handel composed this concerto during the height of his success, and confidence and cheerfulness are evinced throughout the writing. It is quaintly characteristic of the author, and abounds in delicious melodies of days long past. The concerto consists of seven short movements, and splendidly were they interpreted by Mr. Nikisch. The presto movement was brilliantly played, and the beautiful harmony of the largo was brought out with charming effect. Notable, also, was the performance of the minuet, a most graceful and dainty bit of writing.

There are undoubtedly many who object to two symphonies being played at one concert, and generally with good reason, but very few left until the conclusion of yesterday's programme. Schumann's (spring) symphony, No. 1, in B-flat, was the opening number. Familiar as this splendid work is to Bostonians, it may be safely said that they never heard a more satisfying interpretation. Even the magnificent performance given this symphony by Mr. Nikisch last season seemed improved upon. Brahm's symphony, No. 1, in C minor, was the third and concluding number of the concert programme. Seldom has this composer been interpreted with finer effect or received greater applause from a "rehearsal audience" than on Friday afternoon.

The programme announced for next week is as follows: Symphonic poem, "La Jeunesse d'Hercule," Saint-Saens; concerto for piano in B flat minor, Scharwenka; "Waldweben," from "Siegfried," Wagner; symphony No. 2, in B flat, Chadwick. Mr. Xaver Scharwenka will be the soloist.

——Fifty picked men of the Symphony orchestra, with Mr. Nikisch to lead them, will play at Mrs. Theodore Havemeyer's musicale, Monday week (Feb. 9), at 4.30, which will be given in the painting room of her spacious Madison av. mansion. They leave for New York, Sunday evening, at midnight, and will return at same hour on Monday. It is said that Mrs. Havemeyer pays $2000 for the pleasure she thus affords her guests. This entertainment following so soon after that of Mrs. Vanderbilt, where the chief feature was the playing of the New York Symphony orchestra, under the leadership of Walter Damrosch, is being looked forward to with all the more eagerness by the musical element in society, who will thus be enabled to contrast the performances of the two organizations.

Boston Journal.

MONDAY MORNING, FEB. 2, 1891.

The Symphony Concert.

Another of the programmes which the management of the Symphony Orchestra would not dare to present to any audience outside of Music Hall was given Saturday evening by Mr. Nikisch and his orchestra. There was no soloist, and there was plenty of room in the hall, many vacant seats being observed even after the few admissions had found seats unoccupied. Schumann's spring symphony opened the programme, Brahms's in C minor closed it, and those of the audience who enjoyed, understood and were able fully to appreciate these mysteries were apparently gratified, though there was little enthusiasm. A deal of monotony is being developed in the programmes, but the musical people of Boston are long suffering and are able to endure much in this direction. The symphonies were well played, and the orchestra was in good form. The novelty of the evening was a concerto for string orchestra by Handel—very characteristic, very tuneful and very beautifully rendered. It was written by the composer when he was the ideal of London—immediately after the oratorio of "Israel" was written. The solo lead of Mr. Kneisel and the solo in the first movement of the second violin were admirable, and the number was an agreeable intermezzo to the two symphonies. It was a novelty which was greeted by the audience with more applause than anything of the evening. At the next concert Xaver Schurwenka, the renowned pianist, is to be the soloist, and a symphony by Mr. Chadwick is to be performed.

DAILY TRIBUNE, TUESDAY

JANUARY 27, 1891.

The action of the directors toward the public in the matter of a change from German to Italian opera would find an analogy if Mr. Higginson in Boston, having finally built up a patronage for the concerts of the Boston Symphony Orchestra, which has placed them on a profitable basis and enabled him to extend his artistic ministration to the less favored cities of the country without the drain on his purse to which he submitted willingly for many years, were now to announce that he would substitute concerts by peripatetic organizations in their place. The consternation which such a step would create in Boston can only be imagined by those who have seen a Friday afternoon Symphony Orchestra audience. Week after week the audience reaches the numerical limit allowed by law. Those who come to Music Hall unprovided with tickets for twenty minutes to half an hour before the concert begins generally find that neither money nor pleadings will gain them admission. All the seats are full; scores of women sit on the staircases leading up to the stage, and scores stand wherever they are permitted to stand by the ushers. And this vast concourse listens "in a rapt ecstatic way" which makes it impossible to believe that attendance on the rehearsals is a mere "fad," as some harsh critics maintain. Even if it were a "fad," it would be a lovable one, for its consequences cannot fail to be good. What it signifies is that the people of Boston appreciate that they are a highly favored community, and so they hold up the hands of Mr. Higginson, who held them out so long with open generosity. Boston thinks New-York similarly favored in its German opera and cannot understand the change. Casting about for an explanation to fit the case, "The Advertiser" says: "'Quieta non movere' would seem to apply here if anywhere: the management, however, seems to have rather taken to heart an unquotable proverb regarding the dog returning to unmentionable things"; while "The Travel-

THE BEACON. B

It is a fact patent to any observation that the Boston Symphony audience, as a body, does not know good singing from bad, if its applause be any criterion. Whether a Metropolitan audience is "judgmatical" or is merely cranky about Wagner, may be deduced from the New York *Tribune's* notice of the performance of "Siegfried" the other night. That paper says that the house "was unfeignedly enthusiastic and gave the principals numerous recalls"; but it remarks in detail that Gudehus's Siegfried was to old and unpoetical, that Reichmann did not sing in tune, that Kemlitz's Mime was harsh, grating and exaggerated, that Behrens's dragon lacked resonance of lung, and that the forest-bird "piped rather feebly." The applause, then, must have meant ignorance or prejudice.

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Boston Courier.

MONDAY, FEBRUARY 2, 1891.

Boston Symphony Orchestra.

The last evening of January brought the fourteenth of the twenty-four concerts which Mr. Arthur Nikisch knows so well to prepare for us and give us. The Music Hall showed but a few vacant seats. The programme offered three names:

Schumann—Op. 38. Symphony No. 1, in B flat.
Handel—Concerto Grosso No. 5, in D, for String Orchestra. Introduction. Allegro. Presto. Largo. Allegro. Minuet.
(First time in Boston.)
Brahms—Op. 68. Symphony No. 1, in C minor.

Schumann's all-alive "Spring" symphony, his first full triumph over the troubles that beset his path, a brilliant and resistless blaze of genius on grasping in good earnest the problem of musical creation in one of the highest forms, made a splendid, an inspiring, opening of the concert. Yet we should have liked it better for the end. If there were to be two large symphonies, Brahms seemed over much for one of them; and we could have wished it over before Schumann came on. A lighter symphony at the beginning, with Schumann at the end, we cannot help thinking, would have been enjoyed with greater zest,—except by the Brahms coterie, who are yet in the minority. The first phrase (horns and trumpets) of the B-flat symphony was taken rather slow; but it was majestic and engrossing, weighty prelude of much to come. How grandly it sweeps both down and up in great wide chords, drops leisurely by semi-tones from the highest A of the flute, into a reflective mood, with fluttering triplets in the middle strings, gradually accelerating, until the *Allegro molto vivace* leaps forth, running away with that horn and trumpet motive, gathering new thoughts by the way, and developing into that whole splendid movement with irrepressible energy and never-failing promise. The *cantabile* episode toward the close, for the strings alone, very *legato*, is full of feeling, which seems born of the very ardor of the movement, which was admirably read as a whole, even if the introduction was a little slower than we have been wont to hear it.

The larghetto, in E flat, three-eighths, so full of deep and tender sentiment, was most warmly, delicately rendered. Every syncopation, every little grace flowering into trill, every crescendo, light and shade, in short, every detail of expression was exact without stiffness, and all sweetly, richly, softly blended. The Scherzo, with its two Trios, one in two-four, the other in three-four time, went charmingly. And what could be more entrancing than the *coda*, where we take lingering leave of the Scherzo, through those fond phrases of the oboe and the flute—then presto! down glide the violins against the upward chromatic pressure of the basses; a close is made on D, and off starts the irrepressible Finale (*Allegro animato e grazioso*) in the original key—B flat. With subtle speed and a light, crepitant sound, now loud, now half-suppressed, it runs along the grass-like fire, consuming as it goes, launching anon into strong, bold passages. Then a halt! *Poco Adagio* and *Andante*. A signal from a single horn; then two in thirds, then a long trill on the flute, leading into a florid cadenza (exquisitely done, of course, by M. Molé), and the movement gathers up its strength for a last attack, a long triumphant close. But it is idle thus to fondly try to recall and bring back salient bits, like sparkling foam from the surface of a tone-ocean, which can only describe itself.

To such a work why make a symphony of of Brahms the pendant? Both, to be sure, are works of high emprise; both sprang from great ambition; perhaps both from genius, though in the latter case that question can not be considered yet quite settled. Both are elaborate, learned, earnest efforts, it cannot be denied. But one is quickening and inspiring, without a dull place in it. Brahms is sometimes heavy and depressing, sometimes rasping to the nerves; his contrapuntal complication is forced through like unpopular bills by obstinate partisans in Congress. He may carry his point with you, grammatically, logically, but you do not thank him, while you admit that it is all very ingenious and very brave. We fancy such to have been the experience of the majority of the audience with the interminable, cheerless, thankless first movement of that C-minor Symphony. Many times it has been heard in Boston; better played it could hardly be than it was this time; yet does it really gain ground with the most appreciative mass of genuine music-lovers? Are they not mostly glad when the movement is over? In the sustained *Andante* movement we admit sweetness, euphony, dignity and depth of feeling. And in the lighter movement marked *un poco allegretto e grazioso*, which stands in the customary place of Minuet or Scherzo (perhaps, rather Intermezzo) there is, indeed, a soft and gentle pastoral simplicity, with a melodious flow of mingling wood-wind tones, which rests and soothes the listening sense. It is an ingratiating episode. But when the long Finale begins, first *Adagio*, it sounds so melancholy and discouraging, that, when the horns announce a new hope, and curiosity is much excited (if you have not heard that shepherd's cry too often) you think that something fine is really at hand; and when the tune is taken up, which you think must have been dreamed after hearing the Joy hymn in Beethoven's Choral Symphony; and yet hope fades away again, and all the *trio* of the bustling climax seems so much confusion, leading nowhere, you wonder, after all, whether you have heard something great or not; and the chances are that you will still wonder after a twentieth hearing. But we are open to conviction, when so many for whose musical experience and convictions we have great respect, fire with enthusiasm at the very name of Brahms—Joachim, Henschel and so many more. As to Schumann's proclamation of a musical Messiah in Brahms, it must be borne in mind that the insanity which clouded Schumann's later life was somewhat advanced when he wrote that; so some who knew him say.

Handel! We know him well in oratorio. We know precious arias out of his forty odd Italian operas, which Robert Franz and Otto Dresel have furnished with pianoforte accompaniments conceived in the very spirit of the master. "Acis and Galatea," "Alexander's Feast" much of his Suites and of his organ music, is not unfamiliar here. But his concertos are much better known in England. He published twelve "concerti grossi," concertos on a great scale, for two solo violins, with [illegible]

[illegible] which came between the symphonies, on Saturday, is written in seven string parts, and consists of seven movements. Played by such a body of strings, all of such good heart tone, so pure, it sounded rich in color; you imagined you heard oboes, clarinets, bassoons and horns, and looked unwittingly to see them. For there was musical marrow in the combination. Old-fashioned, partly formal as the strains were, seven of them, without change of key, they were as cordial as they were quaint; they make a little go a great way. You feel at every turn the heartiness, the strength, the sweetness, the fresh, invigorating fountain of the inexhaustible Handelian genius. The Introduction, strong and simple, stalks along with majesty and pride. The *Allegro*, flowing, imitative, contrupuntal, is a graceful, cheerful, wholesome strain. Then the *Presto*, in six-eighths, off-setting short *staccato* notes against running figures, is takingly playful. Then comes a Largo in even half-notes, 3-2, quite *legato*, very serious, making fine contrast. Then another *Allegro*, plentifully sprinkled with trills and reiterated sixteenths, which is pleasing; and finally a Minuet, rather deliberate in tempo, which is perhaps the most fresh and charming piece of all. The Handelian big wig is not without attractions; and with what a courtly dignity and grace each strain salutes you with its conventional cadence at the close! It sounded strangely between two modern, full-blown symphonies: yet was the contrast interesting, and the old fashion had a smack of novelty, a right Handelian flavor.

Next Saturday the pianist and composer, Xaver Scharwenka, makes his appearance in a concerto of his own (in B-flat minor), preceded by the symphonic poem of Saint-Saëns, "La Jeunesse d'Hercule," and followed by "Waldweben," from Wagner's "Siegfried," and the second symphony by Chadwick. J. S. D.

Boston Daily Traveller

MONDAY, FEBRUARY 2, 1891.

Symphony Concert A Novelty by George Frideric.

The programme of the fourteenth Symphony concert was:

Schumann. Symphony No. 1, in B flat.
Handel. Concerto Grosso, No. 5, in D, for string orchestra.
Introduction—Allegro—Presto—Largo. Allegro—Minuet.
(First time in Boston.)
Brahms. Symphony No. 1, in C minor, op. 68.

The Handel piece is one of a set of 12, for two solo violins, solo 'cello and string orchestra, which the composer of "The Messiah" wrote in England. This particular one was never finished, the introductory movement bears no time mark and, as will be noticed, a minuet ends the work. The "water mark" of Handelian genuis (?) is visible at every page of this concerto, which as a whole is not strikingly characteristic. It was played well, the solo portions by Mr. Kneisel, Mr. Adamowski and Mr. Hekking.

Mr. Nikisch is repeating works played last year with significant and painful frequency; both the symphonies on Saturday's programme were heard here last season, nor were they novelties then. The B flat of Schumann is a beautiful work, and Brahms's C minor is such an expression of artistic pedantry as comes but rarely in a generation, but this does not warrant their performance annually. Mr. Nikisch read both works in the most finished manner; the preroration of each symphony, that of the pupil and that of the master, was grandly played.

There will be a great deal to interest at the next concert. It is seldom that a European celebrity appears with our orchestra, the species generally preferring an independent introduction, with consequent financial mortification; but Mr. Scharwenka is wiser, and it is he who will play his B-flat minor piano concerto for the first time here next Saturday night. Scharwenka is one of the most-sought piano teachers in Berlin. He is making a tournee of the United States, and comes to us after a real success in New York. At this concert Mr. Chadwick's B-flat symphony, Saint-Saens's "Youth of Hercules," and the "Waldweben" of Wagner will be the orchestral numbers.

DAILY MERCURY

SATURDAY, FEB. 7, 1891.

NEW BEDFORD,

Chamber Concert.

The programme of the concert given in the hall in the Odd Fellows Building by the Kneisel Quartet was as follows:

Beethoven. Quartet in C minor, op. 18.
Allegro, ma non tanto.
Andante scherzando (quasi allegretto).
Minuetto—Allegretto.
Bach. Air for Cello.
Schumann. Traumerei.
Popper. Papillon.
Mr. Hekking.
Schubert. Variation from quartet in D minor.
Schumann. Quintet in E flat.
Allegro Brillante.
In modo d'una Marcia.
Scherzo. Allegro, ma non troppo.

The large audience was in no manner disappointed in its realization of the expectations which had brought it together. Much as was anticipated, much more was enjoyed. The programme was most admirable, affording a fair variety, and its interpretation was beyond our ability to adequately praise. Few concerts of this character in this city have so delighted their audiences.

The Quartet consists of Franz Kneisel, [illegible] violin, Otto Roth, second violin, Louis [illegible], viola, Anton Hekking, cello, [illegible] the pianist.

Boston Courier.

SUNDAY MORNING, FEBRUARY 1, 1891.

THE SYMPHONY.

Schumann's first symphony, a concerto for string orchestra, and Brahm's first symphony present in appearance a programme formidable enough to make the stoutest hearts of the Symphony concert devotees quake. But this programme of the thirteenth rehearsal and concert proved far less formidable than it looked; for the first number is not heavy, the second fortunately proved to be brief in length, and light in character, and the last formed a splendid climax to the whole.

Schumann's "Spring" symphony, the most delightful, if not the most profound of the four, shows no signs of age. Coming straight from the heart of a genius, at the happiest period of his life, why should it? The bold, commanding opening measures of the introduction, are as suggestive as ever of the triumph over all the disheartening obstacles that had beset Schumann from the time he began in earnest the study of music. From this point to the end the work never loses its buoyancy, spontaneity and charm. The irrepressible joyousness of the first allegro; the passionate expressiveness of the larghetto; the stateliness and vigor of the scherzo, partaking more of the nature of the minuet than of the jolly, reckless scherzo that Beethoven frequently wrote; the light heartedness of the finale,—all testify to the same condition of mind that is indicated at the outset. Schumann was happy. He had won the battle against the crabbed old man, whose whole body was worth less than his would-be son-in-law's little finger, and the woman he wanted besides. Having had the courage of his convictions for so long a time what wonder that he laid bare his heart to the world, and bade it rejoice with him!

Mr. Nikisch has always reached a high level in his masterly readings of the Schumann symphonies, and this performance was no exception to the rule. The tempi were appropriate, although a trifle slow, perhaps, the scherzo being played almost in minuet time. Still, this fault, if it were a fault, gave opportunity for greater breadth and clearness; of energy and fire there was no lack throughout.

It was very interesting to hear in the same concert the first symphonies of the greatest writers of this form of composition since Beethoven. Schumann and Brahms both wrote much before giving these works to the world. But when that momentous event in their lives took place the former was about twenty-six, while the latter was forty-nine—eighth years older than Schumann was at his death. If Schumann had lived and had the health and experience of Brahms there seems no reason for doubt whatever that he would have risen to heights that Brahms apparently will never attain. For, while being distinctly a man of progress, he had a heart more overflowing with human nature than seemingly has his great successor, which would have kept him more closely in touch with the people; while Brahms, on the contrary, to all appearances, has that within him that seems to force him steadily, if slowly, in the opposite direction. But after all this is mere speculation. No one knows what Schumann might have done, and no one knows what Brahms may yet do. Like Schumann, Brahms does not not write for babes. "Haven't you found out that much in my music," Schumann writes, in the letter already quoted, "that I have got other aims than amusing children and amateurs?"

Brahms's first symphony is truly a noble, thrilling work. How could it have been otherwise welcomed by many of the strongest musicians, including the great, if sometimes fickle, Hans Von Bulow, than as the "tenth symphony." Although there are occasional passages in which the composer's "angularity" of expression are still unwelcome to the ear, the work is so full of great thoughts and deep emotions, that it will never come to be regarded as a mere curiosity, so long as men are as they are. Mr. Nikisch has made the scores of Brahms his own, as well as those of Schumann, and this fact, and the familiarity of the orchestra with this work, was quite sufficient to insure a magnificent performance.

The concerto is the second of a dozen that Handel "turned out," presumably when he had nothing else to do. Three of its seven short movements are quaintly attractive; the larghetto, the minuet, and the finale. The chief reason for the resuscitation of the work, however, lies in its educational value. It is a good thing for the present generation to listen to the instrumental works of the grandfathers of modern music; and occasional performances of similar compositions by Bach would prove even more valuable than the frequent repetitions of the later classics, to which the Symphony audiences have been treated so liberally this season. Schumann, ever the warm, encouraging friend of talented youth, never failed to urge upon such as came to him for advice a constant study of the works of the old masters. In an exceedingly interesting and unusual letter (from the new collection recently published) to a young man who had presumed to advise him to "give up romanticism, and always to write clearly, and so that all could understand him," he replied: "And don't my compositions, especially the greater ones, bear traces here and there of my being more or less acquainted with the great masters? I can always go for advice to them, and have ever done so,—to simple Gluck, to the more intricate Handel, and to the most intricate of all—Bach. Only study the last-named thoroughly, and the most complicated of my works will seem simple to you." So wrote the earnest, sensitive Schumann. He could not bear to be misunderstood, even by a block-head, without trying to set himself aright. The concerto was well played in quite the style of its time, when such dynamic effects as crescendo and diminuendo were unknown, and piano and forte alone prevailed; and the movements just mentioned were applauded with much evident sincerity.

THE KNEISEL QUARTET.

The fourth concert of the series was given last Monday evening in Union Hall. In a programme, of which two of the three numbers consisted of a duo for piano and 'cello, and a trio for piano, violin and 'cello, the string quartet playing of the organization necessarily occupied a retired position. In one number only four members appeared—in Mozart's quartet in D minor, one of the six dedicated to Haydn. Much might be written in detail of the beautiful playing that was done in this delightful work, but it would only be a tale that has been often repeated. Suffice it to say that the quartet were individually and collectively at their best, and that the performance gave evidence of the usual careful preparation. In Rubinstein's sonata for piano and 'cello, Mr. Hekking had Mr. Ernst Perabo as companion. It is rarely indeed that better ensemble playing is heard. Mr. Perabo, perhaps more than any other pianist in the city, has the temperament requisite for this kind of musical performance. His imagination is quickly aroused by the suggestions of responsive emotions that are embodied in the several parts of a composition in chamber-music form; and there is no question, given one or more performers of equal ability, that he at times, rises to great heights of expression. With Mr. Hekking doing unusually heart-felt and brilliant work, it is small wonder that these artists should have reacted on each other, until a reading of the sonata replete with fire, breadth, and the many involuntary touches that mark the performances of born artists was the result. Like the tale that has been told over and over, regarding the Kneisel Quartet, an attempted description of the remarkable interpretation of Schubert's piano trio, opus 99, involves the saying over again of what has just been said. With Messrs. Perabo, Kneisel and Hekking at their best, there remains little to be added. Each player rejoiced not only in his own part, but in the parts of his companions; and artistic taste and skill prevailed to a degree that is all too seldom the case in ensemble playing. That the audience was strongly impressed was quite apparent, for their enthusiastic applause had the true ring to it.

T. P. CURRIER.

Boston Daily Traveller

THURSDAY FEBRUARY 5, 1891.

The programme of the Symphony concert this week is: Symphonic Poem, "Youth of Hercules," St. Saëns; concerto for piano and orchestra, in B-flat minor, X. Scharwenka (piano part to be played by the composer); "Waldweben," from "Siegfried," Wagner; Symphony No. 2, in B flat, Chadwick.

The appearance of Xaver Scharwenka at the Symphony concert this week will introduce to Boston an artist whose name has long been familiar. Scharwenka, now 48 years old and a native of Samter, Posen, was educated at Kullak's Academy, Berlin, where he won distinction even as a boy for his compositions. He made his first public appearance in Berlin when he was 27 years old. After that he became an instructor under Kullak and taught until 1873, when he was compelled to enter the army. In 1877 he returned to his work, appearing in public for the first time as a concert pianist. He produced at Hanover his first important composition, a concerto, op. 32. This was played by the same year in the London Crystal Palace by Mr. Dannreuther, and the following year Scharwenka produced it at the Gewandhaus, Leipsic. In 1879 Scharwenka went to London, and played at the Crystal Palace, the Musical Union and the Philharmonic concerts. In 1881 he made another visit to London, producing his second concerto, op. 36, which he had already played at Vienna. The same year he opened an institution for musical instruction in Berlin, under the title of Scharwenka Musikschule. Many Americans have since been his pupils. His works number nearly 70. In chamber music he has produced two trios, one quartet, one violin and one violoncello sonata. His Polish dances have become very popular, and he has written an opera which has made a success.

The Beacon.

BOSTON, SATURDAY, FEB. 7, 1891.

THE SYMPHONY CONCERTS.

Two symphonies and a great concerto made up a tremendous provision for last Saturday's concert. But, although a better arrangement could have been made in fifty ways, there was one real draw-back in the performance—that the programme was half an hour too long, which is a constant fault with Mr. Nikisch's programmes. The playing of the symphonies, Schubert's first and Brahms's first, was virtually unexceptionable; the unnecessary vehemence with which the introductory "molto" phrase of the former was given out and a few moments of excessive emphasis later on could be easily ignored in view of the noble spirit and the just proportion which prevailed in both works. Indeed, the reading of the Brahms may be set down fairly as Mr. Nikisch's highest achievement in a symphony, for he made the daylight shine through all the complexity of figure and rhythm and yet had his men so well in hand as to temper the gentler movements with soft grace. The intermediate number, one of Handel's dozen *concerti grossi* for two solo violins and string-band support, was new to Boston and proved to be a delightful acquaintance. Its seven little movements, diverse in *tempo* and accent, have a family unity of key and likeness in thought, but they are fresh, flowing and only in the *fugato* of the introduction show the master's severer style. The work was charmingly played, the little solo passages for Messrs. Kneisel and Adamowski standing out purely, and several of the parts getting much applause.

Tonight Mr. Xaver Scharwenka, a celebrity among masters and players of the piano, will make his Boston début, appearing in his own B-flat minor concerto, which he has given to great acceptance in New York. The rest of the programme is standard—Saint-Saëns's "Youth of Hercules," the wood music from Wagner's "Seigfried," and Mr. G. W. Chadwick's second symphony.

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Boston Transcript

MONDAY, FEBRUARY 2, 1891.

Boston Symphony Orchestra.

The last evening of January brought the fourteenth of the twenty-four concerts which Mr. Arthur Nikisch knows so well to prepare for us and give us. The Music Hall showed but a few vacant seats. The programme offered three names:

Schumann—Op. 38. Symphony No. 1, in B flat.
Handel—Concerto Grosso No. 5, in D, for String Orchestra. Introduction. Allegro. Presto. Largo. Allegro. Minuet.
(First time in Boston.)
Brahms—Op. 68. Symphony No. 1, in C minor.

Schumann's all-alive "Spring" symphony, his first full triumph over the troubles that beset his path, a brilliant and resistless blaze of genius on grasping in good earnest the problem of musical creation in one of the highest forms, made a splendid, an inspiring, opening of the concert. Yet we should have liked it better for the end. If there were to be two large symphonies, Brahms seemed over much for one of them; and we could have wished it over before Schumann came on. A lighter symphony at the beginning, with Schumann at the end, we cannot help thinking, would have been enjoyed with greater zest,—except by the Brahms coterie, who are yet in the minority. The first phrase (horns and trumpets) of the B-flat symphony was taken rather slow; but it was majestic and engrossing, weighty prelude of much to come. How grandly it sweeps both down and up in great wide chords, drops leisurely by semi-tones from the highest A of the flute, into a reflective mood, with fluttering triplets in the middle strings, gradually accelerating, until the *Allegro molto vivace* leaps forth, running away with that horn and trumpet motive, gathering new thoughts by the way, and developing into that whole splendid movement with irrepressible energy and never-failing promise. The *cantabile* episode toward the close, for the strings alone, very *legato*, is full of feeling, which seems born of the very ardor of the movement, which was admirably read as a whole, even if the introduction was a little slower than we have been wont to hear it.

The larghetto, in E flat, three-eighths, so full of deep and tender sentiment, was most warmly, delicately rendered. Every syncopation, every little grace flowering into trill, every crescendo, light and shade, in short, every detail of expression was exact without stiffness, and all sweetly, richly, softly blended. The Scherzo, with its two Trios, one in two-four, the other in three-four time, went charmingly. And what could be more entrancing than the *coda*, where we take lingering leave of the Scherzo, through those fond phrases of the oboe and the flute—then presto! down glide the violins against the upward chromatic pressure of the basses; a close is made on D, and off starts the irrepressible Finale (*Allegro animato e grazioso*) in the original key—B flat. With subtle speed and a light, crepitant sound, now loud, now half-suppressed, it runs along the grass like fire, consuming as it goes, launching anon into strong, bold passages. Then a halt! *Poco Adagio* and *Andante*. A signal from a single horn; then two in thirds, then a long trill on the flute, leading into a florid cadenza (exquisitely done, of course, by M. Molé), and the movement gathers up its strength for a last attack, a long triumphant close. But it is idle thus to fondly try to recall and bring back salient bits, like sparkling foam from the surface of a tone-ocean, which can only describe itself.

To such a work why make a symphony of of Brahms the pendant? Both, to be sure, are works of high emprise; both sprang from great ambition; perhaps both from genius, though in the latter case that question can not be considered yet quite settled. Both are elaborate, learned, earnest efforts, it cannot be denied. But one is quickening and inspiring, without a dull place in it. Brahms is sometimes heavy and depressing, sometimes rasping to the nerves; his contrapuntal complication is forced through like unpopular bills by obstinate partisans in Congress. He may carry his point with you, grammatically, logically, but you do not thank him, while you admit that it is all very ingenious and very brave. We fancy such to have been the experience of the majority of the audience with the interminable, cheerless, thankless first movement of that C-minor Symphony. Many times it has been heard in Boston; better played it could hardly be than it was this time; yet does it really gain ground with the most appreciative mass of genuine music-lovers? Are they not mostly glad when the movement is over? In the sustained *Andante* movement we admit sweetness, euphony, dignity and depth of feeling. And in the lighter movement marked *un poco allegretto e grazioso*, which stands in the customary place of Minuet or Scherzo (perhaps, rather Intermezzo) there is, indeed, a soft and gentle pastoral simplicity, with a melodious flow of mingling wood-wind tones, which rests and soothes the listening sense. It is an ingratiating episode. But when the long Finale begins, first *Adagio*, it sounds so melancholy and discouraging, that, when the horns announce a new hope, and curiosity is much excited (if you have not heard that shepherd's cry too often) you think that something fine is really at hand; and when the tune is taken up, which you think must have been dreamed after hearing the Joy hymn in Beethoven's Choral Symphony; and yet hope fades away again, and all the *brio* of the bustling climax seems so much confusion, leading nowhere, you wonder, after all, whether you have heard something great or not; and the chances are that you will still wonder after a twentieth hearing. But we are open to conviction, when so many for whose musical experience and convictions we have great respect, fire with enthusiasm at the very name of Brahms—Joachim, Henschel and so many more. As to Schumann's proclamation of a musical Messiah in Brahms, it must be borne in mind that the insanity which clouded Schumann's later life was somewhat advanced when he wrote that; so some who knew him say.

Handel! We know him well in oratorio. We know precious arias out of his forty odd Italian operas, which Robert Franz and Otto Dressel have furnished with pianoforte accompaniments conceived in the very spirit of the master. "Acis and Galatea," "Alexander's Feast" much of his Suites and of his organ music, is not unfamiliar here. But his concertos are much better known in England. He published twelve "concerti grossi," concertos on a great scale, for two solo violins, with [illegible] violins, 'cellt and bass (that we call string orchestra) accompanying. The one in D, which came between the symphonies, on Saturday, is written in seven string parts, and consists of seven movements. Played by such a body of strings, all of such good heart tone, so pure, it sounded rich in color; you imagined you heard oboes, clarinets, bassoons and horns, and looked unwittingly to see them. For there was musical marrow in the combination. Old-fashioned, partly formal as the strains were, seven of them, without change of key, they were as cordial as they were quaint; they make a little go a great way. You feel at every turn the heartiness, the strength, the sweetness, the fresh, invigorating fountain of the inexhaustible Handelian genius. The Introduction, strong and simple, stalks along with majesty and pride. The *Allegro*, flowing, imitative, contrupuntal, is a graceful, cheerful, wholesome strain. Then the *Presto*, in six-eighths, off-setting short *staccato* notes against running figures, is takingly playful. Then comes a Largo in even half-notes, 3-2, quite *legato*, very serious, making fine contrast. Then another *Allegro*, plentifully sprinkled with trills and reiterated sixteenths, which is pleasing; and finally a Minuet, rather deliberate in tempo, which is perhaps the most fresh and charming piece of all. The Handelian big wig is not without attractions; and with what a courtly dignity and grace each strain salutes you with its conventional cadence at the close! It sounded strangely between two modern, full-blown symphonies; yet was the contrast interesting, and the old fashion had a smack of novelty, a right Handelian flavor.

Next Saturday the pianist and composer, Xaver Scharwenka, makes his appearance in a concerto of his own (in B-flat minor), preceded by the symphonic poem of Saint-Saëns, "La Jeunesse d'Hercule," and followed by "Waldweben," from Wagner's "Siegfried," and the second symphony by Chadwick. J. S. D.

Boston Daily Traveller

MONDAY, FEBRUARY 2, 1891.

Symphony Concert A Novelty by George Frideric.

The programme of the fourteenth Symphony concert was:

Schumann. Symphony No. 1, in B flat.
Handel. Concerto Grosso, No. 5, in D, for string orchestra.
Introduction—Allegro—Presto—Largo. Allegro—Minuet.
(First time in Boston.)
Brahms. Symphony No. 1, in C minor, op. 68.

The Handel piece is one of a set of 12, for two solo violins, solo 'cello and string orchestra, which the composer of "The Messiah" wrote in England. This particular one was never finished, the introductory movement bears no time mark and, as will be noticed, a minuet ends the work. The "water mark" of Handelian genuis (?) is visible at every page of this concerto, which as a whole is not strikingly characteristic. It was played well, the solo portions by Mr. Kneisel, Mr. Adamowski and Mr. Hekking.

Mr. Nikisch is repeating works played last year with significant and painful frequency; both the symphonies on Saturday's programme were heard here last season, nor were they novelties then. The B flat of Schumann is a beautiful work, and Brahms's C minor is such an expression of artistic pedantry as comes but rarely in a generation, but this does not warrant their performance annually. Mr. Nikisch read both works in the most finished manner; the prerogation of each symphony, that of the pupil and that of the master, was grandly played.

There will be a great deal to interest at the next concert. It is seldom that a European celebrity appears with our orchestra, the species generally preferring an independent introduction, with consequent financial mortification; but Mr. Scharwenka is wiser, and it is he who will play his B-flat minor piano concerto for the first time here next Saturday night. Scharwenka is one of the most-sought piano teachers in Berlin. He is making a tournee of the United States, and comes to us after a real success in New York. At this concert Mr. Chadwick's B-flat symphony, Saint-Saens's "Youth of Hercules," and the "Waldweben" of Wagner will be the orchestral numbers.

DAILY MERCURY

SATURDAY, FEB. 7, 1891.

NEW BEDFORD,

Chamber Concert.

The programme of the concert given in the hall in the Odd Fellows Building by the Kneisel Quartet was as follows:

Beethoven. Quartet in C minor, op. 18.
Allegro, ma non tanto.
Andante scherzando (quasi allegretto).
Minuetto—Allegretto.
Bach. Air for Cello.
Schumann. Traumerei.
Popper. Papillon.
Mr. Hekking.
Schubert. Variation from quartet in D minor.
Schumann. Quintet in E flat.
Allegro Brillante.
In modo d'una Marcia.
Scherzo. Allegro, ma non troppo.

The large audience was in no manner disappointed in its realization of the expectations which had brought it together. Much as was anticipated, much more was enjoyed. The programme was most admirable, affording a fair variety, and its interpretation was beyond our ability to adequately praise. Few concerts of this character in this city have so delighted their audiences.

The Quartet consists of Franz Kneisel, first violin, Otto Roth, second violin, Louis Svecenski, viola, Anton Hekking, cello. Howard E. Peirce is the pianist.

Boston Courier.

SUNDAY MORNING, FEBRUARY 1, 1891.

THE SYMPHONY.

Schumann's first symphony, a concerto for string orchestra, and Brahm's first symphony present in appearance a programme formidable enough to make the stoutest hearts of the Symphony concert devotees quake. But this programme of the thirteenth rehearsal and concert proved far less formidable than it looked; for the first number is not heavy, the second fortunately proved to be brief in length, and light in character, and the last formed a splendid climax to the whole.

Schumann's "Spring" symphony, the most delightful, if not the most profound of the four, shows no signs of age. Coming straight from the heart of a genius, at the happiest period of his life, why should it? The bold, commanding opening measures of the introduction, are as suggestive as ever of the triumph over all the disheartening obstacles that had beset Schumann from the time he began in earnest the study of music. From this point to the end the work never loses its buoyancy, spontaneity and charm. The irrepressible joyousness of the first allegro; the passionate expressiveness of the larghetto; the stateliness and vigor of the scherzo, partaking more of the nature of the minuet than of the jolly, reckless scherzo that Beethoven frequently wrote; the light heartedness of the finale,—all testify to the same condition of mind that is indicated at the outset. Schumann was happy. He had won the battle against the crabbed old man, whose whole body was worth less than his would-be son-in-law's liltle finger, and the woman he wanted besides. Having had the courage of his convictions for so long a time what wonder that he laid bare his heart to the world, and bade it rejoice with him!

Mr. Nikisch has always reached a high level in his masterly readings of the Schumann symphonies, and this performance was no exception to the rule. The tempi were appropriate, although a trifle slow, perhaps, the scherzo being played almost in minuet time. Still, this fault, if it were a fault, gave opportunity for greater breadth and clearness; of energy and fire there was no lack throughout.

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The concerto is the second of a dozen that Handel "turned out," presumably when he had nothing else to do. Three of its seven short movements are quaintly attractive; the larghetto, the minuet, and the finale. The chief reason for the resuscitation of the work, however, lies in its educational value. It is a good thing for the present generation to listen to the instrumental works of the grandfathers of modern music; and occasional performances of similar compositions by Bach would prove even more valuable than the frequent repetitions of the later classics, to which the Symphony audiences have been treated so liberally this season. Schumann, ever the warm, encouraging friend of talented youth, never failed to urge upon such as came to him for advice a constant study of the works of the old masters. In an exceedingly interesting and unusual letter (from the new collection recently published) to a young man who had presumed to advise him to "give up romanticism, and always to write clearly, and so that all could understand him," he replied: "And don't my compositions, especially the greater ones, bear traces here and there of my being more or less acquainted with the great masters? I can always go for advice to them, and have ever done so,—to simple Gluck, to the more intricate Handel, and to the most intricate of all—Bach. Only study the last-named thoroughly, and the most complicated of my works will seem simple to you." So wrote the earnest, sensitive Schumann. He could not bear to be misunderstood, even by a block-head, without trying to set himself aright. The concerto was well played in quite the style of its time, when such dynamic effects as crescendo and diminuendo were unknown, and piano and forte alone prevailed; and the movements just mentioned were applauded with much evident sincerity.

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T. P. CURRIER.

Boston Daily Traveller

THURSDAY FEBRUARY 5, 1891.

The programme of the Symphony concert this week is: Symphonic Poem, "Youth of Hercules," St. Saëns; concerto for piano and orchestra, in B-flat minor, X. Scharwenka (piano part to be played by the composer); "Waldweben," from "Siegfried," Wagner; Symphony No. 2, in B flat, Chadwick.

The appearance of Xaver Scharwenka at the Symphony concert this week will introduce to Boston an artist whose name has long been familiar. Scharwenka, now 48 years old and a native of Samter, Posen, was educated at Kullak's Academy, Berlin, where he won distinction even as a boy for his compositions. He made his first public appearance in Berlin when he was 27 years old. After that he became an instructor under Kullak and taught until 1873, when he was compelled to enter the army. In 1877 he returned to his work, appearing in public for the first time as a concert pianist. He produced at Hanover his first important composition, a concerto, op. 32. This was played by the same year in the London Crystal Palace by Mr. Dannreuther, and the following year Scharwenka produced it at the Gewandhaus, Leipsic. In 1879 Scharwenka went to London, and played at the Crystal Palace, the Musical Union and the Philharmonic concerts. In 1881 he made another visit to London, producing his second concerto, op. 36, which he had already played at Vienna. The same year he opened an institution for musical instruction in Berlin, under the title of Scharwenka Musikschule. Many Americans have since been his pupils. His works number nearly 70. In chamber music he has produced two trios, one quartet, one violin and one violoncello sonata. His Polish dances have become very popular, and he has written an opera which has made a success.

The Beacon.

BOSTON, SATURDAY, FEB. 7, 1891.

THE SYMPHONY CONCERTS.

Two symphonies and a great concerto made up a tremendous provision for last Saturday's concert. But, although a better arrangement could have been made in fifty ways, there was one real draw-back in the performance—that the programme was half an hour too long, which is a constant fault with Mr. Nikisch's programmes. The playing of the symphonies, Schubert's first and Brahms's first, was virtually unexceptionable; the unnecessary vehemence with which the introductory "molto" phrase of the former was given out and a few moments of excessive emphasis later on could be easily ignored in view of the noble spirit and the just proportion which prevailed in both works. Indeed, the reading of the Brahms may be set down fairly as Mr. Nikisch's highest achievement in a symphony, for he made the daylight shine through all the complexity of figure and rhythm and yet had his men so well in hand as to temper the gentler movements with soft grace. The intermediate number, one of Handel's dozen *concerti grossi* for two solo violins and string-band support, was new to Boston and proved to be a delightful acquaintance. Its seven little movements, diverse in *tempo* and accent, have a family unity of key and likeness in thought, but they are fresh, flowing and only in the *fugato* of the introduction show the master's severer style. The work was charmingly played, the little solo passages for Messrs. Kneisel and Adamowski standing out purely, and several of the parts getting much applause.

Tonight Mr. Xaver Scharwenka, a celebrity among masters and players of the piano, will make his Boston début, appearing in his own B flat minor concerto, which he has given to great acceptance in New York. The rest of the programme is standard—Saint-Saëns's "Youth of Hercules," the wood music from Wagner's "Seigfried," and Mr. G. W. Chadwick's second symphony.

[88]

Stockbridge Programme

CIRCULATION, 32,000. PORTLAND, FEB. 4, 1891. CHAS. PAINE, PRINTER.

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Journal, Augusta, Me
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[29]

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Fine Leather Goods,

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That is awful cheap for a *Black Enamel Clock*, eight day, half hour strike, Cathedral Gong.

95 cents for a first class *Nickle Alarm Clock*.

Only *$1.50* for a genuine *Peep O'Day Alarm Clock*.

Only *$14.99* for a genuine *French Clock*, Marble Case, Cathedral Gong, Visible Escapement. This clock will surely please you.

Largest stock of *clocks* in the city. Of course, my prices are the lowest.

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MONUMENT SQ., UNDER U. S. HOTEL.

HENRY A. HARDING,

Formerly TIMMONS & HAWES,

Ladies' and Gents' Oyster Rooms,

No. 15 MONUMENT SQUARE,

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The Finest Ladies' Room East of Boston.
Ladies' Room up one flight.

TELEPHONE, 586.

PROGRAMME.

TENTH ENTERTAINMENT,

Wednesday Evening, Feb. 4th.

BOSTON

Symphony Orchestra,

70—MUSICIANS—70

MR. ARTHUR NIKISCH, Conductor,

MR. ANTON HEKKING, Soloist

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4. Danse Macabre, *Saint-Saens*
5. Vorspiel "Die Meistersinger," *Wagner*

NOTE.—The doors will be kept closed during the performance of each number on the Programme.

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PURE FLAVORING

EXTRACTS

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Purest, Strongest, and Best!

Sold and recommended as the finest by some of the largest and best dealers in the country.

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MEN'S, YOUTHS' AND BOYS'

MEDIUM AND FINE CLOTHING.

In point of fit, style, and excellence of trimmings and workmanship, our Clothing is excelled by none in the Market.

Our Furnishing Goods Department

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Full Dress Furishings a Specialty. Dress Suits to Loan.

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Wedding, Party and Visiting Cards.

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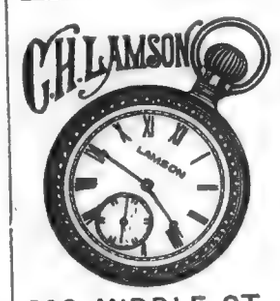

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New Store, New Goods.

Watches, Jewelry.

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OPERA GLASSES,

Best Imported Makers, now at

203 MIDDLE ST., Nearly Opp. Falmouth Hotel.

M. STEINERT & SONS,

Of Steinert Hall, Boston, Mass.,

Wholesale and Retail Representatives in the New England States for the Celebrated PIANOS of

Steinway & Sons,

Hardman,

Gabler & Bro.,

Henning, and

Pease,

Respectfully announce to the public that they have opened a branch house at 540 CONGRESS STREET, Portland, Me., under the management of

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T. C. McGOULDRIC. MANAGER. 540 Congress St.

The small boy brightly defines a bachelor as "a man who hasn't got no wife, and doesn't want no wife, and can't get no wife."

The following talk, overheard at an orchestral concert, seemed awful funny at the time, passing as it did, between two innocent girls who spoke in dead earnest. The orchestra had just rendered the "Swedish March (No. 2)," and, notwithstanding the vociferous applause, would not respond to an encore. "Why don't they repeat it?" asked one maiden of the other. "O," was the reply, "you don't understand. Don't you see that the programme says 'No two?' That means it is not to be repeated."

One of the prominent ministers of Hartford, Conn., was pacing a hotel corridor not long ago, when a Christian worker approached him with the question, "Are you a Christian?" "I hope so," replied the clergyman, modestly. "Hope so! Don't you know so?" persisted his interlocutor. No reponse from the divine. "Well, now," said the stranger, "if a man strike you on the right cheek, would you turn to him the other also?" "No, I wouldn't, if he had as much cheek as you have," was the reply.

Deutsches Kolinshes Wasser

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We now have on exhibition some of the finest PATTERN HATS AND BONNETS ever offered by us.

All Ladies should visit our store while we have so large an assortment of fine goods.

JOHN E. PALMER,

543 Congress Street.

Journal, Augusta, Me
Date 2-3

Next Wednesday evening the Boston Symphony Orchestra will give a grand concert at the City Hall in Portland. Mr. Arthur Nikisch will be the conductor and he will have 70 musicians on this occasion, Mr. C. M. Loeffler, the famous violinist, will be the soloist. Tickets can be secured at Hunt's music store. Half fare on Maine Central to all holding tickets for the concert.

HOME JOURNAL.
SATURDAY, FEBRUARY 7, 1891

The most interesting number of the program of the fourteenth symphony concert given the 31st ult at Music Hall was Handel's "Concerto Grosso," No. 5 in D for string orchestra. It is one of twelve written in October, 1739. It consists of an introduction, allegro, presto, largo, Allegro and minuet. The first three movements are treated conventionally in the manner of the time, but the largo, somewhat in the style of Corelli, is very beautiful, and the two last movements are full of freshness and sprightliness. The concerto was well played, and the audience evidently enjoyed it. It is to be wished that more of the music of the eighteenth century could be heard in our symphony concerts. It would not only give pleasure to the audience, it would also serve as an education. It would show what men of genius could do with simple means. In these days a young composer is too apt to think that the expression of even the simplest musical idea demands the resources of the complete orchestra with all the percussion instruments. The other numbers of the program were familiar, and they do not call for special notice. They were Schumann's Symphony No. 1 in B flat, and Brahms' Symphony No. 1 in C minor, op. 68.

pping from Argus, Portland, Me.
te 2-3

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra will give the tenth entertainment in the regular Stockbridge course Wednesday evening. On this occasion the orchestra will consist of 70 men and Mr. Nikisch will be the conductor. Mr. Hekking, the eminent 'cello player, will be the soloist, in place of Mr. Laeffler, the violinist, who is unable to appear on account of sickness. Many people will not regret the change, considering the wonderful playing of Mr. Hekking at the First Parish church last week. The following excellent programme is offered:

Symphony in B flat, No. 1 ..... Schumann
{ Andante un poco maestoso.
{ Allegro molto vivace.—
Larghetto.—Scherzo.—
Allegro animato e grazioso.
Andantino and Scherzo from Symphony in F minor, No. 4 ..... Tschaikowsky
Solo for cello—"O Cara Memoria" ..... Servais
Mr. Hekking.
Danse Macabre ..... Saint-Saens
Vorspiel "Die Meistersinger" ..... Wagner

Good seats for the concert may be obtained at Stockbridge's. For an entertainment of this kind any seat in the hall is good, no matter how far back it may be.

JOURNAL, Lewiston, Me.
Date 2-3

Music will be furnished by Given's Orchestra.

Symphony Concert.

At the City Hall, Portland, the Boston Symphony Orchestra will give a grand festival concert next Wednesday evening. Seventy players will take part. The soloist will be Anton Hekking, the eminent cello player. The program will be as follows:

1. Symphony in B flat, No. 1, Schumann.
{ Adante un poco maestoso.
{ Allegro molto vivace.—
Larghetto.—Scherzo.—
Allegro animato e grazioso.
2. Adantino and Scherzo from Symphony in F. minor, No. 4, Tschaikowsky.
3. Solo for Cello—"O Cara Memoria," Servais.
Mr. Hekking.
4. Danse Macabre, Saint-Saens.
5. Vorspiel "Die Meistersinger," Wagner

Half fare on the railroads to those holding concert tickets. Late train on the Grand Trunk main line.

McKenna's Flirtation

Gazette, Auburn, Me.
Date 2-5

Quite a number from Auburn and Lewiston attended the Boston Symphony Concert at Portland last evening. Among them were the Rev. G. M. Howe, F. G. Payne, A. L. Winslow, Miss Maud Gulliver, Mr. and Mrs. Calvert, Arthur G. Staples, W. R. Miller, J. L. Beede, and H. L. Plummer.

Times, Bath, Me.
Date

At the City Hall in Portland the Boston Symphony orchestra will give a grand festival concert next Wednesday evening. Seventy players will take part, and the soloist will be Anton Hekking the eminent cello player. The programme is as follows. Symphony in B flat, No. 1, Schumann; Andante un poco maestoso, Allegro molto vivace, Larghetto, — Scherzo, — Allegro animato e grazioso, Andantino and Scherzo from Symphony in F miner, No. 4, Tschaikowsky; Solo for Cello,—"O Cara Memoria," Servais; Mr. Hekking. Danse Macvbre, Saint Saens; Vorspiel "Die Meistersinger," Wagner.

Half fare on the Maine Central to those holding concert tickets.

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HENRY A. HARDING,
Formerly Timmons & Hawes,
15 Monument Square.

Up in the parlor the young folks sat;
With each hour their words grew sweeter,
While her father grim,
With a lantern dim,
Sat down in the cellar and swore with a vim
As he watched every skip of the meter.

Little Ethel (at the close of her first Sunday school)—I fink you ought to div' my money back, mister, 'cause I don't yike dis matinee.

He read the papers: *Aunt Clarissa* (taking Johhny under the chin)—Good morning, Johnny. Have you— *Little Johnny* (six years old)—No, mum! I haven't used nobody's soap!

Miss Clef—What is that Miss D'Howlar is singing—isn't it mezzo soprano? *Mr. Bowler* (whose musical education has been sadly neglected)—Well, that may be the German for it, but in English we call it "Comin' Thro' the Rye." Awfully old song, you know.

A serious mistake: *Enraged Father*—Well, that's the last time I'll ever be fool enough to give any of my daughters a wedding check! *Mother*—Why, Charles, there's nothing wrong, I hope. *Enraged Father*—Yes, but there is. That fool of a son-in-law has gone and had it cashed.

"Then, Miss Antique, you cannot be my wife?" said the young gentleman to the ballet girl to whom he had proposed and by whom he had been gently rejected. "No, Mr. Dood, I cannot be your wife but I will be a grandmother to you."

Peddler—I have here a book entitled "How to Get a Good Complexion—" *Woman*—I don't want it. Get out. "Pardon me; madam. How could I have made that mistake. I sold that book next door. What I wanted to show you was this book, 'How to Preserve Your Complexion.'" "How much is it?" "Two dollars." "I'll take it."

"But when the stream
Which overflowed the soul
was fanned away,
A consciousness remained
that it had left,
Deposited upon the silent
shore
Of memory, images and
precious thoughts
That shall not die, and cannot
be destroyed."
Thus the exquisite odor or BAKER'S PERFUME
Will linger long after its substance has fled,
As fragrant, as sweet as a breath of fair June,
The soul of a flower that's withered and dead.

If you want to keep yourself comfortable and happy through our cold winter, buy a Hot Water Bottle and use it.

A soft, warm Lung Protector will add to your comfort, and often prevent a cold. We have a large assortment of both. H. H. HAY & SON.

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PIANO HOUSE.
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Pianos and Organs,
STOOLS, COVERS, SCARFS,
—AND—
MUSIC CABINETS.
Tuning to Order.
SAMUEL THURSTON,
3 Free St. Block, - 12 Free St.

N HOME JOURNAL.
SATURDAY, FEBRUARY 7, 1891

The most interesting number of the program of the fourteenth symphony concert given the 31st ult at Music Hall was Handel's "Concerto Grosso," No. 5 in D for string orchestra. It is one of twelve written in October, 1739. It consists of an introduction, allegro, presto, largo, allegro and minuet. The first three movements are treated conventionally in the manner of the time, but the largo, somewhat in the style of Corelli, is very beautiful, and the two last movements are full of freshness and sprightliness. The concerto was well played, and the audience evidently enjoyed it. It is to be wished that more of the music of the eighteenth century could be heard in our symphony concerts. It would not only give pleasure to the audience, it would also serve as an education. It would show what men of genius could do with simple means. In these days a young composer is too apt to think that the expression of even the simplest musical idea demands the resources of the complete orchestra with all the percussion instruments. The other numbers of the program were familiar, and they do not call for special notice. They were Schumann's Symphony No. 1 in B flat, and Brahms' Symphony No. 1 in C minor, op. 68.

[89]

pping from
Argus, Portland, Me.
to 2-3

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra will give the tenth entertainment in the regular Stockbridge course Wednesday evening. On this occasion the orchestra will consist of 70 men and Mr. Nikisch will be the conductor. Mr. Hekking, the eminent 'cello player, will be the soloist, in place of Mr. Laeffler, the violinist, who is unable to appear on account of sickness. Many people will not regret the change, considering the wonderful playing of Mr. Hekking at the First Parish church last week. The following excellent programme is offered:

Symphony in B flat, No. 1.....Schumann
Andante un poco maestoso.
Allegro molto vivace.—
Larghetto.—Scherzo.—
Allegro animato e grazioso.
Andantino and Scherzo from Symphony in F minor, No. 4.....Tschaikowsky
Solo for cello—"O Cara Memoria".....Servais
Mr. Hekking.
Danse Macabre.....Saint Saens
Vorspiel "Die Meistersinger".....Wagner

Good seats for the concert may be obtained at Stockbridge's. For an entertainment

JOURNAL, Lewis
Date 2-
Music will be furnished by G
Symphony
At the City Hall, Portland, t
phony Orchestra will give a gr
cert next Wednesday evening,
ers will take part. The solo
Hekking, the eminent cello pl
gram will be as follows:
1. Symphony in B flat, No. 1,
Adante un poco maest
Allegro molto vivace.
Larghetto.—Scherzo.—
Allegro animato e gra
2. Adantino and Scherzo from
minor, No. 4,
3. Solo for Cello—"O Cara Me
Mr. Hekking.
4. Danse Macabre,
5. Vorspiel "Die Meistersing
Half fare on the railroads
concert tickets. Late train
Trunk main line.
McKenna's Flir

Gazette, Au
Date 2-5
Quite a number from Au
attended the Boston Sym
Portland last evening. A
the Rev. G. [illegible] I
slow, Miss [illegible]
ert, Ar[illegible]

THE PRESS.

THURSDAY, FEBRUARY 5.

PORTLAND,

THE SYMPHONY CONCERT.

The Symphony concert, which formed the tenth entertainment in the Stockbridge course, last evening was a symphony concert indeed. It embraced the whole of the beautiful "spring." Symphony by Schumann, symphony by Tscharkowsky, besides Saint-Saens's "Danse Maccabre," Wagner's "Introduction to the Meistersinger," and a solo for the cello played by Hekking. This, as can readily be seen at a glance, was a pretty hearty meal for a miscellaneous audience, but it was evident that it was fully enjoyed.

The first grand movement in the Schumann Symphony, for horns and trumpets, is grand and engrossing. It sweeps down and up the chords majestically, and then drops leisurely from the highest A of the flute into a reflective mood, with fluttering triplets in the middle strings, gradually accelerating, until the *Allegro molto vivace* leaps forth, running away with the horn and trumpet motive, gathering new thoughts by the way, and developing into that whole splendid movement with irrepressible energy and never failing promise. The *cantabile* episode toward the close, for the strings alone, very *legato*, is full of feeling, which seems born of the very ardor of the movement. The *larghetto* is full of sentiment. The *scherzo*, with its two trios, is charming, while the *coda* is entrancing, with its fond phrases for oboe and flute, its finale on D, and then the *allegro animato*, in the original key of B, as it rushes along into bold passages, when there is a stop, there comes a signal from a horn, then two in thirds, then a long trill on the flute, leading into a florid *cadenza*, and then the movement gathers strength and makes a triumphant close. The symphony was magnificently rendered, every little detail was elaborated with great delicacy, and the work of the flute, by Mr. Mole, was especially noticeable.

The "Introduction to the Meistersinger," is a realistic picture executed in robust colors, full of bold antitheses and surprising combinations. In the overture, the leading motives of the drama are displayed singly and in combination, with picturesque effect and striking art. The first subject is the pompous "Mastersinger's" motive. The trumpets and harp in march rythm sound the theme of the Procession of the Mastersingers (from act III). Walther's Prize Song is the third theme, a lovely melody; then comes the representative of the Apprentices, a bustling, chattering subject. The manner in which the two last mentioned subjects play against each other—the first indicative of the freedom of Wagner's art, the second the stilted voice of conventional pedantry—command marked attention.

The weird "Danse Maccabre," which has been heard here before, gave as much pleasure now as then. Beginning with the striking of the hour of twelve the dead rise from their graves and skeletons join in a grewsome dance. The audience wanted a repetition. The two movements from the Russian symphony had the national color. In the *andantino* each instrument, flute, piccolo, bassoon, etc., play a variaton on the theme that is very taking, while in the second the string are played *pizzicato*, and a delightful wedding dance *motif* is introduced.

Mr. Hekking played his solo superbly. His tones were beautiful, his variations most delicately handled and his accompaniments were admirably played by Mr. Zach. For an encore he gave the "Tranmerie."

The audience was very large and for such a concert quite demonstrative.

Portland Advertiser.

SECOND EDITION.

THURSDAY, ... February 5, 1891

The Symphony Concert Last Evening.

The hour and a half, during which the Boston Symphony Orchestra played at City Hall last evening, in the Stockbridge course, seemed short to the great audience which filled every seat. The orchestra numbered 70 men and thus obtained a magnificent volume of tone, without losing a particle of its former delicacy of expression. Mr. Nikisch, who conducted, as usual, all through the intricate programme, without a note of the score before him, could not help feeling complete satisfaction at the perfection of drill to which he has brought his talented players. The Schumann Symphony, No. 1, in B flat was rendered exquisitely, with a vivacity, varied with a depth of expression, that has rarely been surpassed before a Portland audience. Striking effects were produced in the two movements from the Techaikowsky Symphony, No. 4, in F minor. The "Danse Macabre," by Saint-Saens, so pleased the audience that they asked a repetition, which, however, was not granted. The Wagner selection from "the Meistersinger" brought out the tremendous volume of the combined instruments. Mr. Hekking, the 'cello soloist, fairly charmed his hearers by his wonderful playing of "O Cara Memoria" by Servais. (He received so enthusiastic an encore that he responded with the "Traumerei," which he rendered beautifully.

The Symphony orchestra will give its second concert in the Stockbridge course, April 1.

Eastern Argus.

THURSDAY, FEBRUARY 5, 1891.

SYMPHONY CONCERT.

City Hall was filled last evening by one of the largest and most fashionable audiences of the season.

The occasion was the concert given by the Boston Symphony Orchestra as the tenth entertainment in the Stockbridge Course.

To speak at length of the merits of this organization would be a useless as well as unnecessary task, for not only are the people of Portland well acquainted with them, but there is no part of the country which the fame of this organization has not penetrated.

It need only be said that the numbers were rendered with the precision and finish characteristic of the orchestra and were most enthusiastically received. The numbers receiving the most liberal recognition were "Allegro animato e grazioso" from Schumann's Symphony in B flat No. 1, "Danse Macarbe" by Saint-Saens and the cello solo, "O Cara Memoria," by Mr. Hekking. Too much cannot be said in praise of Mr. Hekking's cello playing. His tone was grand, his execution magnificent. At the close of his solo he received a perfect ovation and was compelled to respond to an encore which he did by giving a superb rendition of "Tranmerei."

Taken as a whole the entertainment was one of the best of the course and the Symphony Orchestra can always be assured of an appreciative audience and a cordial welcome from the people of Portland.

SUNDAY HERALD.

BOSTON, FEBRUARY 8, 1891.

The Symphony Concert Soloist, Xaver Scharwenka.

A Fine Reception Given Him—The Operatic Festival Matinee Attended by an Immense Audience—"Ship Ahoy!" Begins Its Second Month at the Park—News, Notes, Gossip.

Xaver Scharwenka's appearance as soloist was the event of the Symphony concert last evening, and it is pleasant to record the triumph won by this most talented pianist and composer upon his debut before a Boston public.

The name of Scharwenka has long been familiar to the American musical public, and the interest in the coming of this most admirable artist has been anticipated with great pleasure, so much so that the attendance at last evening's concert largely exceeded that of recent works, and when the soloist of the occasion made his entrance he was received with a most hearty and cheering greeting.

Herr Scharwenka is such a wholesome specimen of a man, he carries his nature so plainly in his bright face and shows his courteous character in so marked a fashion that he has his audience before he touches the piano and has their favor before he has displayed his skill and musical worth as a composer.

This was certainly the case last evening, and few pianists have had a more attentive hearing than that given Herr Scharwenka.

He selected as his number on the programme his own concerto for piano and orchestra in B flat minor, op. 32, a work which has not had a hearing here before, though it is not unfamiliar to pianists in this country. The choice made was thus well calculated to show the pianist at his best, and this best was certainly all that had been anticipated by the most ardent admirer of the evening's soloist.

He is, first of all, a born musician, a man whose nature is fitted to the duties which have occupied his life, and one who fitly represents the composers of today. He has, as a matter of course, all the technical work of the piano at his fingers' tips, but his skill in this direction is a means, not an end, in his playing. He has a delicacy of touch, at pleasure, which makes his playing have all the charm of a woman's daintiest work, and yet he commands all the resources of the instrument with perfect ease. His touch is delightfully free, clear and elastic, and his playing is characterized at all times by admirably good taste, sentiment and expression.

His concerto proved a work of remarkable interest, and the three movements are singularly even in their diversified merits. The contrasting divisions of the opening movement maintain the hearer's interest unabated throughout, and it tends most happily to the dainty, graceful scherzo which makes the second movement. The final allegro is a piece of writing well calculated to command attention and serves to display the skill of the performer with great success. The whole concerto is full of good melodious ideas well developed and elaborated, and makes a composition that commands the approval of the most critical.

No artist could ask for a more pronounced recognition of his abilities than was shown to Herr Scherwenka. The opening movement was heartily applauded, but after the charming scherzo the audience gave him an ovation, and at the finish he was recalled again and again to bow his acknowledgements.

The programme began with Saint Saen's symphonic poem, "The Youth of Hercules," which was splendidly played, and after the concerto an equally gratifying performance of Wagner's "Waldweben" from "Siegfried."

The programme, somewhat over long, by the way, was ended with Mr. C. W. Chadwick's symphony No. 2, in B flat, which has not had a hearing since its first production, about five years ago. It was played under the composer's direction, and more than confirmed all the good impressions it conveyed upon its first hearing. It is a work of rare merit throughout, and its tuneful ideas, so skilfully and artistically treated, charm the hearer and command attention at all times. The work was received with enthusiasm, and the composer has ample cause to take pride in the success attending the performance.

Next Saturday the soloist will be Mrs. Arthur Nikisch, and the programme will include the seventh Beethoven symphony.

Boston Post

MONDAY MORNING, FEB. 9, 1891

THE SYMPHONY CONCERT.

The programme of the fifteenth Symphony concert, given Saturday evening, was as follows:

Symphonic Poem, "The Youth of Hercules" ..... Saint-Saëns
Concerto pianoforte No. 1, in B flat minor, op. 32 ..... Scharwenka
Waldweben, from "Siegfried" ..... Wagner
Symphony No. 2, in B flat, op. 32 ..... Chadwick

Mr. Xaver Scharwenka was heard last week as a pianist for the first time in this city. The heartiness of the welcome which greeted his appearance must have shown him at once that he was not looked upon as a stranger. Indeed, he is no stranger, for his compositions, so well known and so highly appreciated, have endeared to us the man himself. His personality strengthened the impression formed before he came among us. The elegance and fastidious taste seen in his playing, the chivalric nature of many of his themes—these are but the reflection of the man in his works. It is true that his is no longer the lithe and sinewy figure which ten years ago so charmed the women of Berlin. For then when he came upon the stage, you seemed to hear the click of the spurs and the jangling of a sword. He is stouter now; and he looks more like a professor than an officer in civilian's dress. The charm of his manner remains unchanged; the elegance of his playing is still the chief characteristic.

For it is in this quiet elegance of mien and execution that he excels, and the concerto chosen by him displays most fully his personality. It is not a great work, but, as a whole, it is delightful to the ear. It is stronger in the development of the themes than in the themes themselves; but the development is not free from the charge of occasional diffuseness, and the themes sometimes indulge in reminiscences. Scharwenka seems to have taken as a model for the first movement that of the Liszt concerto in E flat. The subjects are well divided between the pianoforte and the orchestra, and the manner in which the return of the first subject is effected is admirably contrived. This movement is too long. The scherzo is charming, thematically and rhythmically; and the instrumentation is very piquant. It was played exquisitely. The last movement is too episodic; yet there is more strength than originality or beauty; the player is given an opportunity for the display of the qualities of the virtuoso.

As a bravura player, Mr. Scharwenka is a curious mixture of the old style and the new. Elegance, as has been before stated, is the most noticeable feature of his playing; such elegance as was formerly set off by small-clothes and diamond buckles. This elegance is not cold; on the contrary it is full of blood. He has been said to remind one of Hummel. This is an apt comparison, if the traditions can be believed, for he, too, has a bravura of crystalline purity, a neat and finished trill, a quiet ease of deportment. But he is a Hummel of today, who lives in the city on the Spree.

If his touch at times seemed thin, if his tone was devoid of sonority, the reason was apparent the moment he struck the keys of the pianoforte. Surely they who have heard him play in his own city will not deny him fullness of tone or marked virility. I remember his performance of this same concerto in 1884 at a concert given by the Philharmonic Orchestra in the large ramshackle building in the Bernburger street, a building once used as a skating rink, the acoustic properties of which were miserable. The dash and fire of his playing were irresistible, and the great audience broke out in applause, perhaps more boisterous, but no more spontaneous and sincere, than that which greeted him last Saturday.

The concert opened with Saint-Saën's "Youth of Hercules," a symphonic poem descriptive of the choice given the hero to follow pleasure or virtue. Although it is a later work (op. 50) than "Omphale" or "Phaëton" or the "Danse Macabre," although it contains beautiful ideas and excellent workmanship, it is not so strong a composition as any one of the last named. It is not so full of inspiration; its episodes are tacked together. Nor can the music which should describe the advances of Pleasure be regarded as truly poetical or musically realistic. When Venus woos, she is quieter in her attack, more subtle in suggestion.

The arranged excerpt from "Siegfried" is one of the more favorable examples of Wagner's genius. Whatever pleasurable emotion may be derived from hearing it depends upon the music itself; there is no need of an adjoined catalogue of cues. Mime, the incestuous couple, the advice-giving birds—can the thought of these fantastic creatures make the music more or less delightful? The title "Waldweben" is enough; it covers the ground.

Mr. Chadwick's Symphony brought this exceedingly interesting concert to a close. It is a work of long breath, well-conceived, well expressed. It is the work of a musician by birth and breeding. It is an honor not only to himself but to his country. It shows a strongly-marked, well-defined individuality. You can not say when you hear it, "Mr. Chadwick is a disciple of X or Z." The music is that which comes out of Mr. Chadwick. It is his way of looking musically at musical things. Without speaking in detail of the many beauties of the work, the second movement must not be passed by. In the first place, it is a scherzo, i. e., it is a jest. He uses the term as Schubert in the eighteenth century in his Sixth Sonata, as Monteverde long before in his three-voiced madrigals. It is not merely a conventional title applied to a fast movement of more or less passionate character with a romantic trio; it is a jolly, jocose movement which approaches the edge of vulgarity. (And there are dealers in words who allege that true fun must be tinged with coarseness.) The opening measures might serve to beat out the time to the heavy feet of roustabouts dancing on the levee. There is a smell of American soil in this same scherza: a suggestion of the good-natured recklessness of the citizens of these States. We have as yet no truly American music; for the great number of compositions written by native composers, however excellent they may be, might be signed by foreign names. Perhaps the melodies written by Dave Braham for the plays of Edward Harrigan are the most serious contribution as yet to American music; for they are eminently characteristic, they suit the persons who appear in these realistic sketches of life in New York, and you cannot imagine them sung with appreciation by the people of other lands. Now, Mr. Chadwick's scherzo could only have been written by an American, for its fun is intensely local, as is its color.

Mr. Chadwick conducted his own symphony, and he was loudly applauded.

The programme for the concert which will be given Saturday evening, Feb. 13, includes Weber's "Freischütz" overture; "Nikia's Dream" and "In the Hammock" from Godard's Symphonie Orientale, and Beethoven's Symphony in A. Mrs. Nikisch will sing the Page's canzonetta and aria from "Figaro" and songs by Schumann, Bizet and Brahms.

PHILIP HALE.

THE BOSTON TIMES

BOSTON, SUNDAY, FEB. 8, 1891.

THE SYMPHONIES.

FIFTEENTH CONCERT.

At last comes the most brilliant concert of the season. It comes none too early, for several of the concerts this year have been very stupid affairs; and on the whole there has been, so far as the audience in Music hall on Saturday evenings is concerned, some such winter of discontent as will be followed by the glorious summer of not hearing any concerts at all. Twenty-four Symphony concerts in one season are a dozen too many. Of the fifteen concerts thus far, six have been classically irreproachable; two, including last night's, may be chronicled as very brilliant affairs, yet slightly unorthodox; and as for the remaining concerts to date, inclusive, their inherent orthodoxy has only been surpassed by their intrinsic stupidity.

This is the way the programme read for last night's concert:

Saint-Saens ...Symphonic Poem, "The Youth of Hercules."
Scharwenka .....Concerto for Piano, No. 1, in B-flat minor, Op. 32.
Allegro patetico; Adagio; Allegro animato.
Scherzo (Allegro assai).
Allegro non tanto, quasi adagio; allegro molto e passionato.
Wagner.....Waldweben from "Siegfried"
Chadwick....Symphony No. 2, in B-flat, Op. 21
Andante non troppo; Allegro con brio.
Allegretto scherzando.
Largo e maestoso.
Finale.

Saint-Saens's symphonic poem is such an exuberantly "fresh" piece of writing that there surely could have been no impropriety in naming it "The Youth of Saint-Saens." It is wonderfully well scored, however, and like nearly all that its composer writes, it abundantly entertains. Then followed the Scharwenka Concerto, No. 1, in B flat minor, op. 32. The pianist for the work was none other than Xaver Scharwenka himself. Of the work itself the most that can be said of it as the result of a single hearing is that it is a Lisztean work in the most significant sense of the term. It is just such a Concerto as Liszt might have dictated while Scharwenka held the pen. It is virile, brilliant, awe-exciting, immensely difficult, and masterly, while containing very little that would not suggest its composer to be possessed of a truly poetic nature. It is occasionally emphasized by such national characteristics as Scharwenka, like all other Slavonic composers, not excepting Dvorak, seem to find it impossible wholly to disassociate himself from, and in this instance quite to the advantage of the work itself, for in certain respects it lacks any such originality as might otherwise entitle it to rank with the greatest compositions of its class.

Of the composer's performance of the work, too much cannot be said in its praise. Whatsoever rank Herr Scharwenka may enjoy aside from his absolutely flawless playing of last evening, it is no exaggeration to affirm that no pianist who has visited us can be imagined as performing the Scharwenka concerto so magnificently as did the composer himself. His technique was as crisp, clear, reliable and well regulated as it was in every other respect superbly artistic, and Herr Scharwenka's technique was by no means at fault as regards tone.

This opinion, we are well aware, is decidedly at variance with that expressed in a New York evening paper, in which an artist of the highest rank, and a musical creator as well, namely, Xaver Scharwenka, was berated, seemingly because the instrument upon which he performed was not the critic's well-known favorite. This in itself was a piece of impertinence, which really carries with it, although inadvertently, the highest compliment that could possibly be paid the Behr piano, the chosen instrument as it is of a far-famed tone-poet. His exquisite playing showed him to be in perfect sympathy with this instrument, responding as it did to his every inspiration in tones no less voice-like than brilliantly clear and far-reaching.

At the conclusion of Herr Scharwenka's effort, he might well have exclaimed, "Veni, vidi, vici!" for his triumph surpassed anything of the kind that has been witnessed in Boston this season. The remarkable musician, artist and composer was many times recalled.

Then followed the kaleidoscopic effect of the Waldweben music, which is one of the most abnormal specimens of a profane composer's art that Wagner ever wrote.

Chadwick's Second Sympnony came last. Of the work itself it is unnecessary to speak, except to acknowledge that as a musical composition it is radically outrivaled by the composer's Quintet in E flat major. Mr. Chadwick's opus 21 simply proves him capable of writing an immortal symphony, but the great work has not yet been written. His Symphony No. 2 is simply creditable. It is the praiseworthy effort of America's second greatest composer, J. N. Paine still holding the highest rank; Chadwick second, and Arthur Foote, or Mac Dowell—it is a "toss up" between the two,—third.

[90]

THE PRESS.

THURSDAY, FEBRUARY 5.

PORTLAND,

THE SYMPHONY CONCERT.

The Symphony concert, which formed the tenth entertainment in the Stockbridge course, last evening was a symphony concert indeed. It embraced the whole of the beautiful "spring." Symphony by Schumann, symphony by Tscharkowsky, besides Saint-Saens's "Danse Maccabre," Wagner's "Introduction to the Meistersinger," and a solo for the cello played by Hekking. This, as can readily be seen at a glance, was a pretty hearty meal for a miscellaneous audience, but it was evident that it was fully enjoyed.

The first grand movement in the Schumann Symphony, for horns and trumpets, is grand and engrossing. It sweeps down and up the chords majestically, and then drops leisurely from the highest A of the flute into a reflective mood, with fluttering triplets in the middle strings, gradually accelerating, until the *Allegro molto vivace* leaps forth, running away with the horn and trumpet motive, gathering new thoughts by the way, and developing into that whole splendid movement with irrepressible energy and never failing promise. The *cantabile* episode toward the close, for the strings alone, very *legato*, is full of feeling, which seems born of the very ardor of the movement. The *larghetto* is full of sentiment. The *scherzo*, with its two trios, is charming, while the *coda* is entrancing, with its fond phrases for oboe and flute, its finale on D, and then the *allegro animato*, in the original key of B, as it rushes along into bold passages, when there is a stop, there comes a signal from a horn, then two in thirds, then a long trill on the flute, leading into a florid *cadenza*, and then the movement gathers strength and makes a triumphant close. The symphony was magnificently rendered, every little detail was elaborated with great delicacy, and the work of the flute, by Mr. Mole, was especially noticeable.

The "Introduction to the Meistersinger," is a realistic picture executed in robust colors, full of bold antitheses and surprising combinations. In the overture, the leading motives of the drama are displayed singly and in combination, with picturesque effect and striking art. The first subject is the pompous "Mastersinger's" motive. The trumpets and harp in march rythm sound the theme of the Procession of the Mastersingers (from act III). Walther's Prize Song is the third theme, a lovely melody; then comes the representative of the Apprentices, a bustling, chattering subject. The manner in which the two last mentioned subjects play against each other—the first indicative of the freedom of Wagner's art, the second the stilted voice of conventional pedantry—command marked attention.

The weird "Danse Maccabre," which has been heard here before, gave as much pleasure now as then. Beginning with the striking of the hour of twelve the dead rise from their graves and skeletons join in a grewsome dance. The audience wanted a repetition. The two movements from the Russian symphony had the national color. In the *andantino* each instrument, flute, piccolo, bassoon, etc., play a variaton on the theme that is very taking, while in the second the string are played *pizzicato*, and a delightful wedding dance *motif* is introduced.

Mr. Hekking played his solo superbly. His tones were beautiful, his variations most delicately handled and his accompaniments were admirably played by Mr. Zach. For an encore he gave the "Tranmerei."

The audience was very large and for such a concert quite demonstrative.

Portland Advertiser.

SECOND EDITION.

THURSDAY, ... February 5, 1891

The Symphony Concert Last Evening.

The hour and a half, during which the Boston Symphony Orchestra played at City Hall last evening, in the Stockbridge course, seemed short to the great audience which filled every seat. The orchestra numbered 70 men and thus obtained a magnificent volume of tone, without losing a particle of its former delicacy of expression. Mr. Nikisch, who conducted, as usual, all through the intricate programme, without a note of the score before him, could not help feeling complete satisfaction at the perfection of drill to which he has brought his talented players. The Schumann Symphony, No. 1, in B flat was rendered exquisitely, with a vivacity, varied with a depth of expression, that has rarely been surpassed before a Portland audience. Striking effects were produced in the two movements from the Tschaikowsky Symphony, No. 4, in F minor. The "Danse Macabre," by Saint-Saens, so pleased the audience that they asked a repetition, which, however, was not granted. The Wagner selection from "the Meistersinger" brought out the tremendous volume of the combined instruments. Mr. Hekking, the 'cello soloist, fairly charmed his hearers by his wonderful playing of "O Cara Memoria" by Servais. He received so enthusiastic an encore that he responded with the "Traumerei," which he rendered beautifully.

The Symphony orchestra will give its second concert in the Stockbridge course, April 1.

Eastern Argus.

THURSDAY, FEBRUARY 5, 1891.

SYMPHONY CONCERT.

City Hall was filled last evening by one of the largest and most fashionable audiences of the season.

The occasion was the concert given by the Boston Symphony Orchestra as the tenth entertainment in the Stockbridge Course.

To speak at length of the merits of this organization would be a useless as well as unnecessary task, for not only are the people of Portland well acquainted with them, but there is no part of the country which the fame of this organization has not penetrated.

It need only be said that the numbers were rendered with the precision and finish characteristic of the orchestra and were most enthusiastically received. The numbers receiving the most liberal recognition were "Allegro animato e grazioso" from Schumann's Symphony in B flat No. 1, "Danse Macarbe" by Saint-Saens and the cello solo, "O Cara Memoria," by Mr. Hekking. Too much cannot be said in praise of Mr. Hekking's cello playing. His tone was grand, his execution magnificent. At the close of his solo he received a perfect ovation and was compelled to respond to an encore which he did by giving a superb rendition of "Tranmerei."

Taken as a whole the entertainment was one of the best of the course and the Symphony Orchestra can always be assured of an appreciative audience and a cordial welcome from the people of Portland.

SUNDAY HERALD.

BOSTON, FEBRUARY 8, 1891.

The Symphony Concert Soloist, Xaver Scharwenka.

A Fine Reception Given Him—The Operatic Festival Matinee Attended by an Immense Audience—"Ship Ahoy!" Begins Its Second Month at the Park—News, Notes, Gossip.

Xaver Scharwenka's appearance as soloist was the event of the Symphony concert last evening, and it is pleasant to record the triumph won by this most talented pianist and composer upon his debut before a Boston public.

The name of Scharwenka has long been familiar to the American musical public, and the interest in the coming of this most admirable artist has been anticipated with great pleasure, so much so that the attendance at last evening's concert largely exceeded that of recent works, and when the soloist of the occasion made his entrance he was received with a most hearty and cheering greeting.

Herr Scharwenka is such a wholesome specimen of a man, he carries his nature so plainly in his bright face and shows his courteous character in so marked a fashion that he has his audience before he touches the piano and has their favor before he has displayed his skill and musical worth as a composer.

This was certainly the case last evening, and few pianists have had a more attentive hearing than that given Herr Scharwenka.

He selected as his number on the programme his own concerto for piano and orchestra in B flat minor, op. 32, a work which has not had a hearing here before, though it is not unfamiliar to pianists in this country. The choice made was thus well calculated to show the pianist at his best, and this best was certainly all that had been anticipated by the most ardent admirer of the evening's soloist.

He is, first of all, a born musician, a man whose nature is fitted to the duties which have occupied his life, and one who fitly represents the composers of today. He has, as a matter of course, all the technical work of the piano at his fingers' tips, but his skill in this direction is a means, not an end, in his playing. He has a delicacy of touch, at pleasure, which makes his playing have all the charm of a woman's daintiest work, and yet he commands all the resources of the instrument with perfect ease. His touch is delightfully free, clear and elastic, and his playing is characterized at all times by admirably good taste, sentiment and expression.

His concerto proved a work of remarkable interest, and the three movements are singularly even in their diversified merits. The contrasting divisions of the opening movement maintain the hearer's interest unabated throughout, and it tends most happily to the dainty, graceful scherzo which makes the second movement. The final allegro is a piece of writing well calculated to command attention and serves to display the skill of the performer with great success. The whole concerto is full of good melodious ideas well developed and elaborated, and makes a composition that commands the approval of the most critical.

No artist could ask for a more pronounced recognition of his abilities than was shown to Herr Scherwenka. The opening movement was heartily applauded, but after the charming scherzo the audience gave him an ovation, and at the finish he was recalled again and again to bow his acknowledgements.

The programme began with Saint Saen's symphonic poem, "The Youth of Hercules," which was splendidly played, and after the concerto an equally gratifying performance of Wagner's "Waldweben" from "Siegfried."

The programme, somewhat over long, by the way, was ended with Mr. C. W. Chadwick's symphony No. 2, in B flat, which has not had a hearing since its first production, about five years ago. It was played under the composer's direction, and more than confirmed all the good impressions it conveyed upon its first hearing. It is a work of rare merit throughout, and its tuneful ideas, so skilfully and artistically treated, charm the hearer and command attention at all times. The work was received with enthusiasm, and the composer has ample cause to take pride in the success attending the performance.

Next Saturday the soloist will be Mrs. Arthur Nikisch, and the programme will include the seventh Beethoven symphony.

Boston Post

MONDAY MORNING, FEB. 9, 1891

THE SYMPHONY CONCERT.

The programme of the fifteenth Symphony concert, given Saturday evening, was as follows:

Symphonic Poem, "The Youth of Hercules" ..... Saint-Saëns
Concerto pianoforte No. 1, in B flat minor, op. 32 ..... Scharwenka
Waldweben, from "Siegfried" ..... Wagner
Symphony No. 2, in B flat, op. 32 ..... Chadwick

Mr. Xaver Scharwenka was heard last week as a pianist for the first time in this city. The heartiness of the welcome which greeted his appearance must have shown him at once that he was not looked upon as a stranger. Indeed, he is no stranger, for his compositions, so well known and so highly appreciated, have endeared to us the man himself. His personality strengthened the impression formed before he came among us. The elegance and fastidious taste seen in his playing, the chivalric nature of many of his themes—these are but the reflection of the man in his works. It is true that his is no longer the lithe and sinewy figure which ten years ago so charmed the women of Berlin. For then when he came upon the stage, you seemed to hear the click of the spurs and the jangling of a sword. He is stouter now; and he looks more like a professor than an officer in civilian's dress. The charm of his manner remains unchanged; the elegance of his playing is still the chief characteristic.

For it is in this quiet elegance of mien and execution that he excels, and the concerto chosen by him displays most fully his personality. It is not a great work, but, as a whole, it is delightful to the ear. It is stronger in the development of the themes than in the themes themselves; but the development is not free from the charge of occasional diffuseness, and the themes sometimes indulge in reminiscences. Scharwenka seems to have taken as a model for the first movement that of the Liszt concerto in E flat. The subjects are well divided between the pianoforte and the orchestra, and the manner in which the return of the first subject is effected is admirably contrived. This movement is too long. The scherzo is charming, thematically and rhythmically; and the instrumentation is very piquant. It was played exquisitely. The last movement is too episodic; yet there is more strength than originality or beauty; the player is given an opportunity for the display of the qualities of the virtuoso.

As a bravura player, Mr. Scharwenka is a curious mixture of the old style and the new. Elegance, as has been before stated, is the most noticeable feature of his playing; such elegance as was formerly set off by small-clothes and diamond buckles. This elegance is not cold; on the contrary it is full of blood. He has been said to remind one of Hummel. This is an apt comparison, if the traditions can be believed, for he, too, has a bravura of crystalline purity, a neat and finished trill, a quiet ease of deportment. But he is a Hummel of today, who lives in the city on the Spree.

If his touch at times seemed thin, if his tone was devoid of sonority, the reason was apparent the moment he struck the keys of the pianoforte. Surely they who have heard him play in his own city will not deny him fullness of tone or marked virility. I remember his performance of this same concerto in 1884 at a concert given by the Philharmonic Orchestra in the large ramshackle building in the Bernburger street, a building once used as a skating rink, the acoustic properties of which were miserable. The dash and fire of his playing were irresistible, and the great audience broke out in applause, perhaps more boisterous, but no more spontaneous and sincere, than that which greeted him last Saturday.

The concert opened with Saint-Saën's "Youth of Hercules," a symphonic poem descriptive of the choice given the hero to follow pleasure or virtue. Although it is a later work (op. 50) than "Omphale" or "Phaéton" or the "Danse Macabre," although it contains beautiful ideas and excellent workmanship, it is not so strong a composition as any one of the last named. It is not so full of inspiration; its episodes are tacked together. Nor can the music which should describe the advances of Pleasure be regarded as truly poetical or musically realistic. When Venus woos, she is quieter in her attack; more subtle in suggestion.

The arranged excerpt from "Siegfried" is one of the more favorable examples of Wagner's genius. Whatever pleasurable emotion may be derived from hearing it depends upon the music itself; there is no need of an adjoined catalogue of cues. Mime, the incestuous couple, the advice-giving birds—can the thought of these fantastic creatures make the music more or less delightful? The title "Waldweben" is enough; it covers the ground.

Mr. Chadwick's Symphony brought this exceedingly interesting concert to a close. It is a work of long-breath, well-conceived, well expressed. It is the work of a musician by birth and breeding. It is an honor not only to himself but to his country. It shows a strongly-marked, well-defined individuality. You can not say when you hear it, "Mr. Chadwick is a disciple of X or Z." The music is that which comes out of Mr. Chadwick. It is his way of looking musically at musical things. Without speaking in detail of the many beauties of the work, the second movement must not be passed by. In the first place, it is a scherzo, i. e., it is a jest. He uses the term as Schubert in the eighteenth century in his Sixth Sonata, as Monteverde long before in his three-voiced madrigals. It is not merely a conventional title applied to a fast movement of more or less passionate character with a romantic trio; it is a jolly, jocose movement which approaches the edge of vulgarity. (And there are dealers in words who allege that true fun must be tinged with coarseness.) The opening measures might serve to beat out the time to the heavy feet of roustabouts dancing on the levee. There is a smell of American soil in this same scherza: a suggestion of the good-natured recklessness of the citizens of these States. We have as yet no truly American music; for the great number of compositions written by native composers, however excellent they may be, might be signed by foreign names. Perhaps the melodies written by Dave Braham for the plays of Edward Harrigan are the most serious contribution as yet to American music; for they are eminently characteristic, they suit the persons who appear in these realistic sketches of life in New York, and you cannot imagine them sung with appreciation by the people of other lands. Now, Mr. Chadwick's scherzo could only have been written by an American, for its fun is intensely local, as is its color.

Mr. Chadwick conducted his own symphony, and he was loudly applauded.

The programme for the concert which will be given Saturday evening, Feb. 13, includes Weber's "Freischütz" overture; "Nikia's Dream" and "In the Hammock" from Godard's Symphonie Orientale, and Beethoven's Symphony in A. Mrs. Nikisch will sing the *Page's* canzonetta and aria from "Figaro" and songs by Schumann, Bizet and Brahms.

PHILIP HALE.

THE BOSTON TIMES

BOSTON, SUNDAY, FEB. 8, 1891.

THE SYMPHONIES.

FIFTEENTH CONCERT.

At last comes the most brilliant concert of the season. It comes none too early, for several of the concerts this year have been very stupid affairs; and on the whole there has been, so far as the audience in Music hall on Saturday evenings is concerned, some such winter of discontent as will be followed by the glorious summer of not hearing any concerts at all. Twenty-four Symphony concerts in one season are a dozen too many. Of the fifteen concerts thus far, six have been classically irreproachable; two, including last night's, may be chronicled as very brilliant affairs, yet slightly unorthodox; and as for the remaining concerts to date, inclusive, their inherent orthodoxy has only been surpassed by their intrinsic stupidity.

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Scharwenka .....Concerto for Piano, No. 1, in B-flat minor, Op. 32.
  Allegro patetico; Adagio; Allegro animato.
  Scherzo (Allegro assai).
  Allegro non tanto, quasi adagio; allegro molto e passionato.
Wagner.....Waldweben from "Siegfried"
Chadwick....Symphony No. 2, in B-flat, Op. 21
  Andante non troppo; Allegro con brio.
  Allegretto scherzando.
  Largo e maestoso.
  Finale.

Saint-Saens's symphonic poem is such an exuberantly "fresh" piece of writing that there surely could have been no impropriety in naming it "The Youth of Saint-Saens." It is wonderfully well scored, however, and like nearly all that its composer writes, it abundantly entertains. Then followed the Scharwenka Concerto, No. 1, in B flat minor, op. 32. The pianist for the work was none other than Xaver Scharwenka himself. Of the work itself the most that can be said of it as the result of a single hearing is that it is a Lisztean work in the most significant sense of the term. It is just such a Concerto as Liszt might have dictated while Scharwenka held the pen. It is virile, brilliant, awe-exciting, immensely difficult, and masterly, while containing very little that would not suggest its composer to be possessed of a truly poetic nature. It is occasionally emphasized by such national characteristics as Scharwenka, like all other Slavonic composers, not excepting Dvorak, seem to find it impossible wholly to disassociate himself from, and in this instance quite to the advantage of the work itself, for in certain respects it lacks any such originality as might otherwise entitle it to rank with the greatest compositions of its class.

Of the composer's performance of the work, too much cannot be said in its praise. Whatsoever rank Herr Scharwenka may enjoy aside from his absolutely flawless playing of last evening, it is no exaggeration to affirm that no pianist who has visited us can be imagined as performing the Scharwenka concerto so magnificently as did the composer himself. His technique was as crisp, clear, reliable and well regulated as it was in every other respect superbly artistic, and Herr Scharwenka's technique was by no means at fault as regards tone.

This opinion, we are well aware, is decidedly at variance with that expressed in a New York evening paper, in which an artist of the highest rank, and a musical creator as well, namely, Xaver Scharwenka, was berated, seemingly because the instrument upon which he performed was not the critic's well-known favorite. This in itself was a piece of impertinence, which really carries with it, although inadvertently, the highest compliment that could possibly be paid the Behr piano, the chosen instrument as it is of a far-famed tone-poet. His exquisite playing showed him to be in perfect sympathy with this instrument, responding as it did to his every inspiration in tones no less voice-like than brilliantly clear and far-reaching.

At the conclusion of Herr Scharwenka's effort, he might well have exclaimed, "Veni, vidi, vici!" for his triumph surpassed anything of the kind that has been witnessed in Boston this season. The remarkable musician, artist and composer was many times recalled.

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Chadwick's Second Sympnony came last. Of the work itself it is unnecessary to speak, except to acknowledge that as a musical composition it is radically outrivaled by the composer's Quintet in E flat major. Mr. Chadwick's opus 21 simply proves him capable of writing an immortal symphony, but the great work has not yet been written. His Symphony No. 2 is simply creditable. It is the praiseworthy effort of America's second greatest composer, J. N. Paine still holding the highest rank; Chadwick second, and Arthur Foote, or Mac Dowell—'t is a "toss up" between the two,—third.

[90]

Boston Courier.

SUNDAY MORNING, FEBRUARY 8, 1891.

THE SYMPHONY.

A wholly delightful programme, that of the fifteenth rehearsal and concert! The music was fresh, spontaneous, bubbling over with melody, and each number fitted its place to a charm. The concert opened with St. Saens's symphonic poem, "The Youth of Hercules." "On his entrance into life Hercules sees open before him two roads, that of pleasure and that of virtue. Insensible to the seductions of nymphs, and Bacchantes, the hero enters the road of struggles and combats, at the end of which he sees immortality." This is what St. Saens attempts to illustrate. The poem begins with a serene, peaceful theme, which is developed into a movement presumably describing the path of virtue, and the feelings of joy and contentment that invariably fill the breast of its faithful follower. Seductive passages for flute and piccolo, which, thanks to the perseverance of many composers, unflinchingly bring before the mind's eye scenes of wild Bacchanalian orgies, now make a timid appearance before the preceding movement comes to a full close, and are rapidly developed into a graphic picture of the kind of enjoyment those who relapse from virtue are supposed to experience. This scene of unhallowed delight is suddenly interrupted by martial strains describing the "struggles and combats"; and after a brilliant working out of all the themes, the poem ends as serenely as it begins. The work is skillfully put together and is full of the charm that the best of St. Saens's music possesses. Its style and orchestration recall to mind his other and better known symphonic poems; and although it does not contain so many elements of popularity its artistic finish should always insure it a welcome. It was delightfully played and warmly applauded.

Mr. Xaver Scharwenka, the noted composer, pianist and teacher, of Berlin, who has recently come to this country on a concert tour, appeared as soloist in his own concerto in B flat minor, opus 32. This work proved to be unusually interesting. Its freedom of form, melodiousness, brilliant and eminently pianistic treatment of the solo part, skillful construction and orchestration, all combine to command one's attention throughout. The first and last movements have bold, fiery themes, alternating with quiet, sometimes tender, episodes in adagio form; and the middle movement, which is a scherzo, instead of the conventional adagio or andante, is full of grace and fancy. The orchestral part is carefully worked out and is in admirable keeping with the piano part. As a whole, the concerto is not deep in thought nor weighty in matter. But it is an especially graceful, attractive composition that gives much pleasure in the hearing.

Mr. Scharwenka's pianoforte playing is a splendid example of the elegant Kullak school. Perfect ease, freedom, evenness of finger technique, beautifully clear and "feathery" octaves, and firm, resonant chord-playing are its characteristics. It is not the "orchestral" school of playing; it is more like De Pachmann's (with De Pachmann's affectations omitted). As a player, Mr. Scharwenka is wholly sincere and entirely free from clap-trap; but his touch is altogether too light for Music Hall. He was received with manifest delight by the audience, who recalled him again and again. It is to be hoped that he will be heard again in some piano recitals here before his return to Europe.

Following the concerto, came the Forest music, from Wagner's "Siegfried," which has been arranged for concert purposes, under the title of "Waldweben." The selection is well known; and it is unnecessary to say that it was exquisitely played.

The symphony was Chadwick's second in B flat, opus 21, which was conducted by the composer. It is a pity that this work, so full of youthful spirit, independence and talent should have received only two performances in Boston previous to the one under notice. When the amount of labored "Capelmeister" music that has found its way into the symphony concert programmes is taken into consideration, this neglect seems the more reprehensible. If an American can write with the strength that Mr. Chadwick displays in this symphony, his work should be performed at least frequently enough to afford him more than a grain of encouragement. Boston is not fast in acknowledging the talent of its resident artists.

The four movements of the symphony are happily contrasted. The first is broad and strong, possessing all the characteristics of the most important part of a symphony. The scherzo, which follows, is delightfully jolly and melodious; and the largo e maestoso forms a fine introduction to the finale, which is to some extent an epitome of the chief themes of the previous movements. The whole work is thoroughly musical in character, and leaves no impression of uncertainty in design or of straining after mere effect. Mr. Chadwick conducted with a skill and freedom that left no doubt of his capacity in this direction; and the performance was the cause of many enthusiastic demonstrations on the part of the audience.

T. P. CURRIER.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, FEB. 8, 1891.

SYMPHONY OFFERINGS.

An Enjoyable Programme Has for Soloist Xaver Scharwenka.

Patrons of last week's symphony concert had the pleasure of welcoming to Boston a pianist whose fame had long preceded his appearance here. Xaver Scharwenka as a composer was already a favorite. As a performer he came a stranger. His greeting was cordial, but it was not until after he had played the second number of his own concerto that the symphony audience was stirred to a display of genuine enthusiasm. Rarely has a pianist won such unqualified approval. Friday afternoon's assemblage was not at all like the "proverbably undemonstrative rehearsal audience." They recalled him no less than five times, and really seemed to wish that he would disregard time-honored precedent and contribute an encore number.

Xaver Scharwenka is undoubtedly a great pianist, but he is by no means greater than several players who have recently been heard here. His playing is not strikingly brilliant, but it is uncommonly satisfying. His touch is true and clear, and his execution is equal to all ordinary demands. While he is not lacking in force, his pianissimo effects are particularly pleasing. His playing, no less than his personal appearance, is notable for absence of ornate display. There is never a suggestion of affectation in his work, and his thoroughly honest, straightforward methods are quite refreshing. But it is as an interpreter, rather than as an exponent, of technical possibilities, that Mr. Scharwenka most commands our admiration.

The concerto played yesterday is numbered 32 in this versatile composer's list of works and is generally considered his best writing for the pianoforte. It was played at a symphony concert several years ago and a second hearing has strengthened the favorable impression already created. The first movement is fresh and vigorous in its treatment of two good subjects which depend as much for their development upon the orchestra as they do upon the piano. The scherzo is deliciously melodious, and its dainty effects are heightened by brilliant orchestral coloring. The final movement is energetic if not particularly melodious, and affords the performer excellent opportunities.

Saint-Saens' symphonic poem, "The Youth of Hercules," was the first number of Director Nikisch's programme. This characteristic work of the brilliant French composer was superbly interpreted. No less delightful was the performance of Wagner's "Voices of the Forest" from "Siegfried." Seldom has Mr. Nikisch been more happy in portraying the master's tone pictures. Mr. George W. Chadwick's symphony No. 2 in B flat, op. 21, was the final offering, and this splendid work was heard again with genuine pleasure. It is one of the most notable orchestral compositions ever written by an American, and Bostonians are justly proud of the fact that the composer is one of their number.

The programme announced for the next concert is unusually attractive. Mrs. Arthur Nikisch will be the soloist, and she will sing a suit of songs from Schuman, Bizet and Brahms, with piano accompaniment. The orchestral numbers will include the overture from "Freischuetz," the page's cauzonetta and page's aria from the "Marriage of Figaro," Beethoven's beautiful symphony in A No. 7, and, for the first time, the "Nikia's Dream" and "In the Hammock" from the Symphonic Orientale by Benjamin Godard.

Boston Journal.

WITH SUPPLEMENT.

MONDAY MORNING, FEB. 9, 1891.

MORNING EDITION.

The Symphony Concert.

The applause which greeted Mr. Nikisch at the close of the performance of Wagner's "Waldweben" Saturday evening on his retirement to allow Mr. Chadwick to conduct his own symphony must have convinced the symphony director that the audience is able to appreciate a programme as well arranged and as full of excellent music as was this one. The event of the concert, of course, was the appearance of Scharwenka, but, in addition, there was a symphonic poem by Saint Saens, a selection by Wagner and Chadwick's symphony. There was certainly an array of modern and American composition sufficient to satisfy the most enthusiastic devotee of the new school, and, what was better, it was all good music. A selection because of its novelty alone is often less to be commended than the oft-heard work of the old masters, and the series of concerts is drawing to a close without many things which had been anticipated with pleasure.

Scharwenka was warmly greeted and made a favorable impression as he seated himself at the piano. There was an unusually large attendance on admission tickets, which was diminished materially at the end of his concert, showing that with them he was the attraction. He has been the recipient of many social attentions during the week, which may or may not have accounted for it. At all events, they were very enthusiastic over his performance, and this may be said, also, of the regular audience, to whom the Concerto in B flat, his most ambitious work, as well as his masterly delivery of it, were equally enjoyable. At the end of the scherzo he was the recipient of an ovation, and at the close of the number he was recalled five times. The piano is not necessarily obtrusive in the concerto and the orchestra as well as the solo pianist were recognizable in the ensemble. The work of the orchestra was admirable in this as in the other numbers. The closing selection was the symphony in B flat by G. W. Chadwick, given here in 1886 and performed since in Cincinnati and Chicago. Mr. Chadwick himself conducted, a very unusual thing in the history of these concerts, and the young composer, who is a favorite here, had a very cordial reception. The work was well played, and the impressions formed at its first rendition were more than confirmed by a second hearing. Next Saturday evening Mrs. Arthur Nikisch is to be the soloist.

Gazette

BOSTON, SUNDAY MORNING, FEB. 8.

HENRY G. PARKER, Editor and Publisher

MUSICAL.

The Symphony Concerts.

Last night's concert by the Boston Symphony Orchestra opened with a splendidly-colored and perfect performance of Saint-Saëns's "The Youth of Hercules," perhaps the most serious and the best of his symphonic poems. Then followed Xaver Scharwenka's concerto No. 1, in B-flat, for piano, played by the composer himself. It is a well-written and musicianly work, with many interesting moments, but on the whole it is dull and over-long. In the first and last movements there is much rambling toward nowhere in particular, and the effect is tiresome. The Scherzo is the most melodious movement and the clearest in meaning and results. It is all well-made music, pure in style and taste and artistic in every essential, but it is wanting in continuous interest, and perhaps too, in decided character. As a player Mr. Scharwenka may be heartily praised for the clearness, the precision and the brilliancy of his technique. He plays with ease, and with much of that delicate grace, finish and easy fluency that characterized the Hummel school. His scale runs were delightful in their evenness, their clear, pearly touch and their liquid flow. Fine taste and a freedom from all sensationalism are striking characteristics of his playing, and the refinement that characterized all that he did made listening to him a genuine pleasure. He does not seem to have much physical power, but that may be owing to the instrument on which he played, which was dull and muffled in tone and was wanting in carrying quality generally. Mr. Scharwenka was applauded with immense enthusiasm, and received four recalls. After this followed Wagner's exasperatingly unmeaning "Waldweben" from "Siegfried," which was exquisitely played, but which could well have been spared. The concert ended with Mr. G. W. Chadwick's fine Symphony No. 2, in B-flat, which had been heard at these concerts once before. It is the most lofty and most impressive, and, taken altogether, the strongest and best orchestral work of its composer, by whom it was conducted, and with great fire and effect. It made a brilliant impression, despite the fact that the audience was somewhat wearied before the symphony was reached owing to the unnecessary Wagner selection which preceded it. It was listened to with interest and was heartily, and appreciatively applauded, the composer receiving especial and cordial acknowledgment. For the next concert the programme is: Weber's "Freyschutz" overture, two selections from Godard's "Symphonie Orientale," and Beethoven's seventh symphony. Mrs. Arthur Nikisch is to be the soloist, and will sing two airs by Mozart, and a group of songs.

Gazette

SUNDAY MORNING EDITION.

BOSTON, FEB. 15, 1891.

— The men of the Symphony Orchestra express much gratification at the reception awarded them in New York last week at Mrs. Havemeyer's musicale. The hostess treated the orchestra in the most princely fashion, ordering an elaborate breakfast to be served after the rehearsal in the morning, and at night personally seeing that they received every attention with the invited guests.

— The musicale given by Mrs. Theodore Havemeyer at her magnificent residence in New York, last week, was signalized by having the Symphony Orchestra and Mr. Nikisch perform the programme. The affair was the most delightful of the season, and it is said that it takes the lead of all the musicales that have been given this year. The music was given in the white and gold ball-room which was recently completed, and was decorated with gold flowers, the tall golden candelabra being banks of tulips, daffodils, jonquils and other beautiful blooms. Following the music, a superb supper was served in the dining-room, which is hung with magnificent tapestries and is one of the finest rooms in a city of palaces. Mrs. Havemeyer wore a gown of pearl gray faille embroidered with steel; and her daughter, a very pretty girl, who assisted her mother in receiving, was gowned in rose silk with soft frills of chiffon. Among the guests present were Sir Roderick Cameron and the Misses Cameron, Miss May Jaffray, Mrs. J. P. Kernochan, Mrs. Orme Wilson, Mrs. Robert Goelet, Miss Sallie Hargous, Mr. and Mrs. William C. Whitney, the Misses Hewitt, Mrs. William Jaffray and Mrs. Henry Sloane.

Boston Transcript

MONDAY, FEBRUARY 9, 1891.

Boston Symphony Orchestra.

The fifteenth concert of the season, Saturday evening, Feb. 7, did not offer a first-class programme from the point of view of intrinsically good music. It consisted of four modern works more or less original and interesting in various ways; namely these:

Saint-Saëns: Symphonic Poem: "The Youth of Hercules."
Scharwenka: Op. 32. Piano Concerto, No. 1, in B-flat minor.
Wagner: Waldweben, from "Siegfried."
Chadwick: Op. 21. Second Symphony in B-flat.
Soloist: Mr. Xaver Scharwenka.

Musically, the French composer's "La Jeunesse d'Hercule" pleased us most. It is, perhaps, the most serious, the least fantastical, sensational, of his symphonic poems. It takes up Hercules at the parting of the two ways—the way of virtue and the way of pleasure. With great beauty of orchestration, pleasing, quiet and contented themes, melodious and clear development, youth in its innocence and freshness, its frankness and pure aspiration, is suggested in a music that is lovely and refined. As passions gain the upper hand the harmony becomes more turbid, the movement more restless, agitated and sensational, at times *outré* and overwrought and even furious; but the good genius in the end prevails, and we have a tone poem of a high, consistent quality. It was both delicately and powerfully rendered, every instrument at hand and equal to each requirement.

Doubtless the central point of interest with the larger portion of the audience was the new pianist—the pianist himself, rather than his own concerto. We have been all but deluged with notable piano virtuosos during the past fortnight. Helen Hopekirk, Rummel, Pachmann, our own Perabo and Baermann; nor are they all; and now comes Xaver Scharwenka, known here already as composer, heralded as master in one of the highest modern schools of pianoforte playing. Indeed, this little globe threatens to be drenched and soaked with wonderful piano virtuosity. Hosts of young women and young knights go off all over Europe in quest of the magnetic stone which shall draw greater wonders from their fingers than were ever heard or seen before. Here we have just read a book in which an English lady, Bettina Walker, relates her "musical experiences" as a pianoforte student. With a good deal of gush, yet with good sense and literary cleverness, she tells how she studied with Sterndale Bennett; how, he dying, she rushed to Taussig, only a few weeks before he, too, was called away; then to Rome to study with Sgambati, making the acquaintance there of Liszt; then to Berlin, where she was long under the influence of Deppe, and Scharwenka likewise; finally to Russia, where, best of all, she won her way into the friendship as well as the severe schooling of that real poet-musician, then advanced in years, Adolph Henselt. Surely she should have learned and treasured up more than a little in that long and multifarious crusade! But the striking feature of the business is the enormous consequence attached to modern pianoforte virtuosity. To be a pianist in the front rank of the famous masters seems to absorb all the other interests of life. If it were to be a genial and complete musician, if music were the real theme of so much rhapsody and gush and so much cruel discipline of nerves and cords and muscles, it would be worth the while for real talent, genius. But no, the goal of human effort is piano-playing. And when the wonderful execution is acquired, what of it? Does it not soon shrink, to the mind's eye, in the measure of the heart and the imagination, to tiresome commonplace like any other? How frequently the long concert or "recital" of the most technically marvellous pianist leaves you with that question on your mind!

Now this is meant in no disparagement of Mr. Scharwenka or his function, or profession. We found real pleasure in his playing. It had fine finish and proportion. It was free from extravagances; no pounding, no startling sensational effects, no charlatanry of mere show. It was an easy, graceful, refined, tasteful rendering of the difficult concerto he had written to give him field for the illustration of those qualities. Not a concerto great or of marked originality as music. Not a work of genius, of depth of thought or feeling, or kindling with poetic imagination. On the other hand it was free from extravagance, well composed, consistent, musical; under his fingers it read like a genial, tasteful work of good style. We have said that Mr. Scharwenka did not pound; yet he did bring out genuine heart-tone, all that the musical thought required—at least to the extent permitted by the instrument he used, which was not a Chickering nor a Steinway! His performance was self-possessed and manly; not dry, not weak, nor frivolous, nor overdone, nor sentimental. And the whole manner and bearing of the man were worthy of an artist of his fame.

Then came Wagner,—a scene or fragment of him as arranged by somebody for orchestral concert performance. "*Waldweben*" a term often used by German poets, hardly has its equivalent in English. Literally it is "wood-weaving," meaning the intermingling sounds of life and stir in the forest, —the breeze, the leaves, birds, insects and what not. The French "*susurre*" comes near it,—hum, buzz, whisper. Anyhow, Wagner describes the sensations which steal over the young Siegfried in his day-dream as he sits rapt and full of wonder in the wood. It opens with a creeping, whispering, monotonous interweaving of soft instrumental sounds, not mysteriously beautiful nor novel. Then the birds begin to sing from flute, oboe, clarinet, horn, in characteristic phrases, pretty enough when played so well, but occupying time which might better have been saved for fresher listening to the long symphony which followed.

Mr. Chadwick's B-flat Symphony is on the whole the most important of his orchestral productions, and should, by good rights, have been heard more than once or twice among us by this time. It is the repeated hearing that tests the stuff of which a symphony is woven. He conducted the performance in person, and in a way to make the musicians sure and at home on their journey. It had every advantage of skilled performance and artistic rendering. It shows throughout the art of handling the orchestra; it shows musical ideas, with good skill in working them. Most of the work is interesting. The opening Andante, led in by the horns, is beautiful and fraught with promise which does not fail. The *Allegro con brio* sustains the interest and has much fire and spirit. The *Allegretto scherzando* was the most charming movement. The *Largo e maestoso*, too, seems well conceived and forms good contrast by its deeper mood. It was in the Finale, with its recapitulation of much from the other movements, that we felt some vagueness, some lack of spontaneous development and growth; but mind and sense were weary then.

Next Saturday holds out a fascinating promise—the "Freyschütz" overture; two numbers from Godard's "Symphonie Orientale;" Beethoven's Seventh Symphony for final climax; besides which all will be eager to hear Mrs. Arthur Nikisch sing the Page's songs from Mozart's "Nozze di Figaro," and songs with piano by Bizet, Schumann and Brahms.

J. S. D.

[91]

Boston Courier.

SUNDAY MORNING, FEBRUARY 8, 1891.

THE SYMPHONY.

A wholly delightful programme, that of the fifteenth rehearsal and concert! The music was fresh, spontaneous, bubbling over with melody, and each number fitted its place to a charm. The concert opened with St. Saens's symphonic poem, "The Youth of Hercules." "On his entrance into life Hercules sees open before him two roads, that of pleasure and that of virtue. Insensible to the seductions of nymphs, and Bacchantes, the hero enters the road of struggles and combats, at the end of which he sees immortality." This is what St. Saens attempts to illustrate. The poem begins with a serene, peaceful theme, which is developed into a movement presumably describing the path of virtue, and the feelings of joy and contentment that invariably fill the breast of its faithful follower. Seductive passages for flute and piccolo, which, thanks to the perseverance of many composers, unflinchingly bring before the mind's eye scenes of wild Bacchanalian orgies, now make a timid appearance before the preceding movement comes to a full close, and are rapidly developed into a graphic picture of the kind of enjoyment those who relapse from virtue are supposed to experience. This scene of unhallowed delight is suddenly interrupted by martial strains describing the "struggles and combats"; and after a brilliant working out of all the themes, the poem ends as serenely as it begins. The work is skillfully put together and is full of the charm that the best of St. Saens's music possesses. Its style and orchestration recall to mind his other and better known symphonic poems; and although it does not contain so many elements of popularity its artistic finish should always insure it a welcome. It was delightfully played and warmly applauded.

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MUSICAL.

The Symphony Concerts.

Last night's concert by the Boston Symphony Orchestra opened with a splendidly-colored and perfect performance of Saint-Saëns's "The Youth of Hercules," perhaps the most serious and the best of his symphonic poems. Then followed Xaver Scharwenka's concerto No. 1, in B-flat, for piano, played by the composer himself. It is a well-written and musicianly work, with many interesting moments, but on the whole it is dull and over-long. In the first and last movements there is much rambling toward nowhere in particular, and the effect is tiresome. The Scherzo is the most melodious movement and the clearest in meaning and results. It is all well-made music, pure in style and taste and artistic in every essential, but it is wanting in continuous interest, and perhaps too, in decided character. As a player Mr. Scharwenka may be heartily praised for the clearness, the precision and the brilliancy of his technique. He plays with ease, and with much of that delicate grace, finish and easy fluency that characterized the Hummel school. His scale runs were delightful in their evenness, their clear, pearly touch and their liquid flow. Fine taste and a freedom from all sensationalism are striking characteristics of his playing, and the refinement that characterized all that he did made listening to him a genuine pleasure. He does not seem to have much physical power, but that may be owing to the instrument on which he played, which was dull and muffled in tone and was wanting in carrying quality generally. Mr. Scharwenka was applauded with immense enthusiasm, and received four recalls. After this followed Wagner's exasperatingly unmeaning "Waldweben" from "Siegfried," which was exquisitely played, but which could well have been spared. The concert ended with Mr. G. W. Chadwick's fine Symphony No. 2, in B-flat, which had been heard at these concerts once before. It is the most lofty and most impressive, and, taken altogether, the strongest and best orchestral work of its composer, by whom it was conducted, and with great fire and effect. It made a brilliant impression, despite the fact that the audience was somewhat wearied before the symphony was reached owing to the unnecessary Wagner selection which preceded it. It was listened to with interest and was heartily, and appreciatively applauded, the composer receiving especial and cordial acknowledgment. For the next concert the programme is: Weber's "Freyschutz" overture, two selections from Godard's "Symphonie Orientale," and Beethoven's seventh ssmphony. Mrs. Arthur Nikisch is to be the soloist, and will sing two airs by Mozart, and a group of songs.

Boston Transcript

MONDAY, FEBRUARY 9, 1891.

Boston Symphony Orchestra.

The fifteenth concert of the season, Saturday evening, Feb. 7, did not offer a first-class programme from the point of view of intrinsically good music. It consisted of four modern works more or less original and interesting in various ways; namely these:

Saint-Saëns: Symphonic Poem: "The Youth of Hercules."
Scharwenka: Op. 32. Piano Concerto, No. 1, in B-flat minor.
Wagner: Waldweben, from "Siegfried."
Chadwick: Op. 21. Second Symphony in B-flat.
Soloist: Mr. Xaver Scharwenka.

Musically, the French composer's "La Jeunesse d'Hercule" pleased us most. It is, perhaps, the most serious, the least fantastical, sensational, of his symphonic poems. It takes up Hercules at the parting of the two ways—the way of virtue and the way of pleasure. With great beauty of orchestration, pleasing, quiet and contented themes, melodious and clear development, youth in its innocence and freshness, its frankness and pure aspiration, is suggested in a music that is lovely and refined. As passions gain the upper hand the harmony becomes more turbid, the movement more restless, agitated and sensational, at times *outré* and overwrought and even furious; but the good genius in the end prevails, and we have a tone poem of a high, consistent quality. It was both delicately and powerfully rendered, every instrument at hand and equal to each requirement.

Doubtless the central point of interest with the larger portion of the audience was the new pianist—the pianist himself, rather than his own concerto. We have been all but deluged with notable piano virtuosos during the past fortnight. Helen Hopekirk, Rummel, Pachmann, our own Perabo and Baermann; nor are they all; and now comes Xaver Scharwenka, known here already as composer, heralded as master in one of the highest modern schools of pianoforte playing. Indeed, this little globe threatens to be drenched and soaked with wonderful piano virtuosity. Hosts of young women and young knights go off all over Europe in quest of the magnetic stone which shall draw greater wonders from their fingers than were ever heard or seen before. Here we have just read a book in which an English lady, Bettina Walker, relates her "musical experiences" as a pianoforte student. With a good deal of gush, yet with good sense and literary cleverness, she tells how she studied with Sterndale Bennett; how, he dying, she rushed to Taussig, only a few weeks before he, too, was called away; then to Rome to study with Sgambati, making the acquaintance there of Liszt; then to Berlin, where she was long under the influence of Deppe, and Scharwenka likewise; finally to Russia, where, best of all, she won her way into the friendship as well as the severe schooling of that real poet-musician, then advanced in years, Adolph Henselt. Surely she should have learned and treasured up more than a little in that long and multifarious crusade! But the striking feature of the business is the enormous consequence attached to modern pianoforte virtuosity. To be a pianist in the front rank of the famous masters seems to absorb all the other interests of life. If it were to be a genial and complete musician, if music were the real theme of so much rhapsody and gush and so much cruel discipline of nerves and cords and muscles, it would be worth the while for real talent, genius. But no, the goal of human effort is piano-playing. And when the wonderful execution is acquired, what of it? Does it not soon shrink, to the mind's eye, in the measure of the heart and the imagination, to tiresome commonplace like any other? How frequently the long concert or "recital" of the most technically marvellous pianist leaves you with that question on your mind!

Now this is meant in no disparagement of Mr. Scharwenka or his function, or profession. We found real pleasure in his playing. It had fine finish and proportion. It was free from extravagances; no pounding, no startling sensational effects, no charlatanry of mere show. It was an easy, graceful, refined, tasteful rendering of the difficult concerto he had written to give him field for the illustration of those qualities. Not a concerto great or of marked originality as music. Not a work of genius, of depth of thought or feeling, or kindling with poetic imagination. On the other hand it was free from extravagance, well composed, consistent, musical; under his fingers it read like a genial, tasteful work of good style. We have said that Mr. Scharwenka did not pound; yet he did bring out genuine heart-tone, all that the musical thought required—at least to the extent permitted by the instrument he used, which was not a Chickering nor a Steinway! His performance was self-possessed and manly; not dry, not weak, nor frivolous, nor overdone, nor sentimental. And the whole manner and bearing of the man were worthy of an artist of his fame.

Then came Wagner,—a scene or fragment of him as arranged by somebody for orchestral concert performance. "*Waldweben*" a term often used by German poets, hardly has its equivalent in English. Literally it is "wood-weaving," meaning the intermingling sounds of life and stir in the forest, —the breeze, the leaves, birds, insects and what not. The French "*susurre*" comes near it,—hum, buzz, whisper. Anyhow, Wagner describes the sensations which steal over the young Siegfried in his day-dream as he sits rapt and full of wonder in the wood. It opens with a creeping, whispering, monotonous interweaving of soft instrumental sounds, not mysteriously beautiful nor novel. Then the birds begin to sing from flute, oboe, clarinet, horn, in characteristic phrases, pretty enough when played so well, but occupying time which might better have been saved for fresher listening to the long symphony which followed.

Mr. Chadwick's B-flat Symphony is on the whole the most important of his orchestral productions, and should, by good rights, have been heard more than once or twice among us by this time. It is the repeated hearing that tests the stuff of which a symphony is woven. He conducted the performance in person, and in a way to make the musicians sure and at home on their journey. It had every advantage of skilled performance and artistic rendering. It shows throughout the art of handling the orchestra; it shows musical ideas, with good skill in working them. Most of the work is interesting. The opening Andante, led in by the horns, is beautiful and fraught with promise which does not fail. The *Allegro con brio* sustains the interest and has much fire and spirit. The *Allegretto scherzando* was the most charming movement. The *Largo e maestoso*, too, seems well conceived and forms good contrast by its deeper mood. It was in the Finale, with its recapitulation of much from the other movements, that we felt some vagueness, some lack of spontaneous development and growth; but mind and sense were weary then.

Next Saturday holds out a fascinating promise—the "Freyschütz" overture; two numbers from Godard's "Symphonie Orientale;" Beethoven's Seventh Symphony for final climax; besides which all will be eager to hear Mrs. Arthur Nikisch sing the Page's songs from Mozart's "Nozze di Figaro," and songs with piano by Bizet, Schumann and Brahms.

J. S. D.

Gazette

SUNDAY MORNING EDITION.

BOSTON, FEB. 15, 1891.

—The men of the Symphony Orchestra express much gratification at the reception awarded them in New York last week at Mrs. Havemeyer's musicale. The hostess treated the orchestra in the most princely fashion, ordering an elaborate breakfast to be served after the rehearsal in the morning, and at night personally seeing that they received every attention with the invited guests.

—The musicale given by Mrs. Theodore Havemeyer at her magnificent residence in New York, last week, was signalized by having the Symphony Orchestra and Mr. Nikisch perform the programme. The affair was the most delightful of the season, and it is said that it takes the lead of all the musicales that have been given this year. The music was given in the white and gold ball-room which was recently completed, and was decorated with gold flowers, the tall golden candelabra being banks of tulips, daffodils, jonquils and other beautiful blooms. Following the music, a superb supper was served in the dining-room, which is hung with magnificent tapestries and is one of the finest rooms in a city of palaces. Mrs. Havemeyer wore a gown of pearl gray faille embroidered with steel; and her daughter, a very pretty girl, who assisted her mother in receiving, was gowned in rose silk with soft frills of chiffon. Among the guests present were Sir Roderick Cameron and the Misses Cameron, Miss May Jaffray, Mrs. J. P. Kernochan, Mrs. Orme Wilson, Mrs. Robert Goelet, Miss Sallie Hargous, Mr. and Mrs. William C. Whitney, the Misses Hewitt, Mrs. William Jaffray and Mrs. Henry Sloane.

[91]

MONDAY, FEBRUARY 9, 1891.

MUSIC.

Symphony Concert — A Modern Programme.

Xaver Scharwenka: His Piano Concerto and His Playing.

The programme of the fifteenth Symphony concert with Xaver Scharwenka, soloist, was:

Saint-Saens.....
Symphonic Poem, "The Youth of Hercules"
Scharwenka.....
Concerto for Piano, No. 1, in B-flat minor, Op. 32.
Allegro patetico; Adagio; Allegro animato.
Scherzo (Allegro assai).
Allegro non tanto, quasi adagio; allegro molto e passionato.
Wagner.....Waldweben from "Siegfried"
Chadwick..Symphony No. 2, in B-flat, Op. 21
Andante non troppo; Allegro con brio.
Allegretto scherzando.
Largo e maestoso.
Finale.

The interest and pleasure in this admirable programme of modern composers was enhanced by the presence as soloist of the composer of the concerto, Mr. Xaver Scharwenka. Scharwenka is one of the most active of the younger coterie of Berlin musicians. Though he has written a symphony, two piano concertos and an opera, he is known to Americans chiefly through his piano music. Desiring an artistic outing among a new people, Scharwenka, whose concert tours have covered the greater part of civilized Europe, including a country as dubiously musical as England, turns his face to the United States. It is but a step, and a most natural one, for a man of his ability, from the dock in New York to Boston Music Hall. His B-flat minor concerto, previously heard in this vicinity at a Thomas concert in Cambridge, with Mme. Schiller, pianist, is an interesting work. It is neither profound in thought nor treatment, but it is full of ideas, and the composer leaves himself plenty of freedom to express them. The ease of the writing both for solo instrument and orchestra is no less conspicuous than the grace of expression which obtains. The scherzo is charmingly put, one of the most fanciful of its kind, while there is much that is vital and musical in the other movements. A tendency to rhapsodical treatment apparent in the two more important movements is maintained at the expense of continuity, but, as we have said, the composer sets aside the classic model at the start and writes unreservedly. The scoring throughout is admirable and the humorous touches which occur, the quaint use of the bassoons, for example, are part and parcel of this spontaneous, brief, and attractive work. Scharwenka's playing is manly and musicianly. His touch is lovely, and he commands tone with a sureness only possible with one who is a thorough master of technique. At the close of the concerto the pianist was recalled five times. His appearance at the Symphony concerts marks an event in their history.

The orchestral portions of this concert had the great merit of freshness. Saint Saëns's "Hercules" is less often heard than any of the set of symphonic poems, though it is the most fluent in treatment. The beautiful "Waldweben" was listened to with delight. Mr. Chadwick's B-flat symphony is well worth the favor Mr. Nikisch shows it. Even after so long an interval since its first performance the work unfolds new beauties. The workmanship is artistic and the spontaniety of the whole is unquestioned. Mr. Chadwick conducted his work with marked success, showing evident gain in those requisites which go to make up a trustworthy conductor.

The sixteenth concert will be given next Saturday night. The orchestra will play the overture to "Der Freischütz," two movements from Godard's "Oriental Symphony," and Beethoven's seventh symphony. Mrs. Nikisch will sing arias from Mozart's "Figaro" and songs by Schumann, Bizet and Brahms.

PROGRAMME.

MONDAY, FEBRUARY 9TH, 1891.

244 MADISON AVENUE.

UNION, Springfield, Mass.

Date 2/9

Chadwick's Symphony No. 2.

The program of the symphony concert at Boston, Saturday evening, closed with the performance of George W. Chadwick's Symphony No. 2 in B flat, op. 32, conducted by the composer. Of this work, Philip Hale, the Boston Post's critic says: It is a work of long breath, well-conceived, well expressed. It is the work of a musician by birth and breeding. It is an honor not only to himself but to his country. It shows a strongly marked, well-defined individuality. You can not say when you hear it, "Mr. Chadwick is a disciple of X or Z." The music is that which comes out of Mr. Chadwick. It is his way of looking musically at musical things. Without speaking in detail of the many beauties of the work, the second movement must not be passed by. In the first place it is a scherzo, i. e., it is a jest. He uses the term as Schubert in the 18th century in his Sixth sonata, as Monteverde long before in his three-voiced madrigals. It is not merely a conventional title applied to a fast movement of more or less passionate character with a romantic trio; it is a jolly, jocose movement which approaches the edge of vulgarity. (And there are dealers in words who allege that true fun must be tinged with coarseness.) The opening measures might serve to beat out the time to the heavy feet of roustabouts dancing on the levee. There is a smell of American soil in this same scherza; a suggestion of the good-natured recklessness of the citizens of these States. We have as yet no truly American music, for the great number of compositions written by native composers, however excellent they may be, might be signed by foreign names. Perhaps the melodies written by Dave Braham for the plays of Edward Harrigan are the most serious contribution as yet to American music; for they are eminently characteristic, they suit the persons who appear in these realistic sketches of life in New York, and you cannot imagine them sung with appreciation by the people of other lands. Now, Mr. Chadwick's scherzo could only have been written by an American for [illegible] is intensely local, as is its color.

The Beacon.

BOSTON, SATURDAY, FEB. 14, 1891.

THE SYMPHONY CONCERTS.

In spite of his having placed himself at a disadvantage from the outset by the choice of a piano favorable only to one phase of his ability, Mr. Xaver Scharwenka made a remarkably auspicious debut at last Saturday night's concert and won the unusual testimonial of five recalls, some part of which were due possibly as much to his reputation as to the absolute appreciation of the audience. For there was a good deal of his playing which had to be taken on trust by any but those who sat near the stage. The piano which he has engaged to use is an instrument excellently suited for a drawing-room or a small hall, being sweet, smooth and refined in tone; but it lacks the resonance, brilliance and solidity essential in a great room or in conjunction with an orchestra. As a consequence, Mr. Scharwenka could often be only seen playing in the *tutti* passages when only occasional notes reached the ear, and the excellence of his work at those times had to be estimated from the lighter and clearly audible pages and from the masterful ease which his hands displayed. He chose his own B-flat minor concerto, a known but not familiar work, in which there are fanciful and sometimes poetic thoughts, a modern freedom and variety of treatment, ample opportunity for both taste and technique and an impartial apportionment of the labor and the glory between the solo instrument and the orchestra. Mr. Scharwenka belongs to the honorable school of undemonstrative pianists, an occasional lofty rebound of the hand or nervous settling of the head and shoulders being the only breaks in the quietude of his manner. His touch is decided but never dense, and its delicacy does not descend to trivialities, and while he plays as one who can do all that he professes to teach, he is never coldly or severely academic. That he is rich in strength as well as in grace, his tall large person and his confident hand implied, but the full measure of his power could only be guessed, since it could not be exerted to good purpose. Playing his own composition, there could be no lack of clearness in statement or of suggestion in sentiment; and as the concerto is interesting in itself, his performance could not help placing itself in the front rank of pianism. His appearance in other music and in some smaller room will be anticipated pleasurably. Mr. Nikisch had as usual made too long a programme, which did not end until about ten o'clock; so that hundreds of people lost what they wanted to hear, or heard it with tired ears. The concert, which should have begun with a short overture, opened with Saint-Säens's long symphonic poem, "The Youth of Hercules," the least interesting and significant of all his works in that class, which often approaches jingling triviality and rarely suggests strength. If it was necessary to play this, the third number, which was the somewhat over worn "Waldweben," from Wagner's "Siegfried," might have been omitted; but a change in the first number would have been better. The last piece was assigned to Mr. G. W. Chadwick's delightful second symphony, which has so much freshness, beauty, character and power and repays the best attention which a listener can give it. The orchestra played exceedingly well all the evening and there were some bits of *pianissimo* unexceptionably delicate, equable and pliant. Mr. Chadwick led his own symphony—to the evident gratification of the audience—and had close and sympathetic support from the orchestra, although that dreadful kettle-drum player reduced some bars of the first and second movements into solos for himself. Tonight Mrs. Nikisch is to make her long expected début, her first number being two airs from Mozart's "Marriage of Figaro," with orchestra; she will sing later three songs by Schumann, Bizet and Brahms, Mr. Nikisch at the piano. The novelty of the evening will be a couple of selections from Godard's "Oriental" symphony, and the orchestra will also play the "Der Freischütz" overture to begin with and Beethoven's seventh symphony for the finale.

The fifth concert of the Kneisel Quartet promises several attractive features, the chief novelty being a quartet by Mr. Arthur Foote (manuscript) to be played for the first time. The Boccherini Menuet, No. 2, will also be heard for the first time at these concerts. The soloists will be Mrs. Arthur Nikisch and Mr. Arthur Foote. Union Hall will doubtless be crowded next Monday evening.

Date 2-7

CHAMBER CONCERT.

A MAGNIFICENT PROGRAMME RENDERED BY THE KNEISEL QUARTETTE AND MR. HOWARD F. PEIRCE.

The programme presented last evening at the first of the three chamber concerts was of the very highest character, containing as it did some of the most precious jewels of classic music. Two such works as the Beethoven Quartette in C minor and the great Schumann Quintette in E flat were in themselves a rich feast. To these were added a group of solos for 'cello, and the theme and variations from Schubert's Quartette in D minor.

This fine programme was performed by the Kneisel Quartette of Boston, consisting of Franz Kneisel, first violin; Otto Roth, second violin; Louis Svecenski, viola; Anton Hekking, 'cello, and by Howard F. Peirce, pianist. The widespread reputation of the quartette was a sufficient guarantee that their part would be executed with perfection, and it was. Mr. Peirce is a young pianist of fine ability who has just returned from extended studies in Europe.

The first piece on the programme was the Beethoven Quartette, which begins softly, with a smoothly flowing theme in C minor, given out by the first violin, accompanied by the other parts, with a crescendo to some fortissimo chords at the end of the period. As is usually the case in minor compositions in the sonata form, the modulation which follows leads to the second theme in the relative major, E flat. Beethoven, never at a loss for a melody, gives us one here, simple in construction and not differing much from a part of the first theme. In its ever widening intervals, first a sixth, next a seventh and finally an octave, it gives the effect of reaching out after something which it finally attains, this being accomplished first by the second violin, and afterward by the first violin and viola. The 'cello has it later on in the development part. The whole movement is very beautiful alternating between the major and minor, and is worked out with Beethoven's usual skill. There is a delicate little motive which appears now and then, winding in and out like a golden thread. The andante scherzando (quasi allegretto), was exquisitely played. A fine minuetto and trio follow, and the work is brought to a close by a lively allegro in the rondo form. By the way, this movement was not mentioned on the programme. In theme, key, and certain other points, this rondo is suggestive of the closing movement of the Sonata Pathetique. The rendering of the whole work was wonderfully perfect, and each movement was heartily applauded.

The next number was the group of solos by Mr. Hekking. First came the familiar Bach Air, which was magnificently played. It fairly glowed with an intensity of tone such as we never heard from a single 'cello. Schumann's Traumerei sounded a little odd at first by the transposition into B-flat (the original key is F), but was none the less beautiful on that account. Popper's Papillion was pleasing of course, and Mr. Hekking kindly responded to an encore, playing something not familiar to us, but on the style of a "perpetual motion," and very rapid motion at that. The beautiful selection from the Schubert Quartette was another example of perfection in all the parts, some of the variations which require sustained power being especially noticeable and satisfactory.

The great Schumann Quintette brought the concert to a close. Laid out on the broadest lines, it is a noble monument to Schumann's genius, containing as it does, strong, vigorous life, a wealth of melody, a poetic, but always healthy, sentiment, originality and a masterly treatment of form. Like his great Concerto in A minor, every note is pure gold.

We understand that Mr. Peirce learned his part at very short notice. Certainly no one would have suspected it, unless perfectly familiar with the work. The giving out of the opening theme in the first movement was not quite as broad and strong as we like, but a portion of the tone of the piano seemed to be lost in the alcove in which it stood, and would have come out better if the cover had been raised. Although string players generally object to that Mr. Peirce is so admirable an accompanist, and the quartette can produce such an amount of pure tone, that no ill effect need have been feared. The composition as a whole was finely performed, and the Scherzo and Finale had an especially good effect. We hope to hear Mr. Peirce again in some solo work.

A large and cultivated audience was present and expressed their delight by hearty applause. The only incidents which occurred to mar the perfect enjoyment of the music were the rattling of the chandelier from a heavy jar on the floor above, and that "relic of antiquity," the curfew bell.

ALLEN W. SW[illegible].

[92]

Boston Daily Traveller

MONDAY, FEBRUARY 9, 1891.

MUSIC.

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Symphonic Poem, "The Youth of Hercules"
Scharwenka.....
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Allegro patetico; Adagio; Allegro animato.
Scherzo (Allegro assai).
Allegro non tanto, quasi adagio; allegro molto e passionato.
Wagner.....Waldweben from "Siegfried"
Chadwick..Symphony No. 2, in B-flat, Op. 21
Andante non troppo; Allegro con brio.
Allegretto scherzando.
Largo e maestoso.
Finale.

The interest and pleasure in this admirable programme of modern composers was enhanced by the presence as soloist of the composer of the concerto, Mr. Xaver Scharwenka. Scharwenka is one of the most active of the younger coterie of Berlin musicians. Though he has written a symphony, two piano concertos and an opera, he is known to Americans chiefly through his piano music. Desiring an artistic outing among a new people, Scharwenka, whose concert tours have covered the greater part of civilized Europe, including a country as dubiously musical as England, turns his face to the United States. It is but a step, and a most natural one, for a man of his ability, from the dock in New York to Boston Music Hall. His B-flat minor concerto, previously heard in this vicinity at a Thomas concert in Cambridge, with Mme. Schiller, pianist, is an interesting work. It is neither profound in thought nor treatment, but it is full of ideas, and the composer leaves himself plenty of freedom to express them. The ease of the writing both for solo instrument and orchestra is no less conspicuous than the grace of expression which obtains. The scherzo is charmingly put, one of the most fanciful of its kind, while there is much that is vital and musical in the other movements. A tendency to rhapsodical treatment apparent in the two more important movements is maintained at the expense of continuity, but, as we have said, the composer sets aside the classic model at the start and writes unreservedly. The scoring throughout is admirable and the humorous touches which occur, the quaint use of the bassoons, for example, are part and parcel of this spontaneous, brief, and attractive work. Scharwenka's playing is manly and musicianly. His touch is lovely, and he commands tone with a sureness only possible with one who is a thorough master of technique. At the close of the concerto the pianist was recalled five times. His appearance at the Symphony concerts marks an event in their history.

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PROGRAMME.

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UNION, Springfield, Mass.

Date 2/9

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The Beacon.

BOSTON, SATURDAY, FEB. 14, 1891.

THE SYMPHONY CONCERTS.

In spite of his having placed himself at a disadvantage from the outset by the choice of a piano favorable only to one phase of his ability, Mr. Xaver Scharwenka made a remarkably auspicious debut at last Saturday night's concert and won the unusual testimonial of five recalls, some part of which were due possibly as much to his reputation as to the absolute appreciation of the audience. For there was a good deal of his playing which had to be taken on trust by any but those who sat near the stage. The piano which he has engaged to use is an instrument excellently suited for a drawing-room or a small hall, being sweet, smooth and refined in tone; but it lacks the resonance, brilliance and solidity essential in a great room or in conjunction with an orchestra. As a consequence, Mr. Scharwenka could often be only seen playing in the *tutti* passages when only occasional notes reached the ear, and the excellence of his work at those times had to be estimated from the lighter and clearly audible pages and from the masterful ease which his hands displayed. He chose his own B-flat minor concerto, a known but not familiar work, in which there are fanciful and sometimes poetic thoughts, a modern freedom and variety of treatment, ample opportunity for both taste and technique and an impartial apportionment of the labor and the glory between the solo instrument and the orchestra. Mr. Scharwenka belongs to the honorable school of undemonstrative pianists, an occasional lofty rebound of the hand or nervous settling of the head and shoulders being the only breaks in the quietude of his manner. His touch is decided but never dense, and its delicacy does not descend to trivialities, and while he plays as one who can do all that he professes to teach, he is never coldly or severely academic. That he is rich in strength as well as in grace, his tall large person and his confident hand implied, but the full measure of his power could only be guessed, since it could not be exerted to good purpose. Playing his own composition, there could be no lack of clearness in statement or of suggestion in sentiment; and as the concerto is interesting in itself, his performance could not help placing itself in the front rank of pianism. His appearance in other music and in some smaller room will be anticipated pleasurably. Mr. Nikisch had as usual made too long a programme, which did not end until about ten o'clock; so that hundreds of people lost what they wanted to hear, or heard it with tired ears. The concert, which should have begun with a short overture, opened with Saint-Säens's long symphonic poem, "The Youth of Hercules," the least interesting and significant of all his works in that class, which often approaches jingling triviality and rarely suggests strength. If it was necessary to play this, the third number, which was the somewhat over worn "Waldweben," from Wagner's "Siegfried," might have been omitted; but a change in the first number would have been better. The last piece was assigned to Mr. G. W. Chadwick's delightful second symphony, which has so much freshness, beauty, character and power and repays the best attention which a listener can give it. The orchestra played exceedingly well all the evening and there were some bits of *pianissimo* unexceptionably delicate, equable and pliant. Mr. Chadwick led his own symphony—to the evident gratification of the audience—and had close and sympathetic support from the orchestra, although that dreadful kettle-drum player reduced some bars of the first and second movements into solos for himself. Tonight Mrs. Nikisch is to make her long expected début, her first number being two airs from Mozart's "Marriage of Figaro," with orchestra; she will sing later three songs by Schumann, Bizet and Brahms, Mr. Nikisch at the piano. The novelty of the evening will be a couple of selections from Godard's "Oriental" symphony, and the orchestra will also play the "Der Freischütz" overture to begin with and Beethoven's seventh symphony for the finale.

The fifth concert of the Kneisel Quartet promises several attractive features, the chief novelty being a quartet by Mr. Arthur Foote (manuscript) to be played for the first time. The Boccherini Menuet, No. 2, will also be heard for the first time at these concerts. The soloists will be Mrs. Arthur Nikisch and Mr. Arthur Foote. Union Hall will doubtless be crowded next Monday evening.

Journal, NewBedford, Mass.

Date 2-7

CHAMBER CONCERT.

A MAGNIFICENT PROGRAMME RENDERED BY THE KNEISEL QUARTETTE AND MR. HOWARD F. PEIRCE.

The programme presented last evening at the first of the three chamber concerts was of the very highest character, containing as it did some of the most precious jewels of classic music. Two such works as the Beethoven Quartette in C minor and the great Schumann Quintette in E flat were in themselves a rich feast. To these were added a group of solos for 'cello, and the theme and variations from Schubert's Quartette in D minor.

This fine programme was performed by the Kneisel Quartette of Boston, consisting of Franz Kneisel, first violin; Otto Roth, second violin; Louis Svecenski, viola; Anton Hekking, 'cello, and by Howard F. Peirce, pianist. The widespread reputation of the quartette was a sufficient guarantee that their part would be executed with perfection, and it was. Mr. Peirce is a young pianist of fine ability who has just returned from extended studies in Europe.

The first piece on the programme was the Beethoven Quartette, which begins softly, with a smoothly flowing theme in C minor, given out by the first violin, accompanied by the other parts, with a crescendo to some fortissimo chords at the end of the period. As is usually the case in minor compositions in the sonata form, the modulation which follows leads to the second theme in the relative major, E flat. Beethoven, never at a loss for a melody, gives us one here, simple in construction and not differing much from a part of the first theme. In its ever widening intervals, first a sixth, next a seventh and finally an octave, it gives the effect of reaching out after something which it finally attains, this being accomplished first by the second violin, and afterward by the first violin and viola. The 'cello has it later on in the development part. The whole movement is very beautiful alternating between the major and minor, and is worked out with Beethoven's usual skill. There is a delicate little motive which appears now and then, winding in and out like a golden thread. The andante scherzando (quasi allegretto), was exquisitely played. A fine minuetto and trio follow, and the work is brought to a close by a lively allegro in the rondo form. By the way, this movement was not mentioned on the programme. In theme, key, and certain other points, this rondo is suggestive of the closing movement of the Sonata Pathetique. The rendering of the whole work was wonderfully perfect, and each movement was heartily applauded.

The next number was the group of solos by Mr. Hekking. First came the familiar Bach Air, which was magnificently played. It fairly glowed with an intensity of tone such as we never heard from a single 'cello. Schumann's Traumerei sounded a little odd at first by the transposition into B-flat (the original key is F), but was none the less beautiful on that account. Popper's Papillion was pleasing of course, and Mr. Hekking kindly responded to an encore, playing something not familiar to us, but on the style of a "perpetual motion," and very rapid motion at that. The beautiful selection from the Schubert Quartette was another example of perfection in all the parts, some of the variations which require sustained power being especially noticeable and satisfactory.

The great Schumann Quintette brought the concert to a close. Laid out on the broadest lines, it is a noble monument to Schumann's genius, containing as it does, strong, vigorous life, a wealth of melody, a poetic, but always healthy, sentiment, originality and a masterly treatment of form. Like his great Concerto in A minor, every note is pure gold.

We understand that Mr. Peirce learned his part at very short notice. Certainly no one would have suspected it, unless perfectly familiar with the work. The giving out of the opening theme in the first movement was not quite as broad and strong as we like, but a portion of the tone of the piano seemed to be lost in the alcove in which it stood, and would have come out better if the cover had been raised. Although string players generally object to that Mr. Peirce is so admirable an accompanist, and the quartette can produce such an amount of pure tone, that no ill effect need have been feared. The composition as a whole was finely performed, and the Scherzo and Finale had an especially good effect. We hope to hear Mr. Peirce again in some solo work.

A large and cultivated audience was present and expressed their delight by hearty applause. The only incidents which occurred to mar the perfect enjoyment of the music were the rattling of the chandelier from a heavy jar on the floor above, and that "relic of antiquity," the curfew bell.

ALLEN W. SWAN.

[92]

MR. NIKISCH

AND

THE BOSTON SYMPHONY ORCHESTRA.

PROGRAMME.

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POLONAISE IN E, - - - - - - - - - LISZT

MARCHE HONGROISE, - - - - - FRANZ SCHUBERT

"AM SPRINGQUELL," from "Manfred," - - SCHUMANN

MINUETTO DELLA REGINA, - - - MAX VOGRICH

SCHERZO from "Midsummer Night's Dream," MENDELSSOHN

"VORSPIEL," from "Lohengrin,"
"WALDWEBEN," from "SIEGFRIED,"
"FEUERZAUBER," from "Die Walküre," } RICHARD WAGNER

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face to the United States. It is but a step, and a most natural one, for a man of his ability, from the dock in New York to Boston Music Hall. His B-flat minor concerto, previously heard in this vicinity at a Thomas concert in Cambridge, with Mme. Schiller, pianist, is an interesting work. It is neither profound in thought nor treatment, but it is full of ideas, and the composer leaves himself plenty of freedom to express them. The ease of the writing both for solo instrument and orchestra is no less conspicuous than the grace of expression which obtains. The scherzo is charmingly put, one of the most fanciful of its kind, while there is much that is vital and musical in the other movements. A tendency to rhapsodical treatment apparent in the two more important movements is maintained at the expense of continuity, but, as we have said, the composer sets aside the classic model at the start and writes unreservedly. The scoring throughout is admirable and the humorous touches which occur, the quaint use of the bassoons, for example, are part and parcel of this spontaneous, brief, and attractive work. Scharwenka's playing is manly and musicianly. His touch is lovely, and he commands tone with a sureness only possible with one who is a thorough master of technique. At the close of the concerto the pianist was recalled five times. His appearance at the Symphony concerts marks an event in their history.

The orchestral portions of this concert had the great merit of freshness. Saint Saëns's "Hercules" is less often heard than any of the set of symphonic poems, though it is the most fluent in treatment. The beautiful "Waldweben" was listened to with delight. Mr. Chadwick's B-flat symphony is well worth the favor Mr. Nikisch shows it. Even after so long an interval since its first performance the work unfolds new beauties. The workmanship is artistic and the spontaniety of the whole is unquestioned. Mr. Chadwick conducted his work with marked success, showing evident gain in those requisites which go to make up a trustworthy conductor.

The sixteenth concert will be given next Saturday night. The orchestra will play the overture to "Der Freischütz," two movements from Godard's "Oriental Symphony," and Beethoven's seventh symphony. Mrs. Nikisch will sing arias from Mozart's "Figaro" and songs by Schumann, Bizet and Brahms.

UNION, Springfield, Mass.

Date 2/9

Chadwick's Symphony No. 2.

The program of the symphony concert at Boston, Saturday evening, closed with the performance of George W. Chadwick's Symphony No. 2 in B flat, op. 32, conducted by the composer. Of this work, Philip Hale, the Boston Post's critic says: It is a work of long-breathed, well-conceived, well expressed. It is the work of a musician by birth and breeding. It is an honor not only to himself but to his country. It shows strongly marked, well-defined individuality. You can not say when you hear it, "Mr. Chadwick is a dicsiple of X or Z." The music is that which comes out of Mr. Chadwick. It is his way of looking musically at musical things. Without speaking in detail of the many beauties of the work, the second movement must not be passed by. In the first place it is a scherzo, i. e., it is a jest. He uses the term as Schubert in the 18th century in his Sixth sonata, as Monteverde long before in his three-voiced madrigals. It is not merely a conventional title applied to a fast movement of more or less passionate character with a romantic trio; it is a jolly, jocose movement which approaches the edge of vulgarity. (And there are dealers in words who allege that true fun must be tinged with coarseness.) The opening measures might serve to beat out the time to the heavy feet of roustabouts dancing on the levee. There is a smell of American soil in this same scherza; a suggestion of the good-natured recklessness of the citizens of these States. We have as yet no truly American music, for the great number of compositions written by native composers, however excellent they may be, might be signed by foreign names. Perhaps the melodies written by Dave Braham for the plays of Edward Harrigan are the most serious contribution as yet to American music; for they are eminently characteristic, they suit the persons who appear in these realistic sketches of life in New York, and you cannot imagine them sung with appreciation by the people of other lands. Now, Mr. Chadwick's scherzo could only have been written by an American, for it is intensely local, as is its color.

The Beacon.

BOSTON, SATURDAY, FEB. 14, 1891.

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ALLEN W. SWAN.

Your little friend,
CARROLL A. FARWELL.

[92]

N HOME JOURNAL.
SATURDAY, FEBRUARY 14, 1891

Music.

REVIEW OF THE WEEK.

Xaver Scharwenka played his concerto for the pianoforte in B-flat minor last Saturday evening at the fifteenth symphony concert. He made his first appearance as a pianist in this city at the rehearsal and concert of last week, but he has long been known in this country as a composer. There are few players of the pianoforte who have not pounded out the Polish dances with delight, and occasionally his name appears upon the programs of concerts of chamber music. So he did not come before us as a stranger.

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Scharwenka studied the pianoforte under Theodore Kullak, who was an excellent teacher, fortunate in his pupils. About the same time that Scharwenka was with Kullak, Moszkowski and Sherwood were pupils, and they all as performers show many common traits; for Kullak was a man of great force and many ideas, and his disciples were plainly stamped with his mark. Although Moszkowski met with great favor as a concert-player, his health was not robust enough to stand the strain, a nervous affection of the hand compelled him to give up public performances, and he devoted himself to teaching and composition. Mr. Sherwood's career is known to us all, and it is to be regretted that he is not more often heard here. Scharwenka made many concert-tours, and in '81 he started a conservatory in Berlin which is to-day in a flourishing condition. And now he is in America, the country which is constantly spoken of and described by foreign actors and musicians as the land of dollars, although many of our countrymen who struggle in these professions might doubt with justice the accuracy of this definition.

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There are many in this town who remember Xaver and his brother Philip ten to twenty years ago. The brothers were a marked contrast. Xaver was at that time one of the most striking personalities in Berlin. He was of military bearing, handsome, alert, a man of action. Philip was shorter, witty, and inclined to laziness. This laziness was, perhaps, assumed, for as a composer he has been fertile. Xaver was always a favorite with women of all ages. After he founded his Conservatory many a girl who studied under another master, would frequent the classes of Scharwenka as a guest, that she might watch the face of the teacher rather than the progress of her rivals. And yet he had met the tragical end of Hugo's Captain Phœbus, for in '77 he took to himself as wife a Russian of beauty and wealth.

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But let no one think that he paraded as a *beau cavalier*. He was a hard working man; faithful in instruction, taking the same interest in the beginner and advanced pupil. He played frequently in public. Associated with Emile Sauret and Heinrich Grünfeld he gave chamber concerts at the Singakademie. His symphony in C minor was played at a Wüllner concert in Berlin March 3, '84, and was favorably criticised by the men of the Berlin press. He has written two pianoforte trios, a pianoforte quartet, a 'cello sonata, a violin sonata, two sonatas for the pianoforte and many smaller pieces. And portions of his grand opera, "Mataswintha" have been given lately in New York with success. His compositions are distinguished by dash, ingenious rhythm and piquant harmony, and they are of Polish character.

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The years have changed him in face and figure. He bears the outward marks of prosperity. He is sleek, and there are symptoms of approaching baldness. But his playing is as delightful as in former years, and its chief characteristics are elegance and taste. He is the Chesterfield of the piano.

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Now, Saturday night the concerto fitted the player. The music was merely Scharwenka's manner of expressing himself. He was sincere, manly, incapable of rudeness, polished in manners, quick at repartee, keen of wit, blithe and debonaire. His remarks showed no great depth of thought, but how gracefully he spoke, and how admirably chosen were his words. Occasionally he seemed a little garrulous, but you easily forgave him.

* * * * *

The scherzo is the best movement of the work; it is the most original, it is the most pleasing. Its brilliancy is dazzling, its diamonds are not paste. In theme and rhythm, idea and instrumentation it is an excellent piece of work. And the large audience applauded at its close most spontaneously and heartily.

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What a relief it is to hear a man like Scharwenka who respects both his profession and his audience, who shows such modesty in bearing and performance. He gave last Saturday a most delightful exhibition of refined and artistic pianoforte playing; and from him as from Rummel and de Pachmann, our younger pianists, male and female, may learn that brute strength is not the one essential quality in the outfit of a modern pianist.

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The other numbers of the program were Saint-Saëns "Youth of Hercules," "Waldweben," from Wagner's "Siegfried," and Chadwick's second symphony in B flat, which was skilfully directed by the composer. This symphony is distinguished by its strength and originality. The first movement shows Mr. Chadwick's mastery of form, and at the same time it is eminently musical and never dry. The scherzo is the most characteristic of the movements. It is so tuneful, its jollity is so pronounced, and its fun is more American than European. It breathes the spirit of devil-me-care independence, it snaps its fingers at comments, it is not free from irreverence; and it is withal goodnatured. The other movements are serious; the largo is broadly conceived and is dramatic, and the finale sums up the whole matter, like a judge's charge to a jury. The verdict of the audience was not merely one of acquittal, it was heartily and unanimously expressed in Mr. Chadwick's favor.

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It could be wished that more attention were paid to our American composers in the symphony concerts. Our song writers are treated better in the concert halls, for we have had frequent opportunities of hearing and judging the melodious songs of Nevin, MacDowell, Johns and others. It may be said that few orchestral works by American composers are worthy of a place upon a symphony program, but they should certainly have a hearing, that they may be judged. A composer who has no opportunity of hearing his own compositions and receiving judicious criticism, can not be expected to improve or long remain ambitious. There are native orchestral works which have met with approval elsewhere and are unknown to us here. And in this connection it may not be impertinent to remark that the honored name of Professor Paine [illegible] appeared upon a symphony program [illegible] departure of Mr. William Gericke.

[illegible] Kneisel quartet con-

Boston Courier.
SUNDAY MORNING, FEBRUARY 15, 1891.

The first appearances of Mrs. Arthur Nikisch in Music Hall, at the sixteenth rehearsal and concert, were greeted by audiences that filled every seat, and every foot of standing room. Mrs. Nikisch fully sustained the favorable reports concerning her exceptional ability as a singer, that preceded her debut. Her voice is a mezzo-soprano, fine and musical in quality, of fair compass, and even throughout its range. She is in the truest sense a singer, there being few traces of the declamatory style, which the German school of singing has so largely propagated. Mrs. Nikisch quickly demonstrated the fact that she possesses the temperament of an artist. Such music as the romanza, "Voi che sapete," and the aria, "Non so piu cosa son," from "The Marriage of Figaro," causes every nerve to vibrate, and her whole body to sway in sympathy with its exquisite phrases. In this, she at once recalls Mrs. Henschel, whose singing is far from being forgotten in Boston. The Mozart music was delightfully rendered. The pure, fresh voice of Mrs. Nikisch was in admirable keeping with these marvellous love songs, while in taste and expressiveness she was wholly satisfactory. Between two movements of Godard's "Symphonie Orientale," and the closing number, she sang three songs to Mr. Nikisch's accompaniment. The first, a pastorale, by Bizet, was sung in French, its beautiful melody being sustained and colored with much artistic skill. The rhythmical swing of a "Provencalisches Lied," by Schumann and the spirit of Brahms's "Vergebliches Staendchen," were also happily indicated, and were sung with the finish and style that characterized her interpretations of the Mozart selections. Mrs. Nikisch was warmly received, and after each number recalled many times.

The programme began with the overture to "Der Freischuetz." However one may feel inclined to growl at the continued reappearances of Mr. Nikisch's old favorites, his absolutely masterly readings of them are generally sufficient to turn growls into shouts of admiration. And, if it were the highest mission of the Symphony organization to present works that have been heard in Boston ever since the first notes of an overture and a symphony were sounded here, its audiences might well rejoice over the privilege of hearing them performed in such masterly fashion. But this is not its highest mission. In the ten years of its existence its concerts have revolutionized musical taste in the city to an extent that is simply marvellous. This musical growth is clearly indicated by the large number of musical enterprises of the highest class that now flourish, in place of a few of the same nature that formerly languished.

It is the duty of the symphony orchestra still to lead, not to retard this progress; and, while it is true that its programmes should be thoughtfully constructed—that the works of the older masters should not be shelved, and those of the day substituted—it is equally true that they should exhibit the broadest catholicity of taste and judgment. Even if the management are not disposed to buy new scores, there are already many of importance in its library that have been all two seldom performed; this fact in itself is sufficient to render invalid any excuses that might be made for the narrow range to which the programmes are confined. Mr. Nikisch should bestir himself and recall to memory a few of the many splendid ideas that he gave expression to soon after his arrival last year regarding the good he meant to accomplish during his stay here.

The overture was magnificently performed. The opening horn passages were given perfectly, the first clarinet outdid himself in smoothness and beauty of phrasing, and the grand climax was worked up with tremendous power; even the closing chords seemed eloquently expressive, so admirably were they timed. It was an unforgetable performance.

Godard's Oriental Symphony consists of five movements, illustrating poems that describe characteristic scenes in Arabia, China, Greece, Persia and Turkey. The third and fourth were played; "Sara la Baigneuse," (Greece); and "Le reve de la Nikia," (Persia). The last, which was given first, is a short movement (quasi adagio), beginning with a charming melody for oboe, that is taken up by the clarinet and strings, and continued until a new subject is announced. This subject is developed until it reaches a strong climax, in which the full orchestra takes part, and is followed by the return of the first melody with a more elaborate accompaniment. The "Grecian" movement is in effect, a swing-song, the rhythm of which is maintained in the accompaniment, while a fleeting melody is heard in the wood-wind. It contains some novel effects, notably the pizzicato by the strings, flute and the sharp upper notes of the harp. Both movements are richly harmonized, and illustrate the poems in the most captivating manner. They were perfectly played and heartily applauded.

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One must have a purpose if one wishes successfully to overturn tradition; and whether Mr. Nikisch's conception of this symphony be accepted or not, his purpose is as clear as is De Pachmann's entire lack of purpose in his unique readings of Chopin.

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THE BOSTON TIMES
BOSTON, SUNDAY, FEB. 15, 1891.

THE SYMPHONIES.

SIXTEENTH CONCERT.

The programme last evening at Music hall was:

Weber.....Overture, "Der Frieschuetz"
Mozart, { Romanza, "Voi che sapete." / Aria, "Non so piu cosa son." From "The Marriage of Figaro."
Benjamin Godard { Nikia's Dream. / In the Hammock
From "Symphonie Orientale," Op. 84. (First time in Boston).

Songs with Piano.

Bizet.....Pastorale
Schumann.....Provencalisches Lied
Brahms.....Vergebliches Staendchen
Beethoven.....Symphony in A, No. 7

Soloist, Mrs. Arthur Nikisch.

There was every indication that in the singing of Mrs. Arthur Nikisch, it being the artiste's first public appearance in this city, the entire audience was deeply interested. From the moment of her entré the artist could but have won the personal admiration of all present, for Mrs. Nikisch is an exceptionally handsome and attractive personality. She has a mezzo soprano voice of good compass, the individual tones of which are each not only voluminous but in a certain sense, effective. She is also an intensely subjective artist and a very earnest and painstaking interpreter; but it must be frankly stated, that her method of tone-production is unquestionably inartistic, is very disagreeable. She does not sing in tune, and her sostenuto is undeniably inartistic. Such in brief is Mrs. Arthur Nikisch as a singer.

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The programme for the next Kneisel quartette concert at Union hall tomorrow evening is as follows; Quartette (MS.), A. Foote, (first time); songs with piano, Chopin's Lithauisches Lied, Schumann's Die Rose, Jensen's Staendchen; Sphaerenmusik, from string quartette. No. 2, Rubinstein; Menuet, No. 2, Boccherini, (first time); songs with piano, Liszt's Jugendglueck, Jensen's Am Manzanares, Brahms's Liebeslied, quartette in E flat, op. 74, Beethoven. The soloists are Arthur Foote and Mrs. Arthur Nikisch. It will be a very interesting concert, as can be judged.

Gazette
BOSTON, SUNDAY MORNING, FEB. 15.

MUSICAL.

The Symphony Concerts.

The sixteenth concert by the Boston Symphony Orchestra, in Music Hall, attracted an audience that filled all the seats and all the available standing room. The performances began with Weber's "Der Freyschutz" overture. Its reading was not one of Mr. Nikisch's best successes. The work was given with so many unaccustomed breaks in the time that its continuity was nearly destroyed, and a disjointed effect was given to it as a whole. The introductory movement was taken at an almost distressingly slow pace, and a propensity to retard the tempo was manifested all through the overture, and even the fiery culmination lost much of its usual effect for lack of appropriate spirit in the reading. It was finely played; but the interpretation was a mistake. There was a novelty on the programme, in the shape of two movements from Godard's "Symphonie Orientale," Op. 84, one entitled "Nikia's Dream," a sensuous adagio, warm and graceful in its themes, and the other "In the Hammock," in more animated time, also very charming in its melodies. The music is in the modern style, in all save its tender and flowing tunefulness. The orchestral coloring is rich and masterly, and like all French orchestration is notable for the dainty skill and beautiful effect with which the wood wind is used. A fine poetic feeling pervades the music and its instrumental treatment. It was all very fresh, very original and wholly delightful in the hearing. It was played in the best and most finished manner of the orchestra, and was listened to with so much pleasure and interest that it is surprising it did not win more applause than rewarded it. The concert ended with Beethoven's Symphony in A. On the whole it was carefully interpreted and well played, the only serious criticism to be made upon the performance of the work being the heavy and labored manner in which the vivace was read. Here, again, Mr. Nikisch showed a leaning toward an over slow tempo, and the result was that the life and spirit nearly disappeared from the movement, and a dry and rigid formality replaced them. Of "vivace" scarcely a trace was left. With the interpretation of the rest of the work there is little fault to be found, except in respect to that frequent unauthorized retarding of the time in which Mr. Nikisch indulges. This propensity disappears every now and then, and two or three concerts pass without any exhibition of it; but suddenly it reappears in full force and characterizes an entire concert. It is always well to read Beethoven according to the indications he has given in his score. New readings of him are liable to be more daring than satisfactory or edifying. The soloist was Mrs. Arthur Nikisch, who was received with cordial enthusiasm. Her first contributions to the concert were "Voi Che Sapete" and "Non so piu cosa son," from Mozart's "Figaro;" and, later in the evening, she sang Bizet's "Pastorale," Schumann's "Provencalisches Lied" and Brahms's "Vergebliches Staendchen." She has a full and resonant voice, not very sympathetic in quality, and not showing the best training or method; but she sings with spirit and confidence, though in a style not marked by the highest artistic refinement. She sang the Mozart selections carefully, but with a persistent use of portamento both ascending and descending that was far from good in musical effects. In the songs, however, she was heard to better advantage, and her singing of Brahms's song was really charming in style and expressiveness. The artist was recalled after each group, three times after the second with the most stormy applause. The success of this last group was largely assisted by Mr. Nikisch's exquisitely artistic playing of the pianoforte accompaniments. The programme for the next concert is: Overture, "Romeo and Juliet," Tschaikowsky; Concerto for piano, in F-minor, Chopin, and Goldmark's "Rustic Wedding" Symphony. M. Vladimir De Pachmann is to be the soloist.

BOSTON DAILY ADVERTISER
Established 1813.
MONDAY MORNING, FEB. 16, 1891.

MRS. NIKISCH'S DEBUT.

Her First Boston Appearance With the Symphony Orchestra.

While bearing in mind the strictly musical features of the symphony concert in Music Hall, Saturday evening, it may not for once seem either irrelevant or uncritical to refer to the artistic significance of the applause with which the distinguished soloist for the evening was received. Without making the slightest insinuation against the proverbial intelligence of a symphony concert audience, neither referring in any disrespectful terms to the fair artiste in question, it can not be gainsaid that that any artistic criterion for judgment is by no means with applause. It is also true that all the unanimity and enthusiasm with which Mrs. Nikisch was greeted at her first appearance in this city seemed as some compliment all too flattering, and was neither respectful nor discriminating in its relation to the worthiest characteristics of an unmistakably charming and cultivated woman, who, being the wife of the esteemed conductor of the Boston symphony orchestra was, quite as enthusiastically welcomed as her most ardent admirer could have wished. Though the plaudits bestowed were both prolonged and vociferous, it is also true that the highly favored artiste seemed quite too easily induced to infringe upon the well-known yet unwritten law of the symphony concerts, regarding encores, the acceptance of which is very unusual at these concerts, and is almost always attended with a serious breach of taste, as was notably the case on Saturday evening. Such, however, was the somewhat superfluous assumption with which the artiste regarded the reception both cordial and heartfelt that she received, from a distinguished and fashionable audience. Any musician's opinion of her effort must be as considerately, candidly and respectfully expressed as is consistent with any true basis of musical judgment.

Mrs. Nikisch sang the familiar yet always beautiful romanza "Voi Che Sapete" from Mozart's "Marriage of Figaro;" also, from the same opera, the "Non so piu Cosa son" aria, and a charmingly well-chosen group of songs by Bizet, Schumann and Brahms. While waiving for a moment the consideration of any such limitations as any artist is liable to, it would simply be unjust to her chosen art not to state that while a musical temperament of the artiste in question undoubtedly exists, and is inherently sympathetic, and is the real musician's temperament, so far as nature itself is concerned; yet that this temperament has been more or less, mal-cultivated in certain important directions is also true. The artiste's singing of the Mozart, the Bizet and the Schumann selections was, to be no less candid, than friendly and respectful, quite evenly inartistic, and quite as evenly unmusical. Not that the artiste was to any extent insincere in her readings, nor that she lacked to any perceptible extent the courage of her sincerity. Beyond cavil, she was most ardently painstaking, yet in this respect it is also true that the artiste seemed somewhat more mindful of her audience than her art in all that she did.

But the most serious fault to be found, is that even her very careful singing of the repertoire quoted was lamentably perverted by certain inartistic not to say crude vocal conditions to which the singer well nigh constantly adhered. While her interpretations regarded from the pardonable subjectivity of her own point of view were piquantly interesting, yet from the standpoint to which the world's real artists have heretofore accustomed us they were at least in one instance, radically in error, and there was also an unfortunate void of a true artistic delivery in much that the artist did. That the vocal pedagogue might naturally attribute any such deficiencies to an ill-founded vocal method is true, yet we are all aware that the very term vocal method has fallen into disrepute, and quite naturally, as there can exist no such method in purely artistic and spontaneous singing as will laboriously control the vocal apparatus. Upon its instant trespass the artistic singing will cease and the artificial result will be laid bare. And so in the case of Mrs. Nikisch she invariably seems conscious of her every tone, and she often produces it with a conspicuous avoidance of any directness. The result has all the effect of a vocal drawl, and is correspondingly unmusical. The artist's singing of the Mozart romanza was no true Mozart singing, for it lacked the quiet, the refined and unaffected simplicity that is the ever desirable complement of the great master's art. Her "vergebliches staendchen," however, was a charming interpretation. Briefly stated, Mrs. Nikisch has a voluminous yet not very pleasing soprano voice—a mezzo soprano of good range. That she is a musical enthusiast was noticeable in almost every measure that she sang. Her musical conceptions and inceptions are instinct with an exuberant vitality, but her tone-production both labored and unnatural, and as in this respect her asperating corresponds. There is neither any naturalness and but very little art in her phrasing. In her singing of the group of three songs, as in her encore selection, the really artistic pleasure derived was from the masterly accompaniments so fortunately well played by Mr. Nikisch at the piano. The orchestral selections on the programme were superbly interpreted, save the overture to "Der Freischuetz" in which the mournfully slow *tempi* taken enabled both the woodwind and the brass to impart a tragic untunefulness to the work that Von Weber never could have anticipated. The two movements from Godard's unique, richly colored and altogether gorgeous "symphonie orientale" were finely played, as was also the seventh symphony. Next Saturday evening Mr. Vladimir Pachmann will be the soloist, and Goldmark's "Rustic Wedding" symphony, Tschaikowsky's "Romeo and Juliet" overture-fantasie, and Chopin's F-minor concerto will be performed.

C. L. CAPEN.

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N HOME JOURNAL.
SATURDAY, FEBRUARY 14, 1891

Music.

REVIEW OF THE WEEK.

Xaver Scharwenka played his concerto for the pianoforte in B-flat minor last Saturday evening at the fifteenth symphony concert. He made his first appearance as a pianist in this city at the rehearsal and concert of last week, but he has long been known in this country as a composer. There are few players of the pianoforte who have not pounded out the Polish dances with delight, and occasionally his name appears upon the programs of concerts of chamber music. So he did not come before us as a stranger.

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Scharwenka studied the pianoforte under Theodore Kullak, who was an excellent teacher, fortunate in his pupils. About the same time that Scharwenka was with Kullak, Moszkowski and Sherwood were pupils, and they all as performers show many common traits; for Kullak was a man of great force and many ideas, and his disciples were plainly stamped with his mark. Although Moszkowski met with great favor as a concert player, his health was not robust enough to stand the strain, a nervous affection of the hand compelled him to give up public performances, and he devoted himself to teaching and composition. Mr. Sherwood's career is known to us all, and it is to be regretted that he is not more often heard here. Scharwenka made many concert-tours, and in '81 he started a conservatory in Berlin which is to-day in a flourishing condition. And now he is in America, the country which is constantly spoken of and described by foreign actors and musicians as the land of dollars, although many of our countrymen who struggle in these professions might doubt with justice the accuracy of this definition.

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There are many in this town who remember Xaver and his brother Philip ten to twenty years ago. The brothers were a marked contrast. Xaver was at that time one of the most striking personalities in Berlin. He was of military bearing, handsome, alert, a man of action. Philip was shorter, witty, and inclined to laziness. This laziness was, perhaps, assumed, for as a composer he has been fertile. Xaver was always a favorite with women of all ages. After he founded his Conservatory many a girl who studied under another master, would frequent the classes of Scharwenka as a guest, that she might watch the face of the teacher rather than the progress of her rivals. And yet he had met the tragical end of Hugo's Captain Phœbus, for in '77 he took to himself as wife a Russian of beauty and wealth.

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But let no one think that he paraded as a *beau cavalier*. He was a hard working man; faithful in instruction, taking the same interest in the beginner and advanced pupil. He played frequently in public. Associated with Emile Sauret and Heinrich Grünfeld he gave chamber concerts at the Singakademie. His symphony in C minor was played at a Wüllner concert in Berlin March 3, '84, and was favorably criticised by the men of the Berlin press. He has written two pianoforte trios, a pianoforte quartet, a 'cello sonata, a violin sonata, two sonatas for the pianoforte and many smaller pieces. And portions of his grand opera, "Mataswintha" have been given lately in New York with success. His compositions are distinguished by dash, ingenious rhythm and piquant harmony, and they are of Polish character.

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The years have changed him in face and figure. He bears the outward marks of prosperity. He is sleek, and there are symptoms of approaching baldness. But his playing is as delightful as in former years, and its chief characteristics are elegance and taste. He is the Chesterfield of the piano.

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Now, Saturday night the concerto fitted the player. The music was merely Scharwenka's manner of expressing himself. He was sincere, manly, incapable of rudeness, polished in manners, quick at repartee, keen of wit, blithe and debonaire. His remarks showed no great depth of thought, but how gracefully he spoke, and how admirably chosen were his words. Occasionally he seemed a little garrulous, but you easily forgave him.

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The scherzo is the best movement of the work; it is the most original, it is the most pleasing. Its brilliancy is dazzling, its diamonds are not paste. In theme and rhythm, idea and instrumentation it is an excellent piece of work. And the large audience applauded at its close most spontaneously and heartily.

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What a relief it is to hear a man like Scharwenka who respects both his profession and his audience, who shows such modesty in bearing and performance. He gave last Saturday a most delightful exhibition of refined and artistic pianoforte playing; and from him as from Rummel and de Pachmann, our younger pianists, male and female, may learn that brute strength is not the one essential quality in the outfit of a modern pianist.

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The other numbers of the program were Saint-Saëns "Youth of Hercules," "Waldweben," from Wagner's "Siegfried," and Chadwick's second symphony in B flat, which was skilfully directed by the composer. This symphony is distinguished by its strength and originality. The first movement shows Mr. Chadwick's mastery of form, and at the same time it is eminently musical and never dry. The scherzo is the most characteristic of the movements. It is so tuneful, its jollity is so pronounced, and its fun is more American than European. It breathes the spirit of devil-me-care independence, it snaps its fingers at comments, it is not free from irreverence; and it is withal goodnatured. The other movements are serious; the largo is broadly conceived and is dramatic, and the finale sums up the whole matter, like a judge's charge to a jury. The verdict of the audience was not merely one of acquittal, it was heartily and unanimously expressed in Mr. Chadwick's favor.

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It could be wished that more attention were paid to our American composers in the symphony concerts. Our song writers are treated better in the concert halls, for we have had frequent opportunities of hearing and judging the melodious songs of Nevin, MacDowell, Johns and others. It may be said that few orchestral works by American composers are worthy of a place upon a symphony program, but they should certainly have a hearing, that they may be judged. A composer who has no opportunity of hearing his own compositions and receiving judicious criticism, can not be expected to improve or long remain ambitious. There are native orchestral works which have met with approval elsewhere and are unknown to us here. And in this connection it may not be impertinent to remark that the honored name of Professor Paine has not appeared upon a symphony program since the departure of Mr. William Gericke.

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The programme for the next Kneisel quartette concert at Union hall tomorrow evening is as follows; Quartette (MS.), A. Foote, (first time); songs with piano, Chopin's Lithauisches Lied, Schumann's Die Rose, Jensen's Staendchen; Sphaerenmusik, from string quartette. No. 2, Rubinstein; Menuet, No. 2, Boccherini, (first time); songs with piano, Liszt's Jugendglueck, Jensen's Am Manzanares, Brahms's Liebeslied, quartette in E flat, op. 74, Beethoven. The soloists are Arthur Foote and Mrs. Arthur Nikisch. It will be a very interesting concert, as can be judged.

Boston Courier.
SUNDAY MORNING, FEBRUARY 15, 1891.

The first appearances of Mrs. Arthur Nikisch in Music Hall, at the sixteenth rehearsal and concert, were greeted by audiences that filled every seat, and every foot of standing room. Mrs. Nikisch fully sustained the favorable reports concerning her exceptional ability as a singer, that preceded her debut. Her voice is a mezzo-soprano, fine and musical in quality, of fair compass, and even throughout its range. She is in the truest sense a singer, there being few traces of the declamatory style, which the German school of singing has so largely propagated. Mrs. Nikisch quickly demonstrated the fact that she possesses the temperament of an artist. Such music as the romanza, "Voi che sapete," and the aria, "Non so piu cosa son," from "The Marriage of Figaro," causes every nerve to vibrate, and her whole body to sway in sympathy with its exquisite phrases. In this, she at once recalls Mrs. Henschel, whose singing is far from being forgotten in Boston. The Mozart music was delightfully rendered. The pure, fresh voice of Mrs. Nikisch was in admirable keeping with these marvellous love songs, while in taste and expressiveness she was wholly satisfactory. Between two movements of Godard's "Symphonie Orientale," and the closing number, she sang three songs to Mr. Nikisch's accompaniment. The first, a pastorale, by Bizet, was sung in French, its beautiful melody being sustained and colored with much artistic skill. The rhythmical swing of a "Provencalisches Lied," by Schumann and the spirit of Brahms's "Vergebliches Staendchen," were also happily indicated, and were sung with the finish and style that characterized her interpretations of the Mozart selections. Mrs. Nikisch was warmly received, and after each number recalled many times.

The programme began with the overture to "Der Freischuetz." However one may feel inclined to growl at the continued reappearances of Mr. Nikisch's old favorites, his absolutely masterly readings of them are generally sufficient to turn growls into shouts of admiration. And, if it were the highest mission of the Symphony organization to present works that have been heard in Boston ever since the first notes of an overture and a symphony were sounded here, its audiences might well rejoice over the privilege of hearing them performed in such masterly fashion. But this is not its highest mission. In the ten years of its existence its concerts have revolutionized musical taste in the city to an extent that is simply marvellous. This musical growth is clearly indicated by the large number of musical enterprises of the highest class that now flourish, in place of a few of the same nature that formerly languished.

It is the duty of the symphony orchestra still to lead, not to retard this progress; and, while it is true that its programmes should be thoughtfully constructed—that the works of the older masters should not be shelved, and those of the day substituted—it is equally true that they should exhibit the broadest catholicity of taste and judgment. Even if the management are not disposed to buy new scores, there are already many of importance in its library that have been all two seldom performed; this fact in itself is sufficient to render invalid any excuses that might be made for the narrow range to which the programmes are confined. Mr. Nikisch should bestir himself and recall to memory a few of the many splendid ideas that he gave expression to soon after his arrival last year regarding the good he meant to accomplish during his stay here.

The overture was magnificently performed. The opening horn passages were given perfectly, the first clarinet outdid himself in smoothness and beauty of phrasing, and the grand climax was worked up with tremendous power; even the closing chords seemed eloquently expressive, so admirably were they timed. It was an unforgetable performance.

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MUSICAL.

The Symphony Concerts.

The sixteenth concert by the Boston Symphony Orchestra, in Music Hall, attracted an audience that filled all the seats and all the available standing room. The performances began with Weber's "Der Freyschutz" overture. Its reading was not one of Mr. Nikisch's best successes. The work was given with so many unaccustomed breaks in the time that its continuity was nearly destroyed, and a disjointed effect was given to it as a whole. The introductory movement was taken at an almost distressingly slow pace, and a propensity to retard the tempo was manifested all through the overture, and even the fiery culmination lost much of its usual effect for lack of appropriate spirit in the reading. It was finely played; but the interpretation was a mistake. There was a novelty on the programme, in the shape of two movements from Godard's "Symphonie Orientale," Op. 84, one entitled "Nikia's Dream," a sensuous adagio, warm and graceful in its themes, and the other "In the Hammock," in more animated time, also very charming in its melodies. The music is in the modern style, in all save its tender and flowing tunefulness. The orchestral coloring is rich and masterly, and like all French orchestration is notable for the dainty skill and beautiful effect with which the wood wind is used. A fine poetic feeling pervades the music and its instrumental treatment. It was all very fresh, very original and wholly delightful in the hearing. It was played in the best and most finished manner of the orchestra, and was listened to with so much pleasure and interest, that it is surprising it did not win more applause than rewarded it. The concert ended with Bethoven's Symphony in A. On the whole it was carefully interpreted and well played, the only serious criticism to be made upon the performance of the work being the heavy and labored manner in which the vivace was read. Here, again, Mr. Nikisch showed a leaning toward an over slow tempo, and the result was that the life and spirit nearly disappeared from the movement, and a dry and rigid formality replaced them. Of "vivace" scarcely a trace was left. With the interpretation of the rest of the work there is little fault to be found, except in respect to that frequent unauthorized retarding of the time in which Mr. Nikisch indulges. This propensity disappears every now and then, and two or three concerts pass without any exhibition of it; but suddenly it reappears in full force and characterizes an entire concert. It is always well to read Beethoven according to the indications he has given in his score. New readings of him are liable to be more daring than satisfactory or edifying. The soloist was Mrs. Arthur Nikisch, who was received with cordial enthusiasm. Her first contributions to the concert were "Voi Che Sapete" and "Non so piu cosa son," from Mozart's "Figaro;" and, later in the evening, she sang Bizet's "Pastorale," Schumann's "Provencalisches Lied" and Brahms's "Vergebliches Staendchen." She has a full and resonant voice, not very sympathetic in quality, and not showing the best training or method; but she sings with spirit and confidence, though in a style not marked by the highest artistic refinement. She sang the Mozart selections carefully, but with a persistent use of portamento both ascending and descending that was far from good in musical effects. In the songs, however, she was heard to better advantage, and her singing of Brahms's song was really charming in style and expressiveness. The artist was recalled after each group, three times after the second with the most stormy applause. The success of this last group was largely assisted by Mr. Nikisch's exquisitely artistic playing of the pianoforte accompaniments. The programme for the next concert is: Overture, "Romeo and Juliet," Tschaikowsky; Concerto for piano, in F-minor, Chopin, and Goldmark's "Rustic Wedding" Symphony. M. Vladimir De Pachmann is to be the soloist.

BOSTON DAILY ADVERTISER
Established 1813.
MONDAY MORNING, FEB. 16, 1891.

MRS. NIKISCH'S DEBUT.

Her First Boston Appearance With the Symphony Orchestra.

While bearing in mind the strictly musical features of the symphony concert in Music Hall, Saturday evening, it may not for once seem either irrelevant or uncritical to refer to the artistic significance of the applause with which the distinguished soloist for the evening was received. Without making the slightest insinuation against the proverbial intelligence of a symphony concert audience, neither referring in any disrespectful terms to the fair artiste in question, it can not be gainsaid that that any artistic criterion for judgment is by no means with applause. It is also true that all the unanimity and enthusiasm with which Mrs. Nikisch was greeted at her first appearance in this city seemed as some compliment all too flattering, and was neither respectful nor discriminating in its relation to the worthiest characteristics of an unmistakably charming and cultivated woman, who, being the wife of the esteemed conductor of the Boston symphony orchestra, was, quite as enthusiastically welcomed as her most ardent admirer could have wished. Though the plaudits bestowed were both prolonged and vociferous, it is also true that the highly favored artiste seemed quite too easily induced to infringe upon the well-known yet unwritten law of the symphony concerts, regarding encores, the acceptance of which is very unusual at these concerts, and is almost always attended with a serious breach of taste, as was notably the case on Saturday evening. Such, however, was the somewhat superfluous assumption with which the artiste regarded the reception both cordial and heartfelt that she received, from a distinguished and fashionable audience. Any musician's opinion of her effort must be as considerately, candidly and respectfully expressed as is consistent with any true basis of musical judgment.

Mrs. Nikisch sang the familiar yet always beautiful romanza "Voi Che Sapete" from Mozart's "Marriage of Figaro;" also, from the same opera, the "Non so piu Cosa son" aria, and a charmingly well-chosen group of songs by Bizet, Schumann and Brahms. While waiving for a moment the consideration of any such limitations as any artist is liable to, it would simply be unjust to her chosen art not to state that while a musical temperament of the artiste in question undoubtedly exists, and is inherently sympathetic, and is the real musician's temperament, so far as nature itself is concerned; yet that this temperament has been more or less mal-cultivated in certain important directions is also true. The artiste's singing of the Mozart, the Bizet and the Schumann selections was, to be no less candid, than friendly and respectful, quite evenly inartistic, and quite as evenly unmusical. Not that the artiste was to any extent insincere in her readings, nor that she lacked to any perceptible extent the courage of her sincerity. Beyond cavil, she was most ardently painstaking, yet in this respect it is also true that the artiste seemed somewhat more mindful of her audience than her art in all that she did.

But the most serious fault to be found is that even her very careful singing of the repertoire quoted was lamentably perverted by certain inartistic not to say crude vocal conditions to which the singer well nigh constantly adhered. While her interpretations regarded from the pardonable subjectivity of her own point of view were piquantly interesting, yet from the standpoint to which the world's real artists have heretofore accustomed us they were at least in one instance, radically in error, and there was also an unfortunate void of a true artistic delivery in much that the artist did. That the vocal pedagogue might naturally attribute any such deficiencies to an ill-founded vocal method is true, yet we are all aware that the very term vocal method has fallen into disrepute, and quite naturally, as there can exist no such method in purely artistic and spontaneous singing as will laboriously control the vocal apparatus. Upon its instant trespass the artistic singing will cease and the artificial result will be laid bare. And so in the case of Mrs. Nikisch she invariably seems conscious of her every tone, and she often produces it with a conspicuous avoidance of any directness. The result has all the effect of a vocal drawl, and is correspondingly unmusical. The artist's singing of the Mozart romanza was no true Mozart singing, for it lacked the quiet, the refined and unaffected simplicity that is the ever desirable complement of the great master's art. Her "vergebliches staendchen," however, was a charming interpretation. Briefly stated, Mrs. Nikisch has a voluminous yet not very pleasing soprano voice—a mezzo soprano of good range. That she is a musical enthusiast was noticeable in almost every measure that she sang. Her musical conceptions and inceptions are instinct with an exuberant vitality, but her tone-production both labored and unnatural, and as in this respect her asperating corresponds. There is neither any naturalness and but very little art in her phrasing. In her singing of the group of three songs, as in her encore selection, the really artistic pleasure derived was from the masterly accompaniments so fortunately well played by Mr. Nikisch at the piano. The orchestral selections on the programme were superbly interpreted, save the overture to "Der Freischuetz" in which the mournfully slow *tempi* taken enabled both the woodwind and the brass to impart a tragic untunefulness to the work that Von Weber never could have anticipated. The two movements from Godard's unique, richly colored and altogether gorgeous "symphonie orientale" were finely played, as was also the seventh symphony. Next Saturday evening Mr. Vladimir Pachmann will be the soloist, and Goldmark's "Rustic Wedding" symphony, Tschaikowsky's "Romeo and Juliet" overture-fantasie, and Chopin's F-minor concerto will be performed.

C. L. CAPEN.

UNION HALL, 48 BOYLSTON STREET.

SIXTH SEASON 1890-91.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin.
Mr. OTTO ROTH, 2d Violin.
Mr. LOUIS SVECENSKI, Viola.
Mr. ANTON HEKKING, Violoncello.

WITH THE ASSISTANCE OF

Mrs. ARTHUR NIKISCH, Soprano.
Mr. ARTHUR FOOTE, Pianist.

V. CONCERT.

MONDAY, FEBRUARY 16TH, AT 8, P. M.

PROGRAMME.

ARTHUR FOOTE.	QUARTET for PIANO and STRINGS, in C major, op. 23. (MS.) Allegro comodo.—Adagio ma non troppo.—Scherzo; vivace.—Allegro non troppo. (First time.)
	SONGS WITH PIANO.
a) CHOPIN.	LITHAUISCHES LIED.
b) SCHUMANN.	DIE ROSE.
c) JENSEN.	STANDCHEN.
RUBINSTEIN.	ANDANTE, from String Quartet, C minor, No. 2.
BOCCHERINI.	MINUET, in A, No. 2.
	SONGS WITH PIANO.
a) LISZT.	JUGENDGLÜCK.
b) JENSEN.	AM MANZANARES.
c) BRAHMS.	LIEBESLIED.
BEETHOVEN.	QUARTET in E flat major. op. 74. Allegro.—Adagio non troppo.—Presto.—Allegretto.

The Pianoforte used is a Chickering.

The next Concert will be given Monday, March 9.

Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VI. CONCERT.

THURSDAY, FEBRUARY 19TH, AT 7.45, P.M.

PROGRAMME.

CHERUBINI.	OVERTURE, "Anacreon."
SAINT-SAËNS	CONCERTO for PIANOFORTE in C minor.
BACH.	AIR from SUITE in D major.
BRAHMS.	SYMPHONY in D major, No. 2. Allegro ma non troppo.—Adagio non troppo. Allegretto grazioso.—Finale (Allegro con spirito.)

SOLOIST:

MME. FANNIE BLOOMFIELD ZEISLER.

THE MUSICAL COURIER.

—A WEEKLY PAPER—

NEW YORK, WEDNESDAY, FEBRUARY 11, 1891.

Important.

IT is barely possible that the Brooklyn Philharmonic Society's concerts may not be resumed next season, but in place of the same the Boston Symphony Orchestra under Arthur Nikisch's direction will supply Brooklyn with the six public rehearsals and concerts of the Philharmonic series. The negotiations are now pending with Mr. Ellis, of the Boston Symphony Orchestra. That would give us at least eighteen decent orchestral concerts in New York and Brooklyn, besides those to be given by Seidl, in case the New York Philharmonic Society does not weed out its mummies and at the same time take in a man like Seidl, or like Van der Stucken, to conduct its concerts next season. Mr. Thomas cannot come to New York without making botch work of it, as he will not have the time for proper rehearsals. Besides, Chicago is big enough without the balance of the earth being thrown in the bargain.

XAVER SCHARWENKA played in Boston on Friday afternoon and Saturday evening last in conjunction with the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch.

The performances created a genuine sensation in musical circles and Scharwenka was the lion of the occasion.

Scharwenka goes from Boston to Detroit, and under the guidance of Mr. Harry Williams, the energetic representative of the Behr piano there, we are sure that he will create an interest in the Behr grand in the City by the Straits such as will be beneficial to all concerned.

SUNDAY HERALD.

BOSTON, FEBRUARY 15, 1891.

MUSICAL MATTERS.

The Symphony Concert, Soloist Mrs. Arthur Nikisch.

The concert by the Boston Symphony orchestra at Music Hall last evening, Mr. Arthur Nikisch conducting and Mrs. Arthur Nikisch soloist, made a notable event of the season's series, and an audience limited only by the seating and standing capacity of the auditorium was present. Mr. Nikisch arranged a peculiarly interesting programme for the evening, the several selections being as follows:

Weber.....Overture, "Der Freischuetz"
Mozart { a. Romanza, "Voi che sapete." b. Aria, "Non so piu cosa son." } From "The Marriage of Figaro"
Benjamin Godard { a. "Nikia's Dream." b. "In the Hammock." } From "Symphonie Orientale," Op. 84
a. Bizet.....Pastorale
b. Schuman.....Provencalisches Lied
c. Brahms.....Vergebliches Staendchen
Beethoven.....Symphony in A, No. 7

The singing of Mrs. Nikisch was most enjoyable in both her appearances, and the numbers chosen served to display her varied abilities as a vocalist to excellent advantage. One of her chief charms as a singer is caused by the rare sympathetic quality of her voice; and her fine taste, intelligence and pleasing stage presence all go to enhance the measure of gratification given by her vocal efforts. The romanza and aria from the "Marriage of Figaro" were sung with orchestral accompaniment, and both these numbers gave much pleasure. The songs making the second group of vocal selections were sung at the piano, with the aid of Mr. Nikisch as accompanist, and in these delightful compositions the singer was at her best, the Schumann and Brahms songs especially displaying the excellent characteristics of the singer with marked prominence.

In the Brahms song the singer made the meaning of the lines apparent, even to those unfamiliar with the German language, by her facial expression, and no more charming song singing has been heard for many a day than that of this artist in this number.

Mr. Nikisch has established a standard for the playing of song accompaniments which few have equalled, and his last evening's efforts in this line surpassed any in former concerts, his assistance at the piano giving an artistic finish to his wife's efforts quite beyond description.

The custom of ignoring all demands for encore numbers at these concerts was not followed on this occasion, for Mrs. Nikisch took the initiative in responding to the applause of the audience, and, after repeatedly acknowledging the plaudits, she stepped to the desk and led Mr. Nikisch to the piano, when she added a very pleasing interpretation of Goldmark's pretty song, "The Spring."

Mrs. Nikisch has good cause to recall this appearance with pride and satisfaction, for she not only received evidence of the kindly feeling of the Boston public toward her as the wife of the accomplished director of the orchestra, but also gained a flattering recognition of her abilities as a concert artist.

A more effective reading of the familiar "Der Freischuetz" overture has been seldom given in this city, and the pronounced favor with which this number was received suggests the wisdom of placing other equally well known overtures upon the programmes of the season.

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It was one of the largest "rehearsal" gatherings of the season that greeted the charming wife of the director of the Boston Symphony orchestra when she made her debut in this city on Friday. Nor was there less eagerness and interest to see and hear Mrs. Arthur Nikisch at the concert proper yesterday evening. The lady made a most agreeable impression. Her voice is sweet, well modulated, sympathetic, and of singularly even quality, without ranking as a great singer. She is so good a vocalist that Boston is sure to like her, and to like her very much.

With a great deal of expression Mrs. Nikisch gave the romance, "Say, Ye Who Know," and the air, "I Cannot Tell," both assigned to Cherubino, the page in Mozart's "Marriage of Figaro." Later in the programme she gave a group of songs, Mr. Nikisch accompanying her at the pianoforte very skilfully and sympathetically. These offerings included a pretty pastoral by Bizet, with Colin wooing the maid of his heart, sung in French; Schumann's "Song of Provence" and Brahm's "The Serenade in Vain." The artist was recalled again and again to bow her acknowledgments, and in truth her singing was delightfully expressive and her manner most pleasing and prepossessing.

The symphony was Beethoven's seventh in A, that work of curious contrasts, yet of constant interest. The allegretto could hardly have been performed more delicately; indeed, the whole interpretation was one to give much pleasure to all who appreciate this master work. Two dreamy, sensuous movements from the "Oriental Symphony" of Benjamin Goddard, heard for the first time in this city, gave a pleasing variety to the programme, which was opened by a fine, spirited, and wholly successful giving of Weber's "Der Freischutz" overture.

This will be another red-letter week for symphony-goers. Vladimir de Pachmann is to be the soloist. He is to perform, with the orchestra, Chopin's great concerto; Tschaikovski's overture-fantasy, "Romeo and Juliet," with Goldmark's "Rustic Wedding."

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Kneisel Quartet Concert.

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The *allegro comodo* of Mr. Foote's new quartet opens with the first theme by the strings, an accompaniment in short arpeggios being given to the pianoforte. After this has been pretty fully stated, it is interrupted by a brief episode, which enters on the first violin (in A minor), and which leads back to another concise return of the theme. To this succeeds the second theme, in G major, also by the strings, at the end of which with a full cadence in G major, begins the working-out section. This is quite extended, and is about equally derived from the two themes, and the episode referred to The first and second themes then return in the orthodox manner, and with a short *coda* the movement ends.

The *adagio*, in A flat major, opens with an extended *cantabile* theme upon the strings, with accompaniment by the pianoforte; after an episode in which a short theme is taken alternately by the strings and pianoforte, remaining unchanged in character, but constantly modulating, a second theme appears in F minor; this closes in C minor, and is followed by a sort of long *coda* in E flat major, by the strings alone. At the end of this (in E flat minor) the main theme of the movement is taken and treated in imitation by the different instruments; this finally ending with a little *rec tative* passage by the violin, which leads to the return of the first theme in A flat major; the 'cello now accompanying *pizzicato* and the piano with richer figuration than before. The movement is ended by a *coda*, (that which before was given to the strings alone), the pianoforte being added this time.

The *scherzo*, in G minor, is chiefly characterized by irregular rhythms, groups of five, seven and eight bars being intermingled in a way that would hardly be recognized at first hearing. The *trio* in E flat major is more flowing in character, the melody being almost entirely taken by the strings.

The *finale* begins in C minor, but ends, naturally, in C major. It is in the form of the first movement of a sonata, and calls for no especial mention so far as technical points are concerned. Mr. Foote dedicates his quartet to Prof. P ine.

Boccherini, a once famous Italian composer, produced in the course of his very active life no fewer than 366 instrumental works; among them 91 string quartets and 113 string quintets. Boccherini and Haydn were contemporaries. They even corresponded and sent complimentary letters to each other. No characterization of their respective abilities is more apt than that of Puppo, the violinist, who called Boccherini the "wife of Haydn." Boccherini's music had its influence, but it lacked the inventive genius of his great *confrere*. He died in 1806, at the age of sixty-six, having had the satisfaction, while alive, of witnessing an extended appreciation of his works.

Separated only two years from the Rasoumoffsky quartets, this E-flat quartet shows birth under very different circumstances. The proud, brilliant objectivity almost given up, only clear, plastic, formal treatment allies it with op. 59. In op. 74, the master had turned within himself, a psychological picture with peculiarly idiosyncratic subjectivity marked by progressive development. Here we hear an orchestra; the problem of the quartet is a new one. Beethoven has changed, this quartet marks it. Note the grand introduction and its close relationship to the following *allegro*. This is a soul story, former considerations are forgotten. The motive,—the expression of the mood,—one of longing, self-searching in its treatment. Throughout the whole of the succeeding *allegro* use of this introductory motive is made. As the picture grows, as the musical flood flows, one cries out, comparing this quartet with one in F major, op. 18: "This is modern music, music with color, never to grow old!" This quartet is called the "Harp quartet," from the treatment of the triad figure which ushers in the *allegro*. Beethoven toys with the arpeggioed harp treatment. Note the marked digressions, charm of second theme, contrast of mood, the soft and heavenly, and the realistic-forceful; frequent rhythms, keen-cutting counter accents; mighty treatment of the second subject in development. The mood becomes so dark, hard, fearful; then comes the harp motive with its light! Toward the end of the movement its treatment becomes *pizzicato*. The *adagio* is a noble sentimentality, an over-full heart. Trace its language; no hypocrisy of emotion here, all is living truth. No note can be changed. Peace is in the first theme, pain is in the second. Marx has said, "Every note was dipped in a tear." The *scherzo* is the firmest, most manly, perhaps pugnacious mood. Listen for the grand modulation in F minor. The *trio* has a song, a *cantus firmus*, against which the bass battles manfully and joyfully; it suggests Bach. Here Beethoven can find no end; he repeats the *trio*. The variations are a song of renunciation, sung often with many words, but ever the same. Again the two moods, one following the other. But they no longer oppose each other; the composer is the victor; as man he has conquered; he mirrors himself in his music. As the variations end, one feels that the old heroic, one might almost say, Hellenic, force of the quartet, op. 59, no longer exists; the man Beethoven had his tried soul in his music. (Resolved from the original German of Theodor Helm for this programme.) (*Second performance at Kneisel Concerts.*)

THE MUSICAL COURIER.

—A WEEKLY PAPER—

NEW YORK, WEDNESDAY, FEBRUARY 11, 1891.

Important.

IT is barely possible that the Brooklyn Philharmonic Society's concerts may not be resumed next season, but in place of the same the Boston Symphony Orchestra under Arthur Nikisch's direction will supply Brooklyn with the six public rehearsals and concerts of the Philharmonic series. The negotiations are now pending with Mr. Ellis, of the Boston Symphony Orchestra. That would give us at least eighteen decent orchestral concerts in New York and Brooklyn, besides those to be given by Seidl, in case the New York Philharmonic Society does not weed out its mummies and at the same time take in a man like Seidl, or like Van der Stucken, to conduct its concerts next season. Mr. Thomas cannot come to New York without making botch work of it, as he will not have the time for proper rehearsals. Besides, Chicago is big enough without the balance of the earth being thrown in the bargain.

XAVER SCHARWENKA played in Boston on Friday afternoon and Saturday evening last in conjunction with the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch.

The performances created a genuine sensation in musical circles and Scharwenka was the lion of the occasion.

Scharwenka goes from Boston to Detroit, and under the guidance of Mr. Harry Williams, the energetic representative of the Behr piano there, we are sure that he will create an interest in the Behr grand in the City by the Straits such as will be beneficial to all concerned.

[94]

Sand

BOSTON

MR. A

THURSDAY,

CHERUBINI.

SAINT-SAËNS

BACH.

BRAHMS.

MME. FAN

SUNDAY HERAL

BOSTON, FEBRUARY 16, 18

MUSICAL MATTERS.

The Symphony Concert, So
Mrs. Arthur Nikisch.

The concert by the Boston Symphon
chestra at Music Hall last evening, M
thur Nikisch conducting and Mrs. Arthu
kisch soloist, made a notable event o
season's series, and an audience limited
by the seating and standing capacity o
auditorium was present. Mr. Nikisch
ranged a peculiarly interesting progra
for the evening, the several selections b
as follows:

Weber.....Overture, "Der Freischu
Mozart { a. Romanza, "Voi che sapete."
{ b. Aria, "Non so piu cosa son."
From "The Marriage of Fig
Benjamin Godard { a. "Nikia's Dream."
{ b. "In the Hammock."
From "Symphonie Orientale," O
a. Bizet.....Past
b. Schuman.....Provencalisches
c. Brahms.....Vergebliches Staend
Beethoven.....Symphony in A, N

The singing of Mrs. Nikisch was most
joyable in both her appearances, and
numbers chosen served to display her va
abilities as a vocalist to excellent advanta
One of her chief charms as a singer is cau
by the rare sympathetic quality of
voice; and her fine taste, intelligence
pleasing stage presence all go to enha
the measure of gratification given by her
cal efforts. The romanza and aria from
"Marriage of Figaro" were sung with
chestral accompaniment, and both th
numbers gave much pleasure. The so
making the second group of vocal selectio
were sung at the piano, with the aid of M
Nikisch as accompanist, and in these delig
ful compositions the singer was at her be
the Schumann and Brahms songs especia
displaying the excellent characteristics of t
singer with marked prominence.

In the Brahms song the singer made th
meaning of the lines apparent, even to tho
unfamiliar with the German language, by h
facial expression, and no more charming so
singing has been heard for many a day tha
that of this artist in this number.

Mr. Nikisch has established a standard fo
the playing of song accompaniments whic
few have equalled, and his last evening'
efforts in this line surpassed any in forme
concerts, his assistance at the piano giving a
artistic finish to his wife's efforts quite be
yond description.

The custom of ignoring all demands for en
core numbers at these concerts was not fol
lowed on this occasion, for Mrs. Nikisch
took the initiative in responding to the
applause of the audience, and, after
repeatedly acknowledging the plaudits, she
stepped to the desk and led Mr. Nikisch to
the piano, when she added a very pleasing
interpretation of Goldmark's pretty song,
"The Spring."

Mrs. Nikisch has good cause to recall this
appearance with pride and satisfaction, for
she not only received evidence of the kindly
feeling of the Boston public toward her as
the wife of the accomplished director of the
orchestra, but also gained a flattering recog-
nition of her abilities as a concert artist.

A more effective reading of the familiar
"Der Freischuetz" overture has been seldom
given in this city, and the pronounced favor
with which this number was received sug-
gests the wisdom of placing other equally
well known overtures upon the programmes
of the season.

The selections from Godard's symphonic
proved to be very interesting tone pictures,
and they were both played with fine taste.
The Beethoven seventh symphony gave g-n-
uine pleasure as read at the end of the pro-
gramme, and its several movements were en-
thusiastically applauded.

Next Saturday evening the soloist, Mr.
Vladimir de Pachmann, will be heard in the
E minor concert by Chopin.

Boston Journal.
MONDAY MORNING, FEB. 16, 1891.

The Symphony Concert.

The attendance at the last Symphony concert and the Friday afternoon rehearsal that preceded it was only limited by the number of admission tickets which the management would sell. It is said that a very large number of people were unable to obtain the admissions for Friday afternoon, and Saturday evening every inch of space was occupied around the sides of Music Hall—the fortunate ones being ladies as well as gentlemen, who were compelled to stand during the entire performance—it being one of the occasions when the regular patrons were out in full force. The attraction was the appearance of Mrs. Nikisch, the wife of the director, as the soloist. Curiosity, added to the generous notoriety which she has enjoyed through the press for several weeks on account of her social position, served to bring out the musical public who are not regular attendants on the Symphony concerts. It was Mrs. Nikisch's first public appearance in this city, though many had heard her sing at other times and in appearances elsewhere. Personally she is very attractive, and this goes a long way even with the Symphony audiences. She gave as her selections the "Voi che Sapete" and the aria of Cherubino from Mozart's "Marriage of Figaro," and later songs with the piano from Bizet, Schumann and Brahms. In the songs she had the assistance of her husband in his artistic and very remarkable accompaniments, which contributed very largely to the pleasure with which the offerings were received. In these songs, however, she was the happiest, and received such applause that she added another, contrary to the dictum of Conductor Nikisch, but which he is compelled to permit on some occasions. Mrs. Nikisch has musical instinct, and an articulation and facial expression which place her at once en rapport with the thought of the composer, and bring her into sympathy with the audience. But she is by no means a great artist, and there was much in her method of singing and the delivery of the Mozart selections to which exception must be taken. Her best number was the Brahms song, and in all her renditions it is undoubtedly true that she was the more cordially received from the fact that she is the wife of the director of the Symphony Orchestra. It may be that the anticipations of the audience had been too great; yet it cannot be denied that she received a handsome ovation that was very creditable to the audience. Her voice is a mezzo soprano, and is sweet and telling in the medium register, while her high notes, particularly in sostenuto passages, are forced, harsh and characteristic of a false method. She was loaded with flowers, as would naturally be anticipated, and she was certainly a drawing card for the management.

The orchestral contributions consisted of Beethoven's Seventh Symphony, the familiar overture to "Der Freischutz" and some selections from Godard's Oriental symphony, the latter new to Boston. The orchestra played unusually well, and the characteristics of Mr. Nikisch's readings were particularly prominent. The "Der Freischutz" overture received an interpretation entirely at variance with its accepted playing. The opening tempo was painfully slow, while in other respects effects were brought out which revealed new beauties in the composition. The delivery was enthusiastically received, as are all familiar numbers as interpreted by this orchestra. The Godard number was exceedingly interesting, and the symphony was magnificently rendered. At the next concert De Pachmann is to be the soloist, and he will play Chopin's Concerto in F minor. This will undoubtedly call out a large attendance, but it is to be regretted that such a plethora of pianists and instrumental soloists has prevented the hearing of many vocal artists whose appearance was certainly hoped for. But the public must be content with what is offered.

Argus
Feb 2-3

SYMPHONY CONCERT.

City Hall was filled last evening by one of the largest and most fashionable audiences of the season.

The occasion was the concert given by the Boston Symphony Orchestra as the tenth entertainment in the Stockbridge Course.

To speak at length of the merits of this organization would be a useless as well as unnecessary task, for not only are the people of Portland well acquainted with them, but there is no part of the country which the fame of this organization has not penetrated.

It need only be said that the numbers were rendered with the precision and finish characteristic of the orchestra and were most enthusiastically received. The numbers receiving the most liberal recognition were "Allegro animato e grazioso" from Schumann's Symphony in B flat No. 1, "Danse Macarbe" by Saint-Saens and the cello solo, "O Cara Memoria," by Mr. Hekking. Too much cannot be said in praise of Mr. Hekking's cello playing. His tone was grand, his execution magnificent. At the close of his solo he received a perfect ovation and was compelled to respond to an encore which he did by giving a superb rendition of "Tranmerei."

Taken as a whole the entertainment was one of the best of the course and the Symphony Orchestra can always be assured of an appreciative audience and a cordial welcome from the people of Portland.

Clipping from
Whig, Bangor Me.
Date 2-3

The traveling arrangements for the Boston Symphony Orchestra, which was to have given a concert in Portland last evening were quite complete and made the trip to and from Portland a quick and comfortable one. A special Pullman car was detailed for the use of the orchestra. After the concert the members were to go at once to the car, take their berths, and upon awakening were to be in Boston.

On account of the severe storm raging outside Tuesday the steamer Lewis F. Brunswick Steamship Company, was obliged to put into Bar Harbor, while on her

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Boston Post
MONDAY MORNING, FEB. 16, 1891.

MUSIC.

THE SYMPHONY CONCERT.

The programme of the Sixteenth Symphony Concert, given at Music Hall Saturday evening, was as follows:

Overture, "Der Freischütz" ..... Weber
Romanza, "Voi che sapete," } from "The Mar- } Mozart
Aria, "Non so piu cosa son," } riage of Figaro" }
a. Nikia's Dream } from "Symphonie Ori- } Godard
b. In the Hammock } entale," Op. 84 }
(First time in Boston.)
Songs with piano { Pastorale ..... Bizet
{ Provencalisches Lied .... Schumann
{ Vergebliches Staendchen ... Brahms
Symphony in A, No. 7 ..... Beethoven

The title of Godard's "Symphonie Oriental," two numbers of which were played Saturday evening, is misleading; for this opus 84 is merely a set of five descriptive musical pieces suggested by poems which treat of oriental subjects. Of the two sketches chosen by Mr. Nikisch for performance, the first, "Nikia's Dream," is a charming adagio, but of such distinguished character that it is doubtful whether it will ever prove as popular a number as its companion piece, "In the Hammock." This is a musical description of Hugo's poem, "Sara la Baigneuse," which poem, by the way, suggested to our fellow-townsman, Mr. MacDowell, the second of his three exquisite pianoforte pieces, "Les Orientelles." "In the Hammock" is not unlike a barcarole in rhythm and character; it is melodious and exceedingly graceful. The two pieces are pleasing examples of the modern school of French orchestral writing. They are not deep, it is true; neither are they pretentious. The melodies are free from vulgarity, the harmonies and rhythms are piquant, and the instrumentation, so rich and at the same time so discreet, is worthy of the closest attention of the student. Whether they illustrate the poems, whether the coloring is Eastern—these are other questions. The music would be just as delightful if the words of Godard and Hugo were not annexed; and, as regards color, Felicien David had one advantage in this field of Oriental music; he had lived in the East. He not only saw his camel; he sat upon it. The others, Godard included, follow well-approved receipts when making Eastern music.

Three pieces by Godard were played for the first time, and they may justly be called novelties; yet they were not so new and strange Saturday evening as the "Freischütz" overture and the vivace of the first movement of the Seventh Symphony under the direction of Mr. Nikisch. There were such liberties taken with the tempo of both, and there were so many efforts to gain effects, that the effect of the whole in each was almost entirely destroyed. It is true that the proper tempo often depends upon circumstances accompanying the performance, and great latitude should be given a skilled and sincere director. To so take the tempo that it is impossible for the musical intentions of the composer to come clearly to the surface; to introduce meaningless ritards that the unexpected may attract the attention of an audience; to lose sight of the swing of the movement; to forget the pulse which should beat steadily—this is another affair. The great contrast between the opening and the allegro of the overture was hardly noticeable, first, on account of the extreme and unmusical slowness with which the opening movement was taken, second, on account of the desire of Mr. Nikisch to make every measure of the allegro tell. But the headlong rush and the demoniac fury were missing, and even the jubilant chorus at the end seemed less exultant. And this was because his preparations for an effect were so plotted and so ostentatious that when the effect came it was disappointing. The same can be said of his treatment of the allegro vivace of the symphony, which became a rather heavy dance with sundry rubato passages; that is to say, the straightforward jollity of Beethoven become a somewhat monotonous Hungarian rhapsodie with nerve-irritating tendencies. These more than questionable liberties taken by Mr. Nikisch are to be regretted, as the playing of the orchestra was excellent throughout the concert.

Mrs. Arthur Nikisch, who sang publicly in Boston last week for the first time, appeared some time ago in a symphony concert at the Sanders Theatre, Cambridge, and then made a favorable impression, if applause be the outward token of sincere appreciation, and so Saturday evening she was most vigorously applauded before and after each group of songs. She is a mezzo-soprano; her voice is not of extended range, and it is naturally a pleasing one, for her medium register is of warm and sympathetic quality. Her high notes are weak, and she takes them badly; her lower ones are unstable. Her singing is more marked by the display of carefully studied taste and a cheerfulness of personality than by purity of tone, production or technical skill. From the singing teacher's point of view, Mrs. Nikisch is not a well-trained vocalist; but she will undoubtedly be a favorite, for here, as elsewhere, audiences regard more today the personal appearance and magnetic qualities of a singer than the use or abuse of the portamento. Her best work was observed in Brahm's song. Her performance of the Mozart arias showed the deficiencies of her technique and also established beyond a doubt that she was wanting in dramatic instinct; for nothing could have been more foreign to Mozart's music, the words of the libretto and the traditions which have come down from the day's of Mozart than Mrs. Nikisch's interpretation of these two immortal songs of passion. The accompaniments played upon the pianoforte by Mr. Nikisch were remarkably good.

The programme of the concert which will be given Saturday evening, Feb. 21, includes Tschaikowsky's Overture Fantasie "Romeo and Juliet"; Chopin's Concerto for pianoforte in F minor; and Goldmark's "Rustic Wedding" symphony. Mr. Vladimir de Pachmann will play the pianoforte part of the concerto.

PHILIP HALE.

Mrs. Arthur Nikisch will sing this evening at the Kneisel Quartette concert at Union Hall, and Mr. Arthur Foote's new quartette (MS.) will be played for the first time. Other numbers are by Beethoven and Rubinstein.

Boston Transcript
MONDAY, FEBRUARY 16, 1891.

Boston Symphony Orchestra.

The concert of Saturday evening had the distinction of a fine programme, one of more than a few fine ones with which the season so far has been rich:

Weber—Overture to "Der Freischütz."
Mozart—(a.) Romanza: "Voi che sapete." } From "Marriage of Figaro."
(b.) Aria: "Non so piu cosa son" }
Benj. Godard—(a) Nikia's Dream. } From "Symphonie Orientale," Op. 84.
(b) In the Hammock }
(First time in Boston.)
Songs with piano:
(a) Bizet—Pastorale.
(b) Schumann—Provençalisches Lied.
(c) Brahms—Vergebliches Ständchen.
Beethoven—Seventh Symphony. In A.
Singer: Mrs. Arthur Nikisch.

A fine programme, we say; and its finest features are the oldest. Why quarrel with the sunset, with Jupiter, or Venus, or the Pleiades, or the moon, because we have seen them many times? Until new composers can produce things not incomparably less beautiful, less noble and less interesting, why not cling to what is best? Why compel us to exchange the joy, the inspiration of a real, a live, symphony concert, for the tame gratification of a critical sense of duty in hearing, weighing, verifying every new *succes d'estime?* When you can have "Hamlet," "Henry IV.," "The Tempest," "As You Like It," what care you for the latest fashion of the footlights, or the cleverest invention of the last young play-monger? But perhaps you think us antiquated, unprogressive, narrow. Perhaps you see the question from the point of view of a person whom we met and passed in the street one evening many years ago. There were two of them, who evidently carried with them an odor of the stage, not to say of liberal potations. Their conversation was argumentative, excited. As they passed and vanished into darkness behind us, we caught just one remark from the more excited of the two, a playwright in his way, as it would seem: "Well, I know, Shakspeare *was* a great man; but then he and I go to work in a different way" (meaning, of course, different ways). This mellow genius had a right to *his* way, you suggest, as well as Shakspeare. But have *we* no right, we, the many-headed, to hear and enjoy and get the good of what we like, to drink in poetry and music for its own sake and for our souls' sake, without having the divine feast turned into a lower court of judgment, where we must all sacrifice ourselves to the amiable but unedifying task of pronouncing on the merits of new comers? At all events we state one point of view which has its reasonableness. Without exclusiveness, without discouragement to fresh young effort, without ignoring the "progress of the age" or "rapid transit," that futile substitute for progress, we claim credit for the common sense as well as courage of our conviction.

Therefore we were very happy, as we always are, to hear a good performance of the immortal "Freischütz" overture. Perhaps we had a subjective leaning that way from the fact that the earliest positive and deep impression we are able to recall of orchestral music away back in our boyhood, when orchestras in Boston were worse than caricatures of what we now demand, was this same "Freischütz" overture, with all its weird, mysterious harmony, its alternating light and shade, its strains of love and hope, its *chalumeau* tones and *tremolo* of darkening influences, its rapturous triumph of the good. Where music is so wonderfully great, a thin and weak suggestion of it is enough, as we have often felt in hearing the most threadbare transcriptions of Beethoven,—enough, we mean, to sow the seeds of a lifelong passion for intrinsically fine music, although one have to wade through many bad performances before arriving at a good one. The make-shift rendering of the overture which we remember was at a performance of "Der Freischütz" as a spoken play at the old Federal Street Theatre, when also the singing of the Chorus of Bridesmaids and the ringing Hunters' Chorus left an impress, half pleasure and half pain, or restlessness, in the boy brain just awakening to music. We remember getting hold of a few loose orchestral parts of that overture and trying to spell out a little of the mystic language. Oh! such glories, like those of rise and set of sun, never fade utterly away. The performance of Saturday evening was admirable in many ways; every instrument was at its best; the four horns were enchanting, full of woodland romance; the clarinet love melody was humanly pathetic, while its mysterious low tones (of which Weber was so fond) helped out the weird suggestions of the shuddering tremolo of the strings in the dark passages where Zamiel is felt to hover in the background. And the great aria, first in its maidenly joy and tenderness, then in its blaze of triumph, was all one could desire. And yet we could not help feeling that the tempo of the beginning was held back to a degree that fretted and chilled the musical impulse with which we have been wont to listen. Something within us seemed to say: All very beautiful, but why will it refuse to move? Why hang back? Expectation, sympathy, lose courage. The hush before the climax somehow seemed to weaken it, instantaneous and electric as the outburst was.

Greater, deeper and more welcome was the Seventh Symphony, the one which Beethoven himself ranked among his greatest compositions. Does anybody "grumble" at another chance to hear, to relight the flame of life and faith anew at the undying fire of so inspired a work? As well grumble because Christmas comes round, or because the suns and planets still roll in their orbits, glorious and young as on the morning of creation. Will you grumble at a symphony because you cannot have it hot and smoking right from the composer's brain or oven? Must everything be new and of new fashion before you will condescend to listen to it? If enduring interest and charm be the criterion of excellence, shall its very excellence be the condemnation of a thing? Shall newness be the paramount desideratum? Will you have new sun and moon, a new religion, new republic, or a new wife, new mother (if you are happy enough not yet to have outlived so dear and true a friend)? Will you have a new vernacular, no matter how outlandish, or a new art of music (if you do not find it in your Wagner), or a new Shakspeare to the extent that you are willing to forget the one you have? Will you have the stars less frequent and less lustrous to make room for new patterns and new patents of fireworks, torches and rush lights? Thank God! the Seventh Symphony is not consequent.

[illegible] opinions this last interpretation of it. That is owing to the various conceptions of the ideal scope and meaning of the composition. Many, taking their cue from Berlioz's interpretation of it, regard it as a playful, joyful, almost frolic musical picture of a merry rustic festival, and so take for granted that the unflagging triplet rhythm of the first Allegro should be very lively, quick, elastic. Is this a true notion of the meaning and spirit of this symphony? After the noble and majestic introduction, has not the six-eight movement, which urges itself onward with such stern, unvarying persistency, a much grander character, something more like the sublime revolution of the planets and the solar systems, or the all-impelling universal principle of motion, than a gay, buoyant dance? Then the mysterious *Quasi Allegretto* throbs with the pulse of a profound life. Then again the Scherzo, with its repeated Trio, throughout which the A, whether as keynote or harmonic of another, still sounds on persistently like a long *organ point*, marking as it were the horizon line in the broad, clear picture, thrills you as if the heavens had suddenly opened,—is it not one of the sublimest strains of instrumental music ever written or conceived, and all the more sublime because this breath-suspending transfiguration overtakes us in the very midst of the unbounded joy and freedom of the Scherzo? And the Finale, freest of all, a march upborne on wings, does not it, too, carry out the same sense of a triumphant, all-pervading and undying force whereof we too are sharers so long as we are true to the faith of this great music? In this view of the intention of the symphony we were not sorry to hear the first movement held to a rigid tempo, uniform and steadfast, where law is quietly superior to hurry. To the tempo in the other movements could any plausible exception be well taken? The character of the symphony we had, its grand ideal scope and import, its beauty, depth, unspeakable significance, as only such an orchestra, and under such a leader, can bring it out. And we believe the majority of the audience—at least what the Quakers used to call "the weight of the meeting"—felt it.

The novelty of the programme, the modern French-Oriental "symphony" by Godard (if symphony that can be called which, judging by the two pieces given, seems to be a binding up in one bouquet or volume of five descriptive pieces illustrative of so many poems by so many authors), is wholly of another character, dreamy, languorous and local, melodious, warmly colored, sensuous, romantic. There are beautiful motives and combinations of the woodwind instruments relieving the comfortable and sleepy swing of "In the Hammock," properly "Sara la Baigneuse," who dreams of yet more exalted and luxurious indolence while she swings.

Now of the lady, the long anticipated singer, charming partner of our good conductor, Mrs. Arthur Nikisch. She had been already heard in several private houses, as well as smaller halls, in this neighborhood, where she was received most favorably. There were and must have been various estimates of her success in our great Music Hall. She made herself well heard there, for her tones were true, clear, well sustained; she sang for the most part well, like one with a musical, artistic nature, but not, in so large a space, with all the ease essential to the complete charm of singing. It cost an effort, a tension of the nerves and muscles very manifest. And then, too, she indulges in that *portamento*, or scooping up to a higher tone, which, with the censors of vocalization is as much abhorred as "consecutive fifths" are among the critics of harmony. Yet its expression is not always bad. The lady, we have said, is musical by nature and has had good musical experience. She sings heartily, with feeling and expression, and with unaffected quick dramatic instincts. She feels and acts the spirit of her song, with easy and expressive gesture, as if her sphere were the lyric stage. Her ways are winning, and sympathies flow out to her without reserve. There were unyielding critics, but there were far more uncritical laymen who were sincerely delighted by her singing, and who jealously clung to it to the last note, and could not be completely happy until she volunteered another song. The Cherubino melodies, with orchestra, called forth her finest art; but the group of Lieder, exquisitely accompanied on the piano by her husband, was evidently more appreciated. If not a great singer, Mrs. Nikisch is an interesting and a charming artist in her way.

Next time look out for Pachmann, who, after bringing home to Boston ears almost everything by Chopin, will play with orchestra his F-minor Concerto. The concert will open with Tschaikowsky's (another Russian) Overture-Fantasie "Romeo and Juliet," and close with Goldmark's "Rustic Wedding Symphony." J. S D.

Clipping from
Date 2-4

Boston Symphony Orchestra.

To-night the Boston Symphony orchestra will give the 10th entertainment in the regular Stockbridge course. The principal work will be the Schumann symphony, No. 1, in B flat. The soloist will be Mr. Hekking, violoncello. The orchestra will be composed of 70 players and Herr Nikisch will be the conductor.

INQUIRER, Philadelphia, Pa.
Date 2-15

Boston Symphony Concert.

The famous Boston Symphony Orchestra, under the leadership of the celebrated conductor, Arthur Nikisch, will give their fourth concert at the Academy of Music, on Wednesday evening, February 25, at 8 o'clock. Vladimir de Pachmann will be the soloist. The programme will be one of the best of the series, and a most enjoyable entertainment may be looked forward to by all lovers of good music. The sale of seats opens to-morrow morning at 1119 Chestnut street, and, no doubt, will speedily reach large proportions. The concert will be given under the management of C. A. Ellis.

Boston Daily Courier

MONDAY, FEBRUARY 16, 1891.

MUSIC.

Symphony Concert—Debut of Mrs. Nikisch.

Beethoven's Seventh Symphony, and Some French Music.

The programme of the sixteenth symphony concert, with Mrs. Arthur Nikisch soloist, was:

Weber.....Overture, "Der Freischuetz"
Mozart { a. Romanza, "Voi che sapete." / b. Aria, "Non so piu cosa son." }
From "The Marriage of Figaro."
Benjamin Godard { a. "Nikia's Dream." / b. "In the Harem mock." }
From "Symphonie Orientale," Op. 84
Songs—
a. Mozart.....Pastorale
b. Schumann.....Provencalisches Lied
c. Brahms.....Vergebliches Staendchen
Beethoven.....Symphony in A, No. 7

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Boston Daily Globe.

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This most acceptable feature was followed by another of equal interest in the person of Mme. Nikisch, who came before the audience leaning on the arm of her husband, who later accompanied her on the piano. She rendered selections from Chopin, Schumann and Jensen with rare grace, and it was evident at the finish she had many friends in the audience.

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Critic, Washington, D. C

Date 2-16

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BOSTON DAILY ADVERTISER
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NEW HAVEN EVENING R
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Hyperion Theater - - Nikisch
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BOSTON SYMPHONY ORCHESTRA
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Soloist—Mme. FANNIE BLOOMFIELD ZEISLER
The brilliant Young Pianiste,
(Her first appearance in this city.)
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Music Hall, Fall River.

CONCERT,

—BY—

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Mr. OTTO ROTH, 2d Violin.
Mr. LOUIS SVECENSKI, Viola.
Mr. ANTON HEKKING, Violoncello.
WITH THE ASSISTANCE OF
Mrs. ARTHUR NIKISCH, Soprano.
Mr. EMIL MOLLENHAUER, Accompanist.

TUESDAY, FEBRUARY 17TH, AT 8, P. M.

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BEETHOVEN. QUARTET in E flat major. op. 74.
Allegro.—Adagio non troppo.—Presto.—Allegretto.

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MRS. ARTHUR NIKISCH.

SERVAIS. FANTASIE for VIOLONCELLO.
MR. ANTON HEKKING.

RUBINSTEIN. ANDANTE, from String Quartet, C minor, No. 2.
BOCCHERINI. MINUET, in A, No. 2.

The Pianoforte is a Chickering, from the Warerooms of N. Arnzen & Son.

PUBLIC LEDGER, Philadelphia, Pa

Date 2-17

Herr Xavier Scharwenka, composer and pianist, is to make his local début next Monday evening in the Academy of Music. Gustav Hille, violinist; Miss Maud Morgan, harper, and the Philomena Ladies' Quartet will assist in the concert, which is to be given under the auspices of the Exchange for Woman's Work. Herr Scharwenka came to this country from Europe bearing a very enviable reputation as an artist, and his work in New York has met with general favor. His programme on Monday evening will comprise three Chopin numbers, two of his own compositions and a Liszt polonaise.

The next Boston symphony concert in the Academy of [illegible] day evening of next week, when Vladimir de Pachmann, a pianist who made a fine impression here last season, will be the soloist. The programme is to be as follows: Overture, "Benvenuto Cellini," Berlioz; concerto for piano, F Minor (Op. 21), Chopin, Pachman; Andantino and Scherzo, from Symphony No. 4, F minor, Tschaikowsky; Symphony, "Im Walde," Raff.

Clipping from Call, Philadelphia, PA.

Date 2-17

Next Boston Symphony Concert.

The next Boston Symphony Concert under the direction of Mr. Nikisch, will take place at the Academy of Music on Wednesday evening, February 25. The orchestra's selections include Berlioz's overture to "Benvenuto Cellini," the andantino and scherzo from Schaikowsky's fourth symphony and Raff's symphony "Im Walde." The soloist will be Mr. Vladiimir de Pachmann, the distinguished pianist, who will play Chopin's F minor concerto.

Clipping from Spy Worcester, Mass

Date 2

MUSIC AND DRAMA.

Mrs. Arthur Nikisch's singing at the Boston Symphony concert Saturday evening delighted the [illegible] overflowing audience. Next Saturday evening the soloist, Vladimir de Pachman, will be heard in Chopin's F minor concerto.

[96]

Boston Daily Traveller
MONDAY, FEBRUARY 16, 1891.

MUSIC.

Symphony Concert—Debut of Mrs. Nikisch.

Beethoven's Seventh Symphony, and Some French Music.

The programme of the sixteenth symphony concert, with Mrs. Arthur Nikisch soloist, was:

Weber.....Overture, "Der Freischuetz"
Mozart {a. Romanza, "Voi che sapete." b. Aria, "Non so piu cosa son."} From "The Marriage of Figaro."
Benjamin Godard {a. "Nikia's Dream." b. "In the Harem mock."} From "Symphonie Orientale," Op. 84
Songs—
a. Bizet.....Pastorale
b. Schumann.....Provencalisches Lied
c. Brahms.....Vergebliches Staendchen
Beethoven.....Symphony in A, No. 7

It is not too much to say that Mrs. Nikisch dominated this concert. Did the jammed aisles represent a desire to hear the Seventh symphony, the "Freischütz" melodies, or even the new pieces of the Frenchman, Godard? No, the crowd came to satisfy their curiosity, to see as well as hear the wife of the most conspicuous man in music in the United States. Mrs. Nikisch in her pretty gown was as fair a vision as the bare platform of Music Hall ever frames, and it was with a piquaint and charming air that she composed herself for her first selection. Of her singing we can but repeat in effect our comments on her Cambridge performance some weeks ago. Her voice is a sympathetic mezzo soprano of fair size; in the use of it faults appear—the attack is not always true, that is, the tone is not hit squarely, and because of a too frequent use of open tones the *timbre* of the voice is more of one tint than it need be. But Mrs. Nikisch is more interpreter than vocalist; one need only look into her face as she sings to read the meaning of the words. She is ardent, sympathetic, emotional, and bubbling over with music. The familiar Mozart tunes were sung with much sentiment, the distinction which Cherubini makes between his love for a lowly maid and a lady of high degree being aptly marked by the singer; but it was in the songs Mrs. Nikisch charmed most. After the group was finished and the singer had answered some four recalls, flower-laden and radiant she confronted her spouse, and for this occasion, superior, her mute appeal to be permitted to sing another song was answered favorably (there is not a conductor on earth who could have done differently under the circumstances), and a charming song by Goldmark resulted. The piano accompaniments were played by Mr. Nikisch, whose ability in this direction is remarkable.

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The adagio was particularly admired, and the brilliant final allegro gave a finish to the composition that commanded a hearty commendation from all who heard it. The composer took the piano part, and was superbly supported by Mr. Kneisel and his associates. At the close, Mr. Foote was honored with repeated recalls, and he is to be congratulated upon having made a thoroughly pleasing addition to the chamber music repertoire of the season.

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SERVAIS. FANTASIE for VIOLONCELLO.
MR. ANTON HEKKING.

RUBINSTEIN. ANDANTE, from String Quartet, C minor, No. 2.
BOCCHERINI. MINUET, in A, No. 2.

The Pianoforte is a Chickering, from the Warerooms of N. Arnzen & Son.

Clipping from Call, Philadelphia, PA.
Date 2-17

Next Boston Symphony Concert.

The next Boston Symphony Concert under the direction of Mr. Nikisch, will take place at the Academy of Music on Wednesday evening, February 25. The orchestra's selections include Berlioz's overture to "Benvenuto Cellini," the andantino and scherzo from Schaikowsky's fourth symphony and Raff's symphony "Im Walde." The soloist will be Mr. Vladiimir de Pachmann, the distinguished pianist, who will play Chopin's F minor concerto.

PUBLIC LEDGER, Philadelphia, Pa
Date 2-17

Herr Xavier Scharwenka, composer and pianist, is to make his local début next Monday evening in the Academy of Music. Gustav Hille, violinist; Miss Maud Morgan, harper, and the Philomena Ladies' Quartet will assist in the concert, which is to be given under the auspices of the Exchange for Woman's Work. Herr Scharwenka came to this country from Europe bearing a very enviable reputation as an artist, and his work in New York has met with general favor. His programme on Monday evening will comprise three Chopin numbers, two of his own compositions and a Liszt polonaise.

The next Boston symphony concert in the Academy of [illegible] day evening of next week, when Vladimir de Pachmann, a pianist who made a fine impression here last season, will be the soloist. The programme is to be as follows: Overture, "Benvenuto Cellini," Berlioz; concerto for piano, F Minor (Op. 21), Chopin, Pachman; Andantino and Scherzo, from Symphony No. 4, F minor, Tschaikowsky; Symphony, "Im Walde," Raff.

Clipping from Spy, Worcester, Mass
Date 2

MUSIC AND DRAMA.

Mrs. Arthur Nikisch's singing at the Boston Symphony concert Saturday evening delighted the [illegible] overflowing audience. Next Saturday evening the soloist, Vladimir de Pachman, will be heard in Chopin's F minor concerto.

[96]

Daily Traveller
FEBRUARY 17, 1891.

IN THE MUSICAL WORLD.

Kneisel Quartet Concert — Recital at Mason & Hamlin's Rooms.

The fifth Kneisel Quartet concert this season was given last night in Union Hall. The programme began with a new piano quartet by Arthur Foote, in C major, op. 23. Other instrumental numbers were the slow movement from Rubenstein's C minor quartet, a minuet in A by Broccherini, and Beethoven's E-flat major quartet, op. 74. Mrs. Arthur Nikisch assisted at this concert, singing six songs to the delightful piano accompaniment of her husband. In a small hall the defects of Mrs. Nikisch's singing are more marked than in a place where "distance lends enchantment," etc. Mrs. Nikisch pleased her audience, and we have nothing to retract concerning her sincere and ardent musical spirit which gives her singing a fervor and glow which go far to atone, but do not atone, for her inelegant vocalization.

Last summer was Mr. Foote's most fruitful period, for it gave us the admirable orchestral piece on "Francesca da Rimini" and the quartet played last night. "The strongest piece of music by an American since Prof. Paine's 'Spring' symphony," was the verdict on it expressed to the writer by a capable musician—not a critic. Certainly the *allegro comodo* and the *adagio* bear out this testimony. The first movement is an earnest piece of writing, clear in expression, developed with a modicum of scholasticism and a maximum of warmth, amiable in spirit, and spontaneous throughout. The ease with which the parts move, the happy distribution of melody and accompaniment are some of the technical points to be remarked about this music. The expressive quality of the *adagio* is strong, and the writing shows as much force, tempered by imagination, as in the preceding movement. Interest in the last two movements is not maintained in the same degree, though both are well written. The new quartet, given with the composer at the piano, had a fine performance. How happy Boston composers are in the means at hand for the interpretation of their works. The playing of the purely quartet number was in the best manner of the Kneisel group; the *adagio* of the E-flat Beethoven being one of the heavenly quarter hours in one's lifetime.

POST, Washington, D. C.
Date 2-16

The Boston Symphony Orchestra.

The fourth concert of this magnificent musical organization will take place on Thursday evening, February 26, at Lincoln Music Hall. This announcement will greatly interest our music lovers who have found that these sterling concerts occur none too often for their enjoyment of what is highest and best in music.

The programme shows the catholic taste of Mr. Nikisch, who does not reject that which the later composers bring forth, while holding fast to the works of the fathers. Especial interest attaches to this concert from the high reputation of the soloist who has been secured for the occasion, M. Vladimir De Pachmann, the distinguished pianist, who appears in this city for the first time. His fame is now established on both continents, and it has been universally recognized in musical circles that he has succeeded in giving a new meaning to Chopin's works.

The opening overture, "Prometheus," is by Goldmark, one of the most brilliant and scholarly of the writers of the present day, whose works are equally esteemed on the concert stage. Another modern orchestral work is by the prolific Russian, Tschaikowsky, being the andantine and scherzo from his Symphony, No. 4. Nothing more acceptable and elevating could have been selected for the close of the concert than the noble "Eroica" symphony, by Beethoven, one of the classics of all music. Mr. De Pachmann will play with the orchestra Mozart's D minor concerto, and later will interpret selections from Chopin. The previous concerts by the Boston Orchestra have packed Lincoln Music Hall to overflowing, and as Mr. Nikisch has offered a notable list of attractions, with so eminent a soloist, there is no doubt that this concert will be one of the most popular of the series. The sale of tickets begins this morning at O. E. Ellis & Co.'s.

DAILY HERALD
WEDNESDAY,
FEBRUARY 18, 1891
FALL RIVER, MA

The Kneisel Quartet's Concert.

On the second appearance of the Kneisel quartet in this city, the members found a very large and fashionable audience to welcome them. For such work as theirs there can be nothing but praise. Their selections throughout, rendered with exquisite finish and marvelous precision, received full recognition. Mr. Kneisel as a soloist gave two numbers, the "Spanish Dance" perhaps best displaying his perfect technique and shading and the excellent qualities of his instrument. Mr. Hekking, the celloist, played a "Fantasie" which by many was considered the gem of the evening. The appearance of Mrs. Arthur Nikisch was awaited with some curiosity as she is the wife of the man who is the presiding deity of the musical world of Boston. Mrs. Nikisch, while not a great and faultless singer, gave her numbers with such distinct enunciation, excellent phrasing and perfect control of her voice together with a charming delivery, that one does not wonder at the immediate popularity she has attained by her very first appearance in this country. Mr. Mollenhauer, her accompanist, always remembered that he was accompanist and by his refinement and sympathy with the singer's numbers added greatly to the effect of their rendering. The company is the best that ever appeared in Fall River and the thanks of the people who had the pleasure of hearing the members last evening are due the gentlemen through whose efforts their services were secured.

Evening Daily News.
FALL RIVER, Mass.
WEDNESDAY, FEB. 18.

Kneisel Quartette Concert.

A large audience attended the Kneisel Quartette concert in Music Hall, last evening, and were highly pleased by the remarkable playing of this unrivaled string combination. While the programme comprised a number of severe classical selections, the oneness with which they were rendered by the artists could but gain the attention and praise of even those who don't pretend to understand the intricacies of such music.

Schubert's "Variations" and Rubenstein's "Andante in C minor" were heartily applauded. Two of the most pleasing numbers were Sarasate's "Spanish Dance," for violin, which was superbly played by Mr. Kneisel, and Servais' 'cello "Fantasie," which was played in a manner that showed the wonderful technique of Mr. Hekking. He dashed at the 'cello in a style that suggested that he hadn't forgotten the hotel clerk who forgot to save him a room last evening; never did a 'cello get such a shaking. A recall was acknowledged by a bow.

Some of the audience were led to believe by the fierce criticism given Mrs. Nikisch in a Boston paper recently, that she was anything but an artist. She certainly sang finely here last night, and deservedly won a recall by her brilliant rendering of Delibes' "Bonjour." Her massive voice completely filled the hall and was of pleasing quality withal. The selections were not those that please our audiences, but they were nevertheless well sung. Perhaps the Boston critic had longer ears that were capable of keenly catching on to the imperfections that others could not detect.

It was pleasing to see such a large audience, and the artists were pleased with their reception.

Clipping No.
Clipping from Commercial Advertiser New York N.Y.
Date 2/14

—The fourth and last concert to be given in New York this season by the Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, occurs at Chickering Hall on Tuesday evening of next week. The program is as follows: 1, Overture, "Anacreon," Cherubini; 2, D Minor Concerto, Mozart; 3, "Waldweben," from "Siegfried," Wagner; 4, Symphony in D Minor, No. 2, Brahms. Mr. Vladimir de Pachmann will be the soloist.

CONCERTS TO COME.

The Boston Symphony Orchestra and Miss Ans der Ohe's Piano Recitals.

The Boston Symphony Orchestra will give its fourth concert at the Academy of Music on Wednesday evening, February 25, when the programme will comprise Berlioz' overture "Benvenuto Cellini," Chopin's Concerto for piano in F minor, op. 21; Tschaikowsky's symphony, No. 4, in F minor (two movements), and Liszt's symphony, No. 3, "Im Walde." The soloist will be Mr. Vladimir de Pachmann, the Russian pianist and Chopin virtuoso.

[97]

Boston Post
FRIDAY MORNING, FEB. 20, 1891

MUSIC.

THE CAMBRIDGE CONCERT.

The sixth of the series of concerts given this season at the Sanders Theatre by the Boston Symphony Orchestra under Mr. Nikisch took place last evening. The orchestra was assisted by Mrs. Fanny Bloomfield Zeisler. The programme was as follows:

Overture, "Anacreon" ..... Cherubini
Concerto for Pianoforte in C minor ..... Saint-Saëns
Air from Suite in D major ..... Bach
Symphony in D major, No. 2 ..... Brahms

This was a very interesting concert. The programme was varied and well arranged, and the performance of it was excellent. It is always a pleasure to hear the music of Cherubini, for though it may be austere, it is always nobly conceived and masterly expressed. The air from the Bach suite was warmly applauded, and Mr. Kneisel was greeted with special favor. The great symphony of Brahms brought the concert to a close.

Mrs. Zeisler played the concerto of Saint-Saënslin C minor, opus 44. It is not so original or interesting a work as the famous one in G minor, and when it was played by the composer in Paris in 1875 it did not meet with the approbation of the critics. It is true that the pianoforte is treated in a peculiar and effective manner, and that Saint-Saëns departs from the traditions; but the themes themselves remind one of motives invented by others. For example, the chief theme of the first movement is not unlike the initial phrase of Meyerbeer's "Struensée" overture. The developments are ingenious, and there are many passages of real beauty; but the work is not spontaneous, and it leaves no marked impression upon the hearer. Therefore it seems strange that Mrs. Zeisler has spent so much time and labor upon a thankless task. It must be remembered, however, that she is a resurrectionist. Last season she exhumed the Litolff concerto in E flat, and dissected in Music Hall the dead body, more ghastly on account of the meretricious ornaments which were found within the winding sheet.

She is a brilliant player, of highly nervous temperament. Her touch is sympathetic, her bravura is dazzling. The great difficulties of the concerto were played with ease akin to recklessness. With the growth of her technique she has fallen into mannerisms which were not apparent last season, and which will soon become disagreeable; for it seemed last evening, once or twice, as though she courted the attention of the audience and invited the hearers to watch unnecessary movements of her arms and hands. She is too fine a player to resort to such means, which will detract from the artistic worth of her performances. She was most warmly and deservedly applauded.

The next concert will be given Thursday evening, March 19. PHILIP HALE.

pping from Critic Washington D.C.
te 2/16

The Boston Symphony Orchestra.

The fourth concert of the series by this noble orchestra will take place on Thursday evening, February 26. Besides the attraction of the most charming programme that Mr. Nikisch can select, the occasion is to be made still further noteworthy by the appearance of Vladimir de Pachmann, the distinguished pianiste, who enjoys the highest distinction in this country and whose genius is also recognized in the leading European capitals, is to make his first appearance here on this occasion. The sale of seats begins to-day at J. F. Ellis & Co.'s.

pping from New Haven Co.
te 2-15

"...at is more than I would d..." replied the lieutenant.

Boston Symphony Concert.

The last [redacted] series given by the Boston Symphony orchestra, will be held at the Hyperion on February 25. The following program, undoubtedly the best of the season, will be rendered: Overture, Jubel, Weber; concerto for pianoforte in F minor, Chopin; Waldweben from Siegfried, Wagner; symphony, No. 3 (Eroica) Beethoven.

A special feature of this concert will be the piano solos of Mme. Fannie Bloomfield Zeister. Tickets are now on sale at Steinert's.

The Beacon.
BOSTON, SATURDAY, FEB. 21, 1891.

THE SYMPHONY CONCERTS.

The positive announcement of the expected début of Mrs. Nikisch as a Symphony singer drew a great crowd to last Saturday night's concert. The fashionables who often leave their seats vacant were almost all present and the number of "standees" was only limited by the space allowed for them. There was also very great applause, culminating after her second appearance in an encore, which was accepted, alike in opposition to the principle of these concerts and to good judgment. Whether this applause should be construed as expressive of fashion or favor, matters little, as the same audience complimented in the same way the bad singing of Mr. Reichmann a few weeks before. Mrs. Nikisch made a less satisfactory impression upon hearers of sound judgment than that which she made in the Sanders Theatre concert and illustrated signally that there is much difference in art between disposition and accomplishment. There was evidence enough of musicianly spirit and the desire to reach the ends which perception recognized; but the means employed were often ill chosen and ill applied. The natural quality of Mrs. Nikisch's voice is pleasant, and occasionally limpid and beautiful, when it is allowed natural freedom; but it is generally produced with so much effort and pressure, that this native quality is obscured and spoiled in an obstructed and unskilful delivery. In like manner, she goes astray when she undertakes music which requires sincerity of style, genuine feeling and symmetrical art. Her first choice for the evening fell upon the lovely and significant songs assigned in the "Marriage of Figaro" to the youth *Cherubino*—"*Voi che sapete*" and "*Non so più che cosa son.*" To these she gave a manner which, if she had been in stage costume, might have suited some piquant page, but was out of keeping with the bashful, dreamy lad of Mozart, and her delivery was similarly artificial. In the three songs by Bizet, Schumann and Brahms which she subsequently gave, these crudities and falsities of style were less obvious and deleterious, and she was especially good in the last, which was the "Vergeblisches Ständchen." Her personality and her disposition are so distinctly sympathetic that she will undoubtedly be a favorite; but Boston has singers who are her superiors both for voice and art, when these are to be tested severely. The new music of the evening consisted in two movements from Godard's "Oriental" symphony, which it would be more nearly correct to call a *suite*. The slow one is called "Nikia's Dream" and the lighter "In a Hammock," the latter being the more fascinating, although not better in composition. Both are good examples of the modern French school—delicate in fancy, rich in color and sufficiently solid in texture, the perfection of taste in the treatment of clever and fresh ideas. The overture, "Der Freischütz," and parts of the symphony, Beethoven's seventh, showed Mr. Nikisch in his most theatrical and fantastic attitude. The *tempi* were altered without warrant or scruple and also without effect; a more inefficient reading of the overture or a more trifling rendering of the first movement of the symphony we have never heard, and we are at a loss to comprehend them unless it be that Mr. Nikisch wants to play everything as if it were a set of Hungarian dances. To make such changes in the character and color of standard music is to be little better than merely erratic if a man knows better; and no man who does not know better should have such a position as the Boston directorship. The orchestra were faithful and exact through all the evening, which commends their obedience all the more because the best of them must have hated to do what their conductor dictated. Mrs. Nikisch's *lieder* had from Mr. Nikisch a pianoforte accompaniment so exquisite that it must have counted for more than the audience realized in the pleasure those numbers gave. Tonight Mr. De Pachmann will play Chopin's F-minor concerto, and the orchestral numbers will be Tschaikowsky's "Romeo and Juliet" overture and Goldmark's "Rustic Wedding" symphony.

THE KNEISEL QUARTETTE.

The fifth concert, given on Monday evening in Union Hall, began with a manuscript piano quartette by Mr. Arthur Foote, the composer, taking the piano part. This is a truly beautiful work; affluent in melody, sufficient in formality, chaste in ornament, sympathetic in apportionment, and strong in development, it was heard with unreserved delight and accepted as its author's best contribution to the department of chamber music. It is compact—its four movements falling easily within a half-hour's space—and no time has been wasted upon unimportant details or the display of mere virtuosity. It requires good art and constant care in its players. And the four instruments are kept engaged almost constantly, the piano occasionally being silent for a little to allow for some expressive statement by the strings, but seeking no individual prominence for itself by way of compensation. The opening *allegro comodo* flows easily, as its designation implies, but reaches high gayety and warmth of color ere it ends; the *adagio* is broad and deep with frequent but not excessive modulation; the *scherzo* expresses its humor rather in blunt odd changes of rhythm than in outright mirthfulness, and has a sturdy, quaint insistence which reminds one of some traits in Mr. Chadwick's work; the final *allegro* is vigorous and enthusiastic, but nowhere pushes on into a *presto*, so that its spirit remains dignified to the end. It was charmingly played, and Mr. Foote, who had had to bow after each movement, was twice recalled at the close. The other large work was Beethoven's E-flat major quartette, *opus* 74, and midway of the evening were played with muted strings and dainty softness a Rubinstein *andante* and a Boccherini minuet. Mr. Nikisch sang in two groups these songs,—Chopin, Lithauisches Lied; Schumann, Die Rose; Jensen, Ständchen; Liszt, Jugendglück; Jensen, Am Manzanares; Brahms, Liebeslied. The faults of her vocal method, with its rough upward scoopings and its vacillations of intonation, were again apparent; but she was so much in earnest that the audience accepted her singing and recalled her handsomely, but asked for no encore. Mr. Nikisch accompanied her exquisitely. The programme contained a note about the Beethoven quartette which was said to be "resolved" from a special translation out of the German, and was as absurd a piece of bathos as often gets into print. It began with the astounding statements that "the proud brilliant objectivity almost given up, only clear, plastic, formal treatment allies it with *op.* 59;" and then went on to say that "in *op.* 74 the master had turned within himself, a psychological picture with peculiarly idiosyncratic su...jectivity marked by progressive develop...," and so continued for half a page.

Boston Daily Traveller
TUESDAY, FEBRUARY 17, 1891.

IN THE MUSICAL WORLD.

Kneisel Quartet Concert — Recital at Mason & Hamlin's Rooms.

The fifth Kneisel Quartet concert this season was given last night in Union Hall. The programme began with a new piano quartet by Arthur Foote, in C major, op. 23. Other instrumental numbers were the slow movement from Rubenstein's C minor quartet, a minuet in A by Broccherini, and Beethoven's E-flat major quartet, op. 74. Mrs. Arthur Nikisch assisted at this concert, singing six songs to the delightful piano accompaniment of her husband. In a small hall the defects of Mrs. Nikisch's singing are more marked than in a place where "distance lends enchantment," etc. Mrs. Nikisch pleased her audience, and we have nothing to retract concerning her sincere and ardent musical spirit which gives her singing a fervor and glow which go far to atone, but do not atone, for her inelegant vocalization.

Last summer was Mr. Foote's most fruitful period, for it gave us the admirable orchestral piece on "Francesca da Rimini" and the quartet played last night. "The strongest piece of music by an American since Prof. Paine's 'Spring' symphony," was the verdict on it expressed to the writer by a capable musician—not a critic. Certainly the *allegro comodo* and the *adagio* bear out this testimony. The first movement is an earnest piece of writing, clear in expression, developed with a modicum of scholasticism and a maximum of warmth, amiable in spirit, and spontaneous throughout. The ease with which the parts move, the happy distribution of melody and accompaniment are some of the technical points to be remarked about this music. The expressive quality of the *adagio* is strong, and the writing shows as much force, tempered by imagination, as in the preceding movement. Interest in the last two movements is not maintained in the same degree, though both are well written. The new quartet, given with the composer at the piano, had a fine performance. How happy Boston composers are in the means at hand for the interpretation of their works. The playing of the purely quartet number was in the best manner of the Kneisel group; the *adagio* of the E-flat Beethoven being one of the heavenly quarter hours in one's lifetime.

POST, Washington, D. C.
Date 2-16

The Boston Symphony Orchestra.

The fourth concert of this magnificent musical organization will take place on Thursday evening, February 26, at Lincoln Music Hall. This announcement will greatly interest our music lovers who have found that these sterling concerts occur none too often for their enjoyment of what is highest and best in music.

The programme shows the catholic taste of Mr. Nikisch, who does not reject that which the later composers bring forth, while holding fast to the works of the fathers. Especial interest attaches to this concert from the high reputation of the soloist who has been secured for the occasion, M. Vladimir De Pachmann, the distinguished pianist, who appears in this city for the first time. His fame is now established on both continents, and it has been universally recognized in musical circles that he has succeeded in giving a new meaning to Chopin's works.

The opening overture, "Prometheus," is by Goldmark, one of the most brilliant and scholarly of the writers of the present day, whose works are equally esteemed on the concert stage. Another modern orchestral work is by the prolific Russian, Tschoikowsky, being the andantine and scherzo from his Symphony, No. 4. Nothing more acceptable and elevating could have been selected for the close of the concert than the noble "Eroica" symphony, by Beethoven, one of the classics of all music. Mr. De Pachmann will play with the orchestra Mozart's D minor concerto, and later will interpret selections from Chopin. The previous concerts by the Boston Orchestra have packed Lincoln Music Hall to overflowing, and as Mr. Nikisch has offered a notable list of attractions, with so eminent a soloist, there is no doubt that this concert will be one of the most popular of the series. The sale of tickets begins this morning at J. F. Ellis & Co.'s.

DAILY HERALD
-WEDNESDAY,
FEBRUARY 18, 1891
FALL RIVER, MA

The Kneisel Quartet's Concert.

On the second appearance of the Kneisel quartet in this city, the members found a very large and fashionable audience to welcome them. For such work as theirs there can be nothing but praise. Their selections throughout, rendered with exquisite finish and marvelous precision, received full recognition. Mr. Kneisel as a soloist gave two numbers, the "Spanish Dance" perhaps best displaying his perfect technique and shading and the excellent qualities of his instrument. Mr. Hekking, the celloist, played a "Fantasie" which by many was considered the gem of the evening. The appearance of Mrs. Arthur Nikisch was awaited with some curiosity as she is the wife of the man who is the presiding deity of the musical world of Boston. Mrs. Nikisch, while not a great and faultless singer, gave her numbers with such distinct enunciation, excellent phrasing and perfect control of her voice together with a charming delivery, that one does not wonder at the immediate popularity she has attained by her very first appearance in this country. Mr. Mollenhauer, her accompanist, always remembered that he was accompanist and by his refinement and sympathy with the singer's numbers added greatly to the effect of their rendering. The company is the best that ever appeared in Fall River and the thanks of the people who had the pleasure of hearing the members last evening are due the gentlemen through whose efforts their services were secured.

Daily Evening News.
FALL RIVER, Mass.
WEDNESDAY, FEB. 18.

Kneisel Quartette Concert.

A large audience attended the Kneisel Quartette concert in Music Hall, last evening, and were highly pleased by the remarkable playing of this unrivaled string combination. While the programme comprised a number of severe classical selections, the oneness with which they were rendered by the artists could but gain the attention and praise of even those who don't pretend to understand the intricacies of such music.

Schubert's "Variations" and Rubenstein's "Andante in C minor" were heartily applauded. Two of the most pleasing numbers were Sarasate's "Spanish Dance," for violin, which was superbly played by Mr. Kneisel, and Servais' 'cello "Fantasie," which was played in a manner that showed the wonderful technique of Mr. Hekking. He dashed at the 'cello in a style that suggested that he hadn't forgotten the hotel clerk who forgot to save him a room last evening; never did a 'cello get such a shaking. A recall was acknowledged by a bow.

Some of the audience were led to believe by the fierce criticism given Mrs. Nikisch in a Boston paper recently, that she was anything but an artist. She certainly sang finely here last night, and deservedly won a recall by her brilliant rendering of Delibes' "Bonjour." Her massive voice completely filled the hall and was of pleasing quality withal. The selections were not those that please our audiences, but they were nevertheless well sung. Perhaps the Boston critic had longer ears that were capable of keenly catching on to the imperfections that others could not detect.

It was pleasing to see such a large audience, and the artists were pleased with their reception.

Clipping No.
Clipping from Commercial Advertiser
New York N Y
Date 2/11

—The fourth and last concert to be given in New York this season by the Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, occurs at Chickering Hall on Tuesday evening of next week. The program is as follows: 1, Overture, "Anacreon," Cherubini; 2, D Minor Concerto, Mozart; 3, "Waldweben," from "Siegfried," Wagner; 4, Symphony in D Minor, No. 2, Brahms. Mr. Vladimir de Pachmann will be the soloist.

Clipping from
Date

CONCERTS TO COME.

The Boston Symphony Orchestra and Miss Aus der Ohe's Piano Recitals.

The Boston Symphony Orchestra will give its fourth concert at the Academy of Music on Wednesday evening, February 25, when the programme will comprise Berlioz' overture "Benvenuto Cellini," Chopin's Concerto for piano in F minor, op. 21; Tschaikowsky's symphony, No. 4, in F minor (two movements), and Raff's symphony, No. 3, "Im Walde." The soloist will be Mr. Vladimir de Pachmann, the great Russian pianist and Chopin virtuoso.

Boston Post
FRIDAY MORNING, FEB. 20, 1891

MUSIC.

THE CAMBRIDGE CONCERT.

The sixth of the series of concerts given this season at the Sanders Theatre by the Boston Symphony Orchestra under Mr. Nikisch took place last evening. The orchestra was assisted by Mrs. Fanny Bloomfield Zeisler. The programme was as follows:

Overture, "Anacreon" ..... Cherubini
Concerto for Pianoforte in C minor ..... Saint-Saëns
Air from Suite in D major ..... Bach
Symphony in D major, No. 2 ..... Brahms

This was a very interesting concert. The programme was varied and well arranged, and the performance of it was excellent. It is always a pleasure to hear the music of Cherubini, for though it may be austere, it is always nobly conceived and masterly expressed. The air from the Bach suite was warmly applauded, and Mr. Kneisel was greeted with special favor. The great symphony of Brahms brought the concert to a close.

Mrs. Zeisler played the concerto of Saint-Saënslin C minor, opus 44. It is not so original or interesting a work as the famous one in G minor, and when it was played by the composer in Paris in 1875 it did not meet with the approbation of the critics. It is true that the pianoforte is treated in a peculiar and effective manner, and that Saint-Saëns departs from the traditions; but the themes themselves remind one of motives invented by others. For example, the chief theme of the first movement is not unlike the initial phrase of Meyerbeer's "Struensée" overture. The developments are ingenious, and there are many passages of real beauty; but the work is not spontaneous, and it leaves no marked impression upon the hearer. Therefore it seems strange that Mrs. Zeisler has spent so much time and labor upon a thankless task. It must be remembered, however, that she is a resurrectionist. Last season she exhumed the Litolff concerto in E flat, and dissected in Music Hall the dead body, more ghastly on account of the meretricious ornaments which were found within the winding sheet.

She is a brilliant player, of highly nervous temperament. Her touch is sympathetic, her bravura is dazzling. The great difficulties of the concerto were played with ease akin to recklessness. With the growth of her technique she has fallen into mannerisms which were not apparent last season, and which will soon become disagreeable; for it seemed last evening, once or twice, as though she courted the attention of the audience and invited the hearers to watch unnecessary movements of her arms and hands. She is too fine a player to resort to such means, which will detract from the artistic worth of her performances. She was most warmly and deservedly applauded.

The next concert will be given Thursday evening, March 19. PHILIP HALE.

pping from Ellis & Co.
te 2-16

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The fourth concert of the series by this noble orchestra will take place on Thursday evening, February 26. Besides the attraction of the most charming programme that Mr. Nikisch can select, the occasion is to be made still further noteworthy by the appearance of Vladimir de Pachmann, the distinguished pianiste, who enjoys the highest distinction in this country and whose genius is also recognized in the leading European capitals, is to make his first appearance here on this occasion. The sale of seats begins to-day at J. F. Ellis & Co.'s.

pping from
te

"What is more than I would do?" replied the lieutenant.

Boston Symphony Concert.

The last [illegible] of the series given by the Boston Symphony orchestra, will be held at the Hyperion on February 23. The following program, undoubtedly the best of the season, will be rendered: Overture, Jubel, Weber; concerto for pianoforte in F minor, Chopin; Waldweben from Siegfried, Wagner; symphony, No. 3 (Eroica) Beethoven.

A special feature of this concert will be the piano solos of Mme. Fannie Bloomfield Zeister. Tickets are now on sale at Steinert's.

The Beacon.
BOSTON, SATURDAY, FEB. 21, 1891.

THE SYMPHONY CONCERTS.

The positive announcement of the expected début of Mrs. Nikisch as a Symphony singer drew a great crowd to last Saturday night's concert. The fashionables who often leave their seats vacant were almost all present and the number of "standees" was only limited by the space allowed for them. There was also very great applause, culminating after her second appearance in an encore, which was accepted, alike in opposition to the principle of these concerts and to good judgment. Whether this applause should be construed as expressive of fashion or favor, matters little, as the same audience complimented in the same way the bad singing of Mr. Reichmann a few weeks before. Mrs. Nikisch made a less satisfactory impression upon hearers of sound judgment than that which she made in the Sanders Theatre concert and illustrated signally that there is much difference in art between disposition and accomplishment. There was evidence enough of musicianly spirit and the desire to reach the ends which perception recognized; but the means employed were often ill chosen and ill applied. The natural quality of Mrs. Nikisch's voice is pleasant, and occasionally limpid and beautiful, when it is allowed natural freedom; but it is generally produced with so much effort and pressure, that this native quality is obscured and spoiled in an obstructed and unskilful delivery. In like manner, she goes astray when she undertakes music which requires sincerity of style, genuine feeling and symmetrical art. Her first choice for the evening fell upon the lovely and significant songs assigned in the "Marriage of Figaro" to the youth *Cherubino*—"*Voi che sapete*" and "*Non so più che cosa son.*" To these she gave a manner which, if she had been in stage costume, might have suited some piquant page, but was out of keeping with the bashful, dreamy lad of Mozart, and her delivery was similarly artificial. In the three songs by Bizet, Schumann and Brahms which she subsequently gave, these crudities and falsities of style were less obvious and deleterious, and she was especially good in the last, which was the "Vergeblisches Ständchen." Her personality and her disposition are so distinctly sympathetic that she will undoubtedly be a favorite; but Boston has singers who are her superiors both for voice and art, when these are to be tested severely. The new music of the evening consisted in two movements from Godard's "Oriental" symphony, which it would be more nearly correct to call a *suite*. The slow one is called "Nikia's Dream" and the lighter "In a Hammock," the latter being the more fascinating, although not better in composition. Both are good examples of the modern French school—delicate in fancy, rich in color and sufficiently solid in texture, the perfection of taste in the treatment of clever and fresh ideas. The overture, "Der Freischütz," and parts of the symphony, Beethoven's seventh, showed Mr. Nikisch in his most theatrical and fantastic attitude. The *tempi* were altered without warrant or scruple and also without effect; a more inefficient reading of the overture or a more trifling rendering of the first movement of the symphony we have never heard, and we are at a loss to comprehend them unless it be that Mr. Nikisch wants to play everything as if it were a set of Hungarian dances. To make such changes in the character and color of standard music is to be little better than merely erratic if a man knows better; and no man who does not know better should have such a position as the Boston directorship. The orchestra were faithful and exact through all the evening, which commends their obedience all the more because the best of them must have hated to do what their conductor dictated. Mrs. Nikisch's *lieder* had from Mr. Nikisch a pianoforte accompaniment so exquisite that it must have counted for more than the audience realized in the pleasure those numbers gave. Tonight Mr. De Pachmann will play Chopin's F-minor concerto, and the orchestral numbers will be Tschaikowsky's "Romeo and Juliet" overture and Goldmark's "Rustic Wedding" symphony.

THE KNEISEL QUARTETTE.

The fifth concert, given on Monday evening in Union Hall, began with a manuscript piano quartette by Mr. Arthur Foote, the composer, taking the piano part. This is a truly beautiful work; affluent in melody, sufficient in formality, chaste in ornament, sympathetic in apportionment, and strong in development, it was heard with unreserved delight and accepted as its author's best contribution to the department of chamber music. It is compact—its four movements falling easily within a half-hour's space—and no time has been wasted upon unimportant details or the display of mere virtuosity. It requires good art and constant care in its players. And the four instruments are kept engaged almost constantly, the piano occasionally being silent for a little to allow for some expressive statement by the strings, but seeking no individual prominence for itself by way of compensation. The opening *allegro comodo* flows easily, as its designation implies, but reaches high gayety and warmth of color ere it ends; the *adagio* is broad and deep with frequent but not excessive modulation; the *scherzo* expresses its humor rather in blunt odd changes of rhythm than in outright mirthfulness, and has a sturdy, quaint insistence which reminds one of some traits in Mr. Chadwick's work; the final *allegro* is vigorous and enthusiastic, but nowhere pushes on into a *presto*, so that its style remains dignified to the end. It was charmingly played, and Mr. Foote, who had had to bow after each movement, was twice recalled at the close. The other large work was Beethoven's E-flat major quartette, *opus* 74, and midway of the evening were played with muted strings and dainty softness a Rubinstein *andante* and a Boccherini minuet. Mr. Nikisch sang in two groups these songs,—Chopin, Lithauisches Lied; Schumann, Die Rose; Jensen, Ständchen; Liszt, Jugendglück; Jensen, Am Manzanares; Brahms, Liebeslied. The faults of her vocal method, with its rough upward scoopings and its vacillations of intonation, were again apparent; but she was so much in earnest that the audience accepted her singing and recalled her handsomely, but asked for no encore. Mr. Nikisch accompanied her exquisitely. The programme contained a note about the Beethoven quartette which was said to be "resolved" from a special translation out of the German, and was as absurd a piece of bathos as often gets into print. It began with the astounding statements that "the proud brilliant objectivity almost given up, only clear, plastic, formal treatment allies it with *op.* 59;" and then went on to say that "in *op.* 74 the master had turned within himself, a psychological picture with peculiarly idiosyncratic subjectivity marked by progressive develop[illegible]," and so continued for half a page.

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... Season of 1890-91. ...

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C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

SATURDAY, February 21, 1891.

Hyperion Theatre, - New Haven,

Monday Evening, Feb. 23, at 8.

PROGRAMME

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C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

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The other orchestral numbers were Weber's "Der Freischütz" overture, and Beethoven's seventh symphony. The performance of these familiar compositions was marked by singular affectations in the reading of Mr. Nikisch. The introduction was taken so slowly that the horns were unable to sing with effect, and the movement was without pulse and was sluggish. The Allegro was disfigured with meaningless ritardandos and vain efforts to produce unusual effects. In the delivery of the peroration Mr. Nikisch was evidently guided in a measure by the suggestions of Richard Wagner, but he went far beyond his instructions, and in striving to produce an overwheming effect he fell to the earth; for nothing could have been more feeble and jejune than the finale of the overture as played last Saturday.

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Another peculiarity of Mr. Nikisch's musical nature was observed in his reading of the Seventh Symphony, and that is his wish to constantly try experiments. Last year he gave a reading of this symphony which was novel and provocative of criticism. For example, in the allegretto, in the modulating passage from the episode in A major to C major, and then to A minor, he made a long spun-out and unwarranted ritard which was more a complete change of tempo than a ritard. This year he does nothing of the kind, but he makes up for this omission by freely seasoning Beethoven's music with Nikischian condiments of all kinds. The most flagrant of his breaches of good faith was the manner in which he read the first twenty or thirty measures of the first vivace, which, under his stick became a pleasant and somewhat melancholy pastorale, although this was almost equalled by the eccentricities seen in the treatment of the horn organpoint in the trio of the scherzo. It may be said in defense of Mr. Nikisch's behavior that old things have passed away and new interpretations are demanded. Surely no one will protest if such new interpretations enhance the beauty of the work. But when the rhythm is killed, when the manifest intention of a composer is flouted, when the mannerisms of one period are grafted upon the sturdy strength of another period, the time to sit by in acquiescence and thankfulness is past, The Seventh Symphony of Beethoven is one thing; a Liszt Hungarian Rhapsodie is another. Mr. Nikisch makes hardly any distinction between the two. Whether he wanders in Eastern or Western fields he breathes one air, the air of Hungary.

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Although her phrasing is carefully studied, it is often directly opposed to the expressed intentions of the composer, as in the songs by Mozart, where she showed a lack of dramatic instinct. These songs were written for an Italian text, and they are in the Italian style. Waiving the question whether they should be sung without ornamentation (and for an interesting discussion of the proper singing of a Mozart aria the reader is referred to the scholarly essays upon this subject to be found in Stéphen De La Madelaine's "Etudes pratiques" vol. 2, chap. 2, and Heinrich Dorn's "Streifzüge im Gebiete der Tonkunst" chapter 1), and paying attention only to the expression of the character of Cherubino, Mrs. Nikisch's failure in portraying this character was complete. The Page was not a coquettish soubrette, he was a handsome boy, with just awakened passions, who was in love with everything feminine which crossed his path, chambermaid or countess, sincere for the moment, and fickle. The passion in each of these wonderful songs was but poorly expressed; the mild emotions of the singer flagged when they should have glowed with intenser fire and vice-versa. The charming music written by Bizet to the old fashioned words of Regnard suffered, as sung by her, for the lightness of Bizet was turned to heaviness, and her treatment of the ornaments which embellish the final measures of each verse was amateurish in the extreme. She was more successful in the songs by Schumann and Brahms, the latter of which was sung with genuine expression.

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At the Kneisel Quartet concert, given Monday evening at Union Hall, a quartet for pianoforte and strings (MS.) by Mr. Arthur Foote was heard for the first time. The composer played the pianoforte part. It is an excellent piece of writing, fresh, spontaneous, skilfully put together; only in the fourth and last movement is the music somewhat conventional. The themes of the first movement, an allegro comodo, are interesting, and they lend themselves to logical and natural developments. The second movement is not in strict form, but the beauty of the aria and the subsequent handling of it are a sufficient excuse for any departure from rules. The scherzo is piquant, especially in rhythm. The quartet is most pleasant music, and passages show a genuine passion and a mastery of expressing thought which have sometimes been wanting in the works of this composer. The performance was in every respect worthy of the composition, and it was played with the greatest care and with evident appreciation. The different movements were loudly applauded, and at the end the composer was recalled,

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The other quartet numbers were the "sphaerenmusik" from Rubinstein's Second Quartet, Boccherini's Menuet, No. 2, and Beethoven's Quartet in E flat, op. 74. They were played with the purity of tone, perfection of technique and highly developed artistic sense which characterize the performances of this unequalled Quartet.

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Society people seem never to tire of talking of Mrs. Nikisch. The most remarkable thing of all is that here in Boston, which is nothing if not exacting, it is acknowledged that in the trying position of being introduced into a strange city as the wife of a most conspicuous man, she has as yet made no single mistake.

Gazette

BOSTON, SUNDAY MORNING, FEB. 22.

HENRY G. PARKER, Editor and Publisher

MUSICAL.

The Symphony Concerts.

At the seventeenth concert of the Boston Symphony Orchestra, last night, Music Hall was completely filled, despite the miserable and discouraging weather. The performances began with Tschaikowsky's Overture-Fantasie, "Romeo and Juliet," a work that has been heard at these concerts before. A further acquaintance brings out many new beauties; but much of the music is vague in meaning and dry in effect. The treatment of the themes is always interesting, and especially of the graceful and sensuous second subject, which, we presume, is intended to typify Juliet. The orchestration throughout is very fine, and the musicianship of the overture is of a high order; but, after all, it is doubtful if the composer has here given anything of permanent value to the world. It is unquestionably original, but nevertheless is, in its general color and effect, so much like the bulk of the serious music of the modern school, that it does not seem to say anything new. It was played with splendid emphasis and richness of color, but despite its manifest power, it leaves the hearer cold. The concert ended with a delightful reading and performance of Goldmark's "Rustic Wedding" Symphony, a work that steadily grows in interest the more it is heard The soloist was M. Vladimar de Pachmann, who played Chopin's concerto in F minor. He was received with great fervor, but he no sooner appeared than his familiar eccentricities began, and the now well-known comedy with all its little gestures, its face play and its direct appeals to the audience was again repeated. This, however, did not prevent the artist from giving a marvellously fine performance of the concerto, on the whole, one of the finest performances of it to which we have ever listened. The finger-play throughout was of the most exquisite in precision, brilliancy, delicacy and clearness, and the fluency of the whole effort was little short of wonderful. Never was a piano made to sing with more charm than M. de Pachmann made it sing in the adagio. It would be superfluous to dwell on the perfect technique of the artist at this late date; and it would be as idle to state that his interpretation of the concerto was poetical and refined to the last degree. All that marred complete enjoyment of the effort was the by-play of the player, with its grimaces, its sentimental shrugging of the shoulders, its animated conversations during the tuttis with the assistant who turned the pages of the piano music, and its "monkeying" generally. But the playing was not the less masterly in the best sense of the word, and none the less fascinating in the hearing. There were thunders of applause at its close, and the enthusiasm reached a height that we have rarely heard equalled in Music Hall. M. de Pachmann, after a second overwhelming recall, responded with Liszt's transcription of the quartet from "Rigoletto," which was given with an amazing brilliancy and delicacy in its quieter phases, and with thrilling force in its more stormy moments, the difficulties with which the music bristles being overcome without any apparent effort. After this there was another frenzy of applause. The encore fiend broke loose and the staid and highly respectable symphony audience proceeded to turn the concert into a piano recital. M. de Pachmann was nothing loth to gratify it, and played a Chopin waltz with a delicacy, grace and sentiment that excited another storm of plaudits and another demand for more, when the artist responded with a Moschelles Etude. There would, doubtless have been still another encore, but M. de Pachmann shook his head, looked at his watch, and signified that it could not be. Three encores at a Symphony concert where it has been the admirable rule to deny even one, is an innovation that it is to be hoped may not be accepted as a precedent. The playing of the artist was as deserved as it was overwhelming; but the eternal fitness of things is always to be considered, and the encore fiend should be peremptorily "sat upon" at a symphony concert. The next concert is to take place March 7th, when the programme is to be: Wagner's prelude to "Lohengrin"; Symphony No. 3, in D, by August Klughardt (first time); two movements from a 'cello concerto by Reinecke (first time); and Beethoven's "Egmont" overture. Mr. Leo Schultz will be the soloist.

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MUSICAL.

The Symphony Concerts.

At the seventeenth concert of the Boston Symphony Orchestra, last night, Music Hall was completely filled, despite the miserable and discouraging weather. The performances began with Tschaikowsky's Overture-Fantasie, "Romeo and Juliet," a work that has been heard at these concerts before. A further acquaintance brings out many new beauties; but much of the music is vague in meaning and dry in effect. The treatment of the themes is always interesting, and especially of the graceful and sensuous second subject, which, we presume, is intended to typify Juliet. The orchestration throughout is very fine, and the musicianship of the overture is of a high order; but, after all, it is doubtful if the composer has here given anything of permanent value to the world. It is unquestionably original, but nevertheless is, in its general color and effect, so much like the bulk of the serious music of the modern school, that it does not seem to say anything new. It was played with splendid emphasis and richness of color, but despite its manifest power, it leaves the hearer cold. The concert ended with a delightful reading and performance of Goldmark's "Rustic Wedding" Symphony, a work that steadily grows in interest the more it is heard. The soloist was M. Vladimar de Pachmann, who played Chopin's concerto in F minor. He was received with great fervor, but he no sooner appeared than his familiar eccentricties began, and the now well-known comedy with all its little gestures, its face play and its direct appeals to the audience was again repeated. This, however, did not prevent the artist from giving a marvellously fine performance of the concerto, on the whole, one of the finest performances of it to which we have ever listened. The finger-play throughout was of the most exquisite in precision, brilliancy, delicacy and clearness, and the fluency of the whole effort was little short of wonderful. Never was a piano made to sing with more charm than M. de Pachmann made it sing in the adagio. It would be superfluous to dwell on the perfect technique of the artist at this late date; and it would be as idle to state that his interpretation of the concerto was poetical and refined to the last degree. All that marred complete enjoyment of the effort was the by-play of the player, with its grimaces, its sentimental shrugging of the shoulders, its animated conversations during the tuttis with the assistant who turned the pages of the piano music, and its "monkeying" generally. But the playing was not the less masterly in the best sense of the word, and none the less fascinating in the hearing. There were thunders of applause at its close, and the enthusiasm reached a height that we have rarely heard equalled in Music Hall. M. de Pachmann, after a second overwhelming recall, responded with Liszt's transcription of the quartet from "Rigoletto," which was given with an amazing brilliancy and delicacy in its quieter phases, and with thrilling force in its more stormy moments, the difficulties with which the music bristles being overcome without any apparent effort. After this there was another frenzy of applause. The encore fiend broke loose and the staid and highly respectable symphony audience proceeded to turn the concert into a piano recital. M. de Pachmann was nothing loth to gratify it, and played a Chopin waltz with a delicacy, grace and sentiment that excited another storm of plaudits and another demand for more, when the artist responded with a Moschelles Etude. There would, doubtless have been still another encore, but M. de Pachmann shook his head, looked at his watch, and signified that it could not be. Three encores at a Symphony concert where it has been the admirable rule to deny even one, is an innovation that it is to be hoped may not be accepted as a precedent. The playing was well worth the hearing and the triumph of the artist was as deserved as it was overwhelming; but the eternal fitness of things is always to be considered, and the encore fiend should be peremptorily "sat upon" at a symphony concert. The next concert is to take place March 7th, when the programme is to be: Wagner's prelude to "Lohengrin"; Symphony No. 3, in D, by August Klughardt (first time); two movements from a 'cello concerto by Reinecke (first time); and Beethoven's "Egmont" overture. Mr. Leo Schultz will be the soloist.

BOSTON DAILY ADVERTISER
Established 1813.
MONDAY MORNING, FEB. 23, 1891.

MUSICAL MATTERS.

The Symphony Concert—Vladimir De Pachmann as Soloist.

The Pachmann piano recital of Saturday night, also contained two excellent orchestral works, and one (the Chopin concerto) which was semi-orchestral; spite of the fact that the entire concert was Pachmannized, one may venture to say a word or two about the orchestra and its work.

"All the world loves a lover," says the proverb, and composers have emphasized this fact by setting a pair of them to music on every available occasion; "Romeo and Juliet" has been the theme of Feydeau, Zingarelli, Vaccri, Bellini, Gounod, and Berlioz, in opera and symphony since 1793, and now the great Russian, Tschaikowsky, serves up the same subject in large overture form. The work has been before spoken of in these columns, but it grows decidedly on repeated hearing, and new beauties revealed themselves in the magnificent performance of Saturday night. The overture gives no such fervor of passion as is found in Berlioz's "Balcony scene" (the very best movement the Frenchman ever created) but allows the contentions of the Montagues and Capulets to come most prominently into the foreground. And this suited well the fiery mood of our impetuous conductor, who launched forth cymbals and kettledrums in a perfect tornado of combat, until at times one could cry with Mercutio "A plague o' both the houses." But the longing and the elegiac character found expression also, and the long-drawn organ points with which Tschaikowsky has studded the work were effective and properly balanced in their execution. The improvement in the department of the woodwind was noticeable both in this work and in the splendid performance of Goldmark's "Rustic Wedding" suite, miscalled a symphony, which ended the concert. We all know how thorough the flutes and oboes have been during the past two years, but last Saturday the clarinettes and the bassoons were their equals in excellence. Such crisp and clear work as was present in the second, third and fourth movements of the Goldmark work must needs have especial mention, and the performance was altogether a memorable one. The fourth movement, "In the Garden," is the gem of the entire composition, and spite of its saccharine, melodic effects, reminds of Wagnerian erotics. The climaxes of passion were finely brought out by Mr. Nikisch's reading, and the return of the chief theme as an episode in the finale, picturing the lovers apart amid the revelry of the wedding feast, the wild saturnalia of festivity, the dainty imitations of the third movement, the church bell sounding its monotone in the wedding march, the brilliant oboe variation, the work of the violins against pizzicato cellos and basses in the variations, these and many other points might be cited to prove that Mr. Nikisch and his men may be proud of the performance.

But between the two works above described there came the psychological problem known as Vladimir de Pachmann. He jumped on the conductor's stand and bowed and grimaced to everybody; he shook hands with Mr. Nikisch as pugilists do before a prize fight, and even the gentleman who turned the leaves of the music for him received a similar attention; he beat the time, with his right hand, to the audience, while playing with his left; in short he acted like a mountebank, and played like a genius. To the musician who has any pride in his calling this man must be a sore trial; either there are some grains of true gold in his inmost nature, under all these affectations, or he is a living proof of the statement made by some philosophers, that music is the lowest of the arts. No great poet, painter or sculptor would become such a bundle of conceits and eccentricities. Following out the train of thought, however, the question arises—does Pachmann give the length and depth and breadth of Chopin? Is Chopin himself representative of the truest art of music?

There is but little doubt that the emotional is so entirely present in Chopin's works that they need a corrective in the shape of the works of more intellectual composers. A person might play Beethoven or Bach for a lifetime and be mentally strengthened by the process; but the pianist who devoted his entire energy to the study of Chopin would find himself enervated by his diet of musical absinthe, and would probably become a Pachmann. As to Pachmann's giving all the phases of Chopin, this may also be doubted. The first movement of the F minor concerto was not so well played as I have heard it, and just here a degree of intellectuality and manliness come into play. But words cannot describe the delicacy, the sweetness, the fairy-like beauty, with which the artist gave the adagio of this work; here was the true *rubato* of Chopin, and the conceptions of a D'Albert or a Rosenthal in this school, were as a Cyclops to a nymph, a goose to a butterfly. The final rondo was not less remarkable and was a delicious freedom utterly defying description.

Recall followed recall, and as the audience soon became aware that the artist was quite ready to grant encores, and that there was no strong hand, as in by-gone years, to stop the cheap practice, there followed a piano recital without parallel in the annals of these concerts. First the pianist gave Liszt's "Rigoletto Fantasie," which was about as suitable to such a programme as Thalberg's "Home, Sweet Home" would have been; then, after a very little gentle urging, came a Chopin waltz, and after the audience had intimated that they would like more, a Moscheles study was given. After this the pianist declined further encores and the orchestra was again allowed to appear. With all due allowance for the pianist's abnormally developed bump of self-esteem, and with full recognition of his remarkable genius in his chosen *genre*, we ought never to allow these concerts to lose their orchestral character; Boston owes more to its musical advancement to the Symphony Orchestra than it ever could to a hundred DePachmanns.

LOUIS C. ELSON.

Boston Post
MONDAY MORNING, FEB. 23, 1891

MUSIC.

THE SYMPHONY CONCERT.

The seventeenth Symphony concert, which took place Saturday evening at Music Hall, might justly be described as a pianoforte recital given by Mr. Vladimir de Pachmann with the kind assistance of the Boston Symphony Orchestra. He was the loadstone which drew the many who lined the walls of Music Hall. He was applauded to the echo as soon as he appeared upon the stage. He was cheered after each movement of the Chopin Concerto in F minor. And at the end the great audience was wildly enthusiastic. It was the wish, or rather the demand, of the hearers that he should play again; so the excellent rule which has prevailed was broken for the third time this season, and upon this occasion it was broken thrice. For after the superb performance of the Rigoletto Fantasie, tumult was at its height; a Chopin waltz was no more effectual in appeasing the clamor than the empty tub which seamen fling out to the pursuing whale. It was only after he had given a remarkable exhibition of his prowess by playing a Moscheles study that he was allowed to depart in peace. Nor was it Mr. de Pachmann who was greedy. It was the Symphony audience, and the members of the orchestra joined actively in the demonstration. Music Hall has seldom witnessed such a sight.

Nor was this frenetic enthusiasm uncalled for and to be regretted. Weighing well the value of words, remembering that they are "wise men's counters," it is not too much to say that the playing of Mr. de Pachmann can only be described as wonderful; and one is tempted to add, "and yet again wonderful, and after that out of all whooping." It was a rare and complete triumph of true, legitimate pianoforte playing. Here was a man who has been dubbed by the admirers of the athletic school as Monsieur de Pianissimo; he was in Music Hall with an orchestra at his back, and yet, such is the "carrying" quality of his tone, every note of a melodic phrase, the most delicate run, the gossamer-like arabesque—these were distinct and beautiful even in the remotest corner. But it is not necessary, it would be almost an impertinence, to attempt an analysis of his playing. The language which should fitly describe it, would seem fulsome and absurd. The cold, austere phrases of the admiring pedagogue cannot find here a place. Prismatic words, sonorous and carefully balanced sentences are of no avail. Nothing can equal de Pachmann's performance of Chopin's adagio but the music of the adagio itself. One might say that it was eminently poetic; but it was eminently musical, and music is the final answer to the problems suggested by poetry. One might say that the rhythmic feeling in the rondo was remarkable, but supreme rhythm is not felt, it naturally exists; for who is conscious of the movement of the earth or who stops to measure it and approve? Will words describe the haunting charm of De Pachmann's melody or the crystalline sparkle of his bravura? This man of rubatos was always with the orchestra. This man of musical as well as personal mannerisms dealt frankly with Chopin face to face. He has been called the incarnation of effeminacy. Was there any lack of virility in the Rigoletto Fantaisie?

An astonishing individual, this Mr. de Pachmann, as player and man. He wears apparently his heart upon his sleeve, and yet at times he eyes curiously his audience, as though wondering at their toleration or approval at his antics. For, unfortunately, even the presence of that august body, a symphony audience, has no chastening effect upon his mad spirits. He is a man of emotions; are they real, or feigned, or a mixture? Is he intoxicated with his power over the pianoforte and women? Or has he eaten of the insane root? Who can tell? Last Saturday he tripped gaily across the stage; he was, in fact, hilarious; and the hilarity became contagious. Our symphony concerts are, as a rule, conducted with decorum, as a religious rite. The proper enjoyment of them demands a preparation of meditation, if not of absolute purification. But De Pachmann, who breaks all precedents, was the master of the house, and pleasure brightened the faces of his guests. He carries his mannerisms with him; they go with his playing. Though they may be disagreeable, though they may be offensive, they can easily be pardoned; for he is more than a pianist of great talent, he is a pianist of genius. And in the display of genius, the observance of conventionalities is a secondary matter. And after all, could he act otherwise and be his natural self?

The orchestra, under Mr. Nikisch, played a most sympathetic accompaniment, and the two orchestral numbers of the programme were exceedingly well played. The first was Tschaikowsky's Overture-Fantasie, "Romeo and Juliet," which was heard last season for the first time. A second hearing confirms the opinion expressed last year in the POST that it is a remarkable work, of great dramatic power, containing a melody of surpassing breadth and intense passion. Objection has been made to it on the ground that love is treated as though it were an accidental feature of the tragedy. It is hard to see how this objection can be raised by any one who has heard the throbbing song of rapture called the "Juliet" motive. But without discussing this point, there are surely other elements in the play, and important ones. Strifes, quarrels, duels without end, and from the very beginning. The clash of swords is heard constantly; it is "the immortal passado! the puncto reverso! the hay!" The brilliant Maginn coldly declared in his essay on *Romeo* that Shakspere did not draw him as a lover but as the type of an unfortunate man, a Murad the unlucky; one, "who, with the best views and fairest intentions, is perpetually so unfortunate as to fail in every aspiration, and while exerting himself to the utmost in their behalf, to involve all whom he holds dearest in misery and ruin." And Maginn presents *Bottom*, the weaver, as a contrast. Each one can find what he pleases in the tragedy and in the music, for neither was written with a purpose or to make converts.

The "Rustic Wedding" of Goldmark, pleasant music, in which graceful expression takes the place of profound thought, brought this most interesting concert to a close.

There will be no concert this week. The programme of the concert which will be given Saturday evening, March 7, includes Wagner's prelude to "Lohengrin." Klughardt's Third symphony in D major (first time), and Beethoven's overture to "Egmont." Mr. Leo Schulz will play two movements from Reinecke's concerto for violincello.

PHILIP HALE.

Boston Sunday Globe.
TWENTY-FOUR PAGES.
SUNDAY, FEB. 22, 1891.

MUSICAL SOUNDS.

Symphony Rehearsal and Pachmann Recital Combined.

All conventionalities disappear when Vladimir de Pachmann appears. Even the traditions of a symphony concert vanish in his smiling presence. Innovations come unchallenged by the director. The symphony rehearsal on Friday was made a Pachmann recital as well.

Chopin's concerto in F minor, No. 2, was the work assigned for performance by Pachmann on the programme. While not so familiar as the poet-composer's other concerto, this is still a noble work. The Russian pianist had the score before him, but seldom found it necessary to glance at the pages. It seems impossible for this extremely emotional gentleman to play in public without looking for sympathy and appreciation in some face near at hand. As the concerto went on he beamed now on the accompanist, now on some auditor in the front row of seats.

With so impetuous and "individual" an artist at the piano, the orchestral accompaniment could hardly fail to tax Mr. Nikisch's alertness, even though by comparison, the musicians' share in the performance is so slight. Pachmann seemed to feel the limitations of the occasion now and then. But in the beautiful, limited "runs" of the adagio and rondo he was himself, emphatically and himself at his best.

A storm of applause recalled him, when the performance had ended, and when, after shaking hands with Mr. Nikisch and three or four members of the enthusiastic orchestra, he retired from the scene, he responded to the recall with a solo—Chopin, of course. The cheering was redoubled at the close. Again and yet again the artist responded with a dainty and most delicately given offering. It was in truth a series of triumphs for Pachmann, who can seldom have appeared before a larger throng.

Tschaikovsky's melodious overture fantasy, "Romeo and Juliet," opened the programme, and Goldmark's lovely symphony, "The Rustic Wedding," brought it to a close. It was all a charming entertainment.

The orchestra is to be away this week on its journeyings. On its return, March 6, a symphony in D major, by August Klughardt, is to have its first hearing in Boston. Mr. Leo Schulz will perform two movements from Reinecke's concerto for violoncello, which is new here. Wagner's "Lohengrin" prelude and Beethoven's "Egmont" overture are also to be given.

Symphony goers are well aware of the great crush and scramble for seats at the Friday rehearsals, but Fred R. Comee, assistant manager of the Symphony orchestra, gives the best illustration of a woman's anxiety to get a good seat.

So anxious was she that she clambered upstairs at a gait which, assisted by the crush, caused her to shed some fine plumage in the shape of an overskirt.

"Here, madame," exclaimed Mr. Comee, in coaxing tones, as he held aloft the overskirt.

"Keep it for me," was the reply, and she sped on her journey to secure a seat.

SUNDAY HERALD.
BOSTON, FEBRUARY 22, 1891.

MUSICAL MATTERS.

The Symphony Concert, Soloist Vladimir de Pachmann.

The appearance of Mr. Vladimir de Pachmann at last evening's concert by the Boston Symphony orchestra, under the direction of Mr. Arthur Nikisch, made a most notable event in the season's series, and the pianist assumed a prominence in the programme which was as unexpected as it was enjoyable.

He was announced to play with the orchestra the concerto by Chopin No. 2 in F minor, op. 27, and his appearance was the signal for a welcoming round of applause, in which the musicians gave their full share, the audience fairly surpassing the record in their demonstrations of delight. The artist evidently appreciated the attention shown him, and was all gracious as he took his seat at the piano, greeting his patrons of the evening in his own inimitable way, and compelling the abandonment of all reserve on the part of his waiting listeners by his comical action in rearranging the score, which had been placed upon the rack top side down.

His playing in the concerto called out ovations from the audience at each pause such as are seldom heard in a Boston concert hall, and after the final movement the pianist was recalled with so much enthusiasm that the rules concerning encores were completely ignored by the artist and audience, the former appearing quite as delighted to respond to the applause as the latter was to have him do so. First the glorious arrangement of the "Rigoletto" themes by Liszt was played, then an etude by Moscheles, and finally a brilliant waltz by Chopin.

In the concerto the player took the same liberties with accepted readings as he has in his recital programmes, but his masterly interpretation, based upon his own idea of the composition, possessed a charm that fully justified the audience in its extravagant demonstration of enjoyment. It is useless to take exceptions to such a successful performance. It certainly revealed beauties which other performers have failed to give prominence to, and, as a whole, the reading had characteristics which were as enjoyable as those of the same performers playing in his own concerts. Such faultless piano work from a purely technical standpoint has not been heard in a generation, and the demonstrations of delight were but natural after such a performance.

If any difference of opinion existed as to the measure of success attending the reading of the concerto, there were evidently none as to the pianist's merits as a solo player in the encore numbers, and Mr. de Pachmann can safely number the Symphony concert patrons among his stanchest admirers in the future. The "Rigoletto" fantasie was a marvel of tuneful beauty as played by De Pachmann, and the custom of excluding such compositions from symphony programmes was most happily ignored on this occasion.

The evening's programme was introduced by a very satisfactory performance of the somewhat incomprehensible "Overture-fantaisie," by Tschaikowski, called by the composer "Romeo and Juliet," with "After Shakespeare" as the only key to its meaning. Following the concerto as a final number, Mr. Nikisch gave a very brilliant interpretation of Goldmark's tuneful "Rustic Wedding" symphony, in which the variations of the first movement displayed the virtuosity of the orchestra to splendid advantage.

The orchestra makes its occasional tour during the coming week, and for the evening of March 7 the programme will be Wagner's prelude, "Lohengrin"; August Klughardt's symphony 3, in D major, (first time); two movements from Reinecke's concerto for violoncello (first time); Beethoven's overture, "Egmont," the soloist being Mr. Leo Schulz.

Boston Journal.
MONDAY MORNING, FEB. 23, 1891.
MORNING EDITION.

The Symphony Concert.

De Pachmann was the soloist at the last Symphony concert, and at both the Friday afternoon rehearsal and the Saturday evening concert he was master of the situation. The austerities of these concerts were put in the background; traditions went to the winds, and for once Conductor Nikisch was seen to smile. What a pity we could not have such an awakening oftener during these concerts! There was an enormous crowd present at both performances. From the first moment of the entrance of the distinguished soloist the audience was put in good humor and all dignity passed away. He shook hands with the conductor before beginning, then put himself en rapport with his hearers by his usual bows and smiles, and the performance of Chopin's concerto in F minor began. There was that same magnetism, that ease in conquering all technical difficulties that is characteristic of all his playing. He was rapturously applauded after each movement and recalled amidst great enthusiasm. As he stepped to the piano after being recalled, indicating his intention of playing an encore number, despite the Symphony traditions, the delight of the audience knew no bounds, and he appeared as pleased as the audience. Possibly he was pleased to think that he was beyond the direction of the conductor in this respect. And so he was. The piano was in its position, and Mr. Nikisch could only sit back and allow the performance to go on. This was repeated three times Saturday evening, after which matters resumed their normal condition. It is evident that he has a large hold on the musical public. His renditions were magnificent, and his audience was entirely in sympathy with him.

For the orchestra there was an overture-fantasie, "Romeo and Juliet," by Tschaikowsky, and Goldmark's "Rustic Wedding," in which the orchestra played with care and disarmed all criticism. The latter number was an appropriate following of the playing of De Pachmann. There is no concert this week, and at the concert given in New York Tuesday night, the closing one of the series there, De Pachmann is to be the soloist.

THE BOSTON TIMES
BOSTON, SUNDAY, FEB. 22, 1891.

THE FIFTH KNEISEL CONCERT.

The fifth in the series of chamber concerts by the Kneisel quartette was given in Union hall last Monday evening, and attended as usual by an audience that well filled the hall. Mr. Arthur Foote, pianist, and Mrs. Arthur Nikisch, soprano, were the assisting artists. The programme was: Quartette for piano and strings, op. 23 (ms.) by Arthur Foote, played for the first time; andante from quartette in C minor, No. 2, Rubinstein; minuet in A, No. 2, Boccherini; quartette in E flat, op. 74, Beethoven; songs by Chopin, Schumann, Jansen, Liszt and Brahms.

Of the playing of Mr. Kneisel and his associates it need only be said that they proved themselves one and all the same admirable artists that we have so often admired and praised and from whom the highest artistic enjoyment and instruction are expected as a matter of course.

Mr. Foote's quartette is a manly piece of writing. It is a profound and noble work, the subjects being splendidly conceived, thoroughly musical and ably developed. The andante by Rubinstein and minuet by Boccherini were given out with exquisite refinement, grace and finish. Mrs. Nikisch was cordially received, and her efforts were rewarded by generous applause, but she again failed to illustrate the remotest possibility of her being anything like a great singer. Her method is so significantly amateurish and inartistic that it would render any engagement with either the Boston Symphony orchestra or Kneisel quartette very doubtful were she any other than the wife of our æsthetic conductor, who so charmingly played her accompaniments.

The Beethoven quartette was given with much breadth and finish and formed a fitting finale to the concert.

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THE COMMONWEALTH.

ESTABLISHED IN 1862.

BOSTON, SATURDAY, FEBRUARY 21, 1891.

The sweet presence of Mrs. Arthur Nikisch dominated the sixteenth Symphony concert. For her Boston début, the wife of the conductor of the orchestra chose from Mozart's "The Marriage of Figaro" the two tenor Cherubino songs, known by their Italian titles as "*Voi che sapete*" and "*Non so più cosa son*," and a group of songs by Bizet, Schumann and Brahms. Mrs. Nikisch is ardent and earnest by nature; in her singing these qualities are conspicuous. Her training as a vocalist has left her with certain faults which the enthusiasm of her manner magnifies; among these an imperfect attack, a sliding up to the tone, is most regretable. Her voice is a pleasant one, having the range and quality of a mezzo soprano. In the songs which were sung to the very beautiful piano accompaniment of Mr. Nikisch, the charm of the singer was most potent. The instrumental novelty at this concert was by Benjamin Godard; namely, two movements from his "Symphonie Orientale," which is not a symphony at all, but a string of five character pieces, named in compliment to as many countries. The titles of the two Mr. Nikisch chose are: "Nikea's Dream" (Persia); "In the Hammock" (Greece). Godard's art is delicate and charming. No Frenchman likes to be bound to the strict instrumental forms; counterpoint and vivacity do not in his opinion harmonize; so when one takes up a Gallic symphony it is usually found to be a chain of pretty, tasteful instrumental pictures. The standard selections at this concert were the "Freischutz" overture and Beethoven's seventh symphony.

At the Kneisel concert of the 16th, a new and manuscript piano quartet by Arthur Foote had a first performance, with the composer assisting as pianist. The warmth and spirit of Mr. Foote's compositions are most noticeable; he holds on to his scholarly style, but his ideas are more fluent, as is their musical speech. This quartet has a remarkably strong first movement, an adagio of real beauty. The other movements are interesting. The performance of the quartet was greeted with great applause. Beethoven's E flat string quartet, with its wondrous adagio, and two slighter movements of Rubinstein and Boccherini, completed the instrumental numbers played at this concert. In addition to what we have recorded, Mrs. Nikisch sang.

Boston Daily Traveller

TUESDAY, FEBRUARY 24, 1891.

Seventeenth Symphony Concert—Vladimir De Pachmann, Soloist—Local Announcements.

De Pachmann dominated the concert of last Saturday; his promised appearance was the reason of the very large sale of admission tickets, and curiosity in the man more than interest in his playing kept the audience continually on the alert from the moment he made his appearance on the stage until the last note of his third encore piece had been played; in fact, a stranger in Music Hall would have thought from the strange attitudes of a portion of the audience that there were no seats in the second balcony. Admitting that in the abstract De Pachmann's piano playing is beautiful—and certainly the man played his part of the F minor concerto of Chopin as delicately and artistically as it has ever been done here—we object seriously to his mannerisms, which have now become so notorious that people go to see him act, more than to hear him play. Is it a healthy sign? After the concerto was finished the applause was long continued, and the pianist returned three times to the stand before it occurred to him that all amusements in Boston are supposed to terminate at 9.45 and Mr. Nikisch and his men had a Goldmark symphony yet to perform.

The "Rustic Wedding" was the important orchestral work at this concert, and its performance was exquisite in its coloring and expressiveness. Tschaikowsky's gorgeous "Romeo and Juliet" overture fastasie began the concert. A second hearing of the work confirms first impression as to its being one of the best instrumental compositions of a dramatic nature the period has produced. The orchestra is away this week. At the concert of March 7 this programme will be performed: Wagner, prelude, "Logengrin"; August Klughardt, Symphony No. 3, in D major, first time; Reinecke, two movements from concerto for violoncello, first time; Beethoven, overture, "Egmont." Soloist, Mr. Leo Schulz.

BOSTON HERALD.

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Vol. LXXXIX, No. 56.

WEDNESDAY, FEB. 25, 1891.

ITS CROWNING SUCCESS.

The Boston Symphony Orchestra Makes a Great Hit in New York.

[Special Dispatch to the Boston Herald.]

NEW YORK, Feb. 24, 1891. The Boston Symphony orchestra, Arthur Nikisch conductor, won the crowning success of its season here this evening, at the fourth and last of its series of concerts at Chickering Hall.

It is safe to say that no greater financial success has been known to attend a similar event here in 20 years than that at tonight's concert, for all the seats were sold out early this morning, and standing room could not be had to accommodate patrons.

The orchestra has never played better than it did this evening, and Mr. Nikisch and his men were applauded to the echo.

The best evidence of the strength of the orchestra in New York is given in the announcement made by the circulars to this evening's audience, to the effect that, in place of the four concerts given this season, six will be given next season, and this in the face of the almost unlimited number of orchestral concerts to be given here by New York orchestras next season.

De Pachmann was the soloist to-night, and created the same furor as he did at the concerts last week, being compelled to add two encore numbers to still [illegible] It is given out that he will remain for two miscellaneous recitals

Boston Transcript

TUESDAY, FEBRUARY 24, 1891.

Boston Symphony Orchestra.

The seventeenth concert of the season, Saturday evening, Feb. 21, was a singular occasion. It consisted of three numbers:

Tschaikowsky.Overture-Fantasie: "Romeo and Juliet."
Chopin.....Op. 21. Concerto for piano, No. 2, in F minor.
Goldmark.....Op. 26. Symphony: "Rustic Wedding."
Soloist: Mr. Vladimir de Pachmann.

The singularity of the concert was that the middle number, the piano virtuoso element, like Aaron's rod, devoured the rest. De Pachmann's wonderful performance of the Chopin F-minor Concerto (the first that Chopin wrote although it counts second in the order of publication) wrought the crowded audience up to a pitch of enthusiasm which would not be contented without a series of solos in response to encores; a thing thus far prohibited by rule and custom in the Symphony concerts. Pachmann was all himself in his fantastic ways, his smiles, grimaces, amiable appeals for sympathy, frequent remarks and ejaculations addressed during the most exquisite moments of performance to the person who turned the leaves for him. To many who were listening for the first time, as well as to some relentless *censores morum* who had heard him repeatedly, these childish ways of the man took off attention from the musical, artistic side of him, or at least disturbed and spoiled the pure enjoyment of it. We are more than ever convinced that there is no affectation in it; that it is all natural, frank and simple; that it is the irrepressible, involuntary, almost unconscious acting out of his peculiar nature; that he so intensely, dearly loves his Chopin and the music which he plays so *con amore*, as to crave sympathy and feel unhappy unless all enjoy it with him. Take this for the secret of his strange behavior and for a condition to be accepted, and you will surely find an artist in him and a musical interpreter of an exceptionally high fine quality.

The F-minor Concerto is an old favorite in Boston. It was first played in the Harvard concerts in March, 1870, by Anna Mehlig; again by Leonhard, Sumner, and finally by Madeline Schiller in 1877. The other Concerto (in E minor) was much earlier and more often played. By whom since we cannot remember. Did Boston ever listen to a performance of the piano part which approached in exquisite finish and delicacy, in sympathetic truth to the composer, in beauty, in vitality of touch, in reproduction of the spirit of the work, this rendering by Pachmann? Evidently he was unaccustomed to so large a hall, for in the beginning of the first movement (*Allegro*) we had to listen with the closest attention to hear all distinctly; he seemed to care more for quality than quantity of tone; more to bring out the fine, poetic singing quality of the Chickering Grand than to fill the great space with a loud sound. But all ears were soon captivated. He kept the movement strictly, always even with the orchestra. (The orchestration, to be sure, was rather outside the peculiar sphere of Chopin's genius, and is often thin and ineffective.) The *Adagio* (*Larghetto* Chopin called it), that exquisite dream of love, composed, according to Chopin's own confession, while he was under the spell of a first passion, was played with inimitable grace and delicacy and feeling. The gossamer *fioriture* seemed outlined by fairy fingers; it was like a dream, a magical realization of the impossible. Such piano-playing, such interpretation, one cannot afford to lose on account of a few personal mannerisms wholly outside of the music. The concluding Rondo, full of charming ideas, as where the horn phrase seems to summon up the fairy spirits, ravished the listening sense and soul still more. And hence the uncontainable applause. Could it be helped? Perhaps the excitable, sympathy-craving Russian was all too ready to respond; and perhaps Conductor Nikisch was too amiable in yielding. But he did return to the piano amid shouts of joy and give a wonderful performance of Liszt's flowery and difficult transcription of (or fantasia on) the quartet in "Rigoletto"—perhaps the best piece that Verdi ever composed. Now this was not classical; on the contrary, a very incongruous element to introduce into a Symphony Concert. But not so seemed to think the audience in its unthinking pleasure and enthusiasm; and the obliging artist must needs come back twice again and volunteer a waltz by Chopin and an étude by Moscheles, both rendered to a charm.

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It is more than probable that the Goldmark Symphony might bring a suit against the encore fiend. Its prettiness and sweetness doubtless did seem tamer and samer after that prolonged excitement. The first of its five scenes, the Wedding March (*moderato molto*) has not much to say, and is a long time saying it; and the string of far-fetched variations, by which it seeks to prolong its life, sounds heterogeneous and soon becomes fatiguing. The Bridal Song (*Allegretto*) has a graceful simplicity. The Serenade (*Allegretto moderato scherzando*) has some friendly fun in it, with pleasant duet passages of flutes, oboes, clarinets, &c. The *Andante*, "In the Garden," has the tender, dreamy, mutually confiding character claimed for it in the score, and is the most beautiful movement of the symphony. The concluding Dance (*Allegro molto*), with a theme related to the opening march, is brisk and strongly marked; but the tired and sleepy sense was past such rousing; many were leaving the hall; and this "Rustic Wedding" symphony, with all its cleverness [illegible] prettiness, was on the whole rather [illegible] the beginning of the pr[illegible] more effect.

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J. S. D.

BRATTLE HALL, CAMBRIDGE.

:::1891.:::

MONDAY EVENING, MARCH 2.

TUESDAY EVENING, MARCH 31. TUESDAY EVENING, APRIL 21.

THREE CONCERTS,

BY THE

KNEISEL QUARTET.

FRANZ KNEISEL, 1st Violin. *L. SVECENSKI, Viola.*
OTTO ROTH, 2d Violin. *ANTON HEKKING, Violoncello.*

ASSISTING ARTISTS:

MRS. ARTHUR NIKISCH,
MME. HELEN HOPEKIRK,
MR. ERNST PERABO,
MR. ARTHUR FOOTE.

Tickets, with reserved seats for the series of three Concerts, $3.00. The sale of Season Tickets opens at the University Bookstore, Cambridge, Thursday morning, February 26th.

C. A. ELLIS, Manager.

LEDGER AND TRANSCRIPT.

Philadelphia, Thursday, Feb. 26, 1891.

Academy of Music—Boston Symphony Orchestra.

An audience that was too numerous for the seating capacity of the Academy of Music braved last evening's rather severe storm to attend the fourth concert of the Boston Symphony Orchestra's current series. The concert, in large measure, justified the fine attendance. There were no novelties. The splendid "Benvenuto Pellini" overture of Berlioz was given in a manner that would have delighted even that exacting master of orchestral art at the beginning. The other orchestral numbers were the andantino and scherzo from Tschaikowsky's fourth (F minor) symphony and Raff's "Im Walde" (3d) Symphony, and these were preceded by Chopin's F minor (op. 21) piano concerto. Two light, bright pieces, well contrasted with themselves and with the other numbers on the list, would have made the concert more enjoyable, but the execution of the programme as it was could scarcely have been excelled by any orchestra in existence. No terms need be multiplied in emphasizing this fact. To be sure, Mr. Nikisch's reading of the "Im Walde" symphony dims no recollections of the playing that has made it so delightfully familiar, and even lacked much of the peculiar jocund, out-of-doorish spirit with which Mr. Thomas made parts of it glow; but, in view of such superb playing of Mr. Nikisch's men, the reflection almost savors of the hypercritical.

The Chopin number was omitted from the enumeration of orchestral attractions presented, partly because Chopin's ineffective orchestral scoring makes the music for the solo instrument rather an unimportant accompaniment than a setting, and partly because the arbitrary and fanciful way in which the soloist, Vladimir Pachmann, made changes in his time, prevented the orchestra from doing anything more than just about keeping the run of him. Mr. Pachmann was in one of his whimsical moods, and though it showed less in his outward personal behavior than on previous occasions, it very materially affected his reading, which was decidedly eccentric. He disregarded the fashion set by Bülow, and followed by all piano virtuosi of any note in recent years, of discarding the notes in performances of this kind, and used the piano score throughout, an assistant turning the leaves for him. The best that can be said of his performance is that he now and then revealed his exquisite powers in it, and this was particularly the case in portions of the largetto and in the closing (allegro vivace) movement. And even in these moments of art that was entrancing he would make some gesticulation or grimace that would rudely dispel the charm. He was recalled with great enthusiasm, however, and played Mendelssohn's "Rondo Capriciosо" in a way that made it a mixture of exaggerated phrasing and wonderful technical execution. If these unseemly exhibitions of grotesque personal manner are deliberately interjected, whether as a result of egotism or crankiness, they are unpardonable. If, however, they are the ineradicable infirmities of genius, to which we are told madness is akin, then they are pathetic, for they pain the world of [illegible] who is certain [illegible]

THE CAMBRIDGE-TRIBUNE

SATURDAY, FEBRUARY 28, 1891.

The Kneisel Quartet.

We would call the attention of our readers to the notice in our advertising columns of three concerts to be given by the Kneisel Quartet in Brattle hall. Mr. Kneisel has arranged a very beautiful programme of Beethoven music for the first concert on Monday evening next, with Mr. Ernst Perabo as soloist. These concerts, in connection with the distinguished artists announced, are only possible through the noble generosity and enterprise of Mr. Henry L. Higginson, and the music-loving public of Cambridge will undoubtedly take advantage of this rare opportunity by filling Brattle hall to repletion.

THE RECORD.

Philadelphia, February 26, 1891.

Boston Symphony Orchestra Concert

The programme of the Boston Symphony Orchestra's fourth concert, given at the Academy of Music last evening, was made up of strictly modern music, from the almost academic "Forest" symphony of Raff through Tschaikowsky's fanciful andantino from his Fruinor symphony; Berlioz's audacious and inspiriting overture to his only opera, "Benvenuto Cellini;" and, in addition, Chopin's Fruinor concerto for piano, played by M. De Pachmann, who, with all his mannerisms, is unquestionably the best interpreter of Chopin now before the public. It is not in classic forms of musical expression that Chopin is heard to great advantage, yet this concerto has many passages of rare beauty which render it deserving of the study of artists and the attention of the public. The work of the orchestra throughout was well-nigh perfection, and sometimes—as in the Tschaikowsky scherzo—absolutely inimitable and beyond compare.

[101]

THE COMMONWEALTH.

ESTABLISHED IN 1862.

BOSTON, SATURDAY, FEBRUARY 21, 1891.

The sweet presence of Mrs. Arthur Nikisch dominated the sixteenth Symphony concert. For her Boston début, the wife of the conductor of the orchestra chose from Mozart's "The Marriage of Figaro" the two tenor Cherubino songs, known by their Italian titles as "*Voi che sapete*" and "*Non so piu cosa son*," and a group of songs by Bizet, Schumann and Brahms. Mrs. Nikisch is ardent and earnest by nature; in her singing these qualities are conspicuous. Her training as a vocalist has left her with certain faults which the enthusiasm of her manner magnifies; among these an imperfect attack, a sliding up to the tone, is most regretable. Her voice is a pleasant one, having the range and quality of a mezzo soprano. In the songs which were sung to the very beautiful piano accompaniment of Mr. Nikisch, the charm of the singer was most potent. The instrumental novelty at this concert was by Benjamin Godard; namely, two movements from his "Symphonie Orientale," which is not a symphony at all, but a string of five character pieces, named in compliment to as many countries. The titles of the two Mr. Nikisch chose are: "Nikea's Dream" (Persia): "In the Hammock" (Greece). Godard's art is delicate and charming. No Frenchman likes to be bound to the strict instrumental forms; counterpoint and vivacity do not in his opinion harmonize; so when one takes up a Gallic symphony it is usually found to be a chain of pretty, tasteful instrumental pictures. The standard selections at this concert were the "Freischutz" overture and Beethoven's seventh symphony.

At the Kneisel concert of the 16th, a new and manuscript piano quartet by Arthur Foote had a first performance, with the composer assisting as pianist. The warmth and spirit of Mr. Foote's compositions are most noticeable; he holds on to his scholarly style, but his ideas are more fluent, as is their musical speech. This quartet has a remarkably strong first movement, an adagio of real beauty. The other movements are interesting. The performance of the quartet was greeted with great applause. Beethoven's E flat string quartet, with its wondrous adagio, and two slighter movements of Rubinstein and Boccherini, completed the instrumental numbers played at this concert. In addition to what we have recorded, Mrs. Nikisch sang.

Boston Daily Traveller

TUESDAY, FEBRUARY 24, 1891.

Seventeenth Symphony Concert—Vladimir De Pachmann, Soloist—Local Announcements.

De Pachmann dominated the concert of last Saturday; his promised appearance was the reason of the very large sale of admission tickets, and curiosity in the man more than interest in his playing kept the audience continually on the alert from the moment he made his appearance on the stage until the last note of his third encore piece had been played; in fact, a stranger in Music Hall would have thought from the strange attitudes of a portion of the audience that there were no seats in the second balcony. Admitting that in the abstract De Pachmann's piano playing is beautiful—and certainly the man played his part of the F minor concerto of Chopin as delicately and artistically as it has ever been done here—we object seriously to his mannerisms, which have now become so notorious that people go to see him act, more than to hear him play. Is it a healthy sign? After the concerto was finished the applause was long continued and the pianist returned three times to the piano before it occurred to him that all amusements in Boston are supposed to terminate at 9.45 and Mr. Nikisch and his men had a Goldmark symphony yet to perform.

The "Rustic Wedding" was the important orchestral work at this concert, and its performance was exquisite in its coloring and expressiveness. Tschaikowsky's gorgeous "Romeo and Juliet" overture fantasie began the concert. A second hearing of the work confirms first impression as to its being one of the best instrumental compositions of a dramatic nature the period has produced. The orchestra is away this week. At the concert of March 7 this programme will be performed: Wagner, prelude, "Logengrin"; August Klughardt, Symphony No. 3, in D major, first time; Reinecke, two movements from concerto for violoncello, first time; Beethoven, overture, "Egmont." Soloist, Mr. Leo Schulz.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
Vol. LXXXIX, No. 56.

WEDNESDAY, FEB. 25, 1891.

ITS CROWNING SUCCESS.

The Boston Symphony Orchestra Makes a Great Hit in New York.

[Special Dispatch to the Boston Herald.]

NEW YORK, Feb. 24, 1891. The Boston Symphony orchestra, Arthur Nikisch conductor, won the crowning success of its season here this evening, at the fourth and last of its series of concerts at Chickering Hall.

It is safe to say that no greater financial success has been known to attend a similar event here in 20 years than that at tonight's concert, for all the seats were sold out early this morning, and standing room could not be had to accommodate patrons.

The orchestra has never played better than it did this evening, and Mr. Nikisch and his men were applauded to the echo.

The best evidence of the strength of the orchestra in New York is given in the announcement made by the circulars to this evening's audience, to the effect that, in place of the four concerts given this season, six will be given next season, and this in the face of the almost unlimited number of orchestral concerts to be given here by New York organizations next season.

Valdimir de Pachmann was the soloist tonight, and he created the same furor as he did at the Boston concerts last week, being compelled to add two encore numbers to still the audience. It is given out that he will return to Boston for two miscellaneous recitals late in March.

Boston Transcript

TUESDAY, FEBRUARY 24, 1891.

Boston Symphony Orchestra.

The seventeenth concert of the season, Saturday evening, Feb. 21, was a singular occasion. It consisted of three numbers:

Tschaikowsky. Overture-Fantasie: "Romeo and Juliet."
Chopin.....Op. 21. Concerto for piano, No. 2, in F minor.
Goldmark.....Op. 26. Symphony: "Rustic Wedding."
Soloist: Mr. Vladimir de Pachmann.

The singularity of the concert was that the middle number, the piano virtuoso element, like Aaron's rod, devoured the rest. De Pachmann's wonderful performance of the Chopin F-minor Concerto (the first that Chopin wrote although it counts second in the order of publication) wrought the crowded audience up to a pitch of enthusiasm which would not be contented without a series of solos in response to encores, a thing thus far prohibited by rule and custom in the Symphony concerts. Pachmann was all himself in his fantastic ways, his smiles, grimaces, amiable appeals for sympathy, frequent remarks and ejaculations addressed during the most exquisite moments of performance to the person who turned the leaves for him. To many who were listening for the first time, as well as to some relentless *censores morum* who had heard him repeatedly, these childish ways of the man took off attention from the musical, artistic side of him, or at least disturbed and spoiled the pure enjoyment of it. We are more than ever convinced that there is no affectation in it; that it is all natural, frank and simple; that it is the irrepressible, involuntary, almost unconscious acting out of his peculiar nature; that he so intensely, dearly loves his Chopin and the music which he plays so *con amore*, as to crave sympathy and feel unhappy unless all enjoy it with him. Take this for the secret of his strange behavior and for a condition to be accepted, and you will surely find an artist in him and a musical interpreter of an exceptionally high fine quality.

The F-minor Concerto is an old favorite in Boston. It was first played in the Harvard concerts in March, 1870, by Anna Mehlig; again by Leonhard, Sumner, and finally by Madeline Schiller in 1877. The other Concerto (in E minor) was much earlier and more often played. By whom since we cannot remember. Did Boston ever listen to a performance of the piano part which approached in exquisite finish and delicacy, in sympathetic truth to the composer, in beauty, in vitality of touch, in reproduction of the spirit of the work, this rendering by Pachmann? Evidently he was unaccustomed to so large a hall, for in the beginning of the first movement (*Allegro*) we had to listen with the closest attention to hear all distinctly; he seemed to care more for quality than quantity of tone; more to bring out the fine, poetic singing quality of the Chickering Grand than to fill the great space with a loud sound. But all ears were soon captivated. He kept the movement strictly, always even with the orchestra. (The orchestration, to be sure, was rather outside the peculiar sphere of Chopin's genius, and is often thin and ineffective.) The *Adagio* (*Larghetto* Chopin called it), that exquisite dream of love, composed, according to Chopin's own confession, while he was under the spell of a first passion, was played with inimitable grace and delicacy and feeling. The gossamer *fioriture* seemed outlined by fairy fingers; it was like a dream, a magical realization of the impossible. Such piano-playing, such interpretation, one cannot afford to lose on account of a few personal mannerisms wholly outside of the music. The concluding Rondo, full of charming ideas, as where the horn phrase seems to summon up the fairy spirits, ravished the listening sense and soul still more. And hence the uncontainable applause. Could it be helped? Perhaps the excitable, sympathy-craving Russian was all too ready to respond; and perhaps Conductor Nikisch was too amiable in yielding. But he did return to the piano amid shouts of joy and give a wonderful performance of Liszt's flowery and difficult transcription of (or fantasia on) the quartet in "Rigoletto"—perhaps the best piece that Verdi ever composed. Now this was not classical; on the contrary, a very incongruous element to introduce into a Symphony Concert. But not so seemed to think the audience in its unthinking pleasure and enthusiasm; and the obliging artist must needs come back twice again and volunteer a waltz by Chopin and an étude by Moscheles, both rendered to a charm.

We could not feel that the rest of the programme was of a degree of excellence or interest to suffer badly from this phenomenal episode. The fantastic overture of the other Russian with a longer name did not seem to us to vindicate the title "Romeo and Juliet." Indeed, beginning in a dirge-like strain, it seemed throughout a vain endeavor to shake off the close and chilling atmosphere and odor of the tomb. If the lovers were in that music at all, it could be only as they lay in death in the vault of the Capulets. The composition may be closely woven, the instrumentation ingeniously rich, it may contain beauties discernible by careful study; but the thing as a whole seemed most monotonous and dreary and depressing; perhaps the word "modern" would express it all. That there is much finesse in the composition, and that it was admirably executed, we will not attempt to deny; but that it was edifying?—that it was more grateful to hear than Tschaikowsky to pronounce, this deponent sayeth not. Really some of the most elaborate and most ingenious and original of the most modern music seems like a musical apotheosis of ugliness, *per se*, as if beauty were "used up," grown too conventional and common for the use of high-strung modern genius!

It is more than probable that the Goldmark Symphony might bring a suit against the encore fiend. Its prettiness and sweetness doubtless did seem tamer and samer after that prolonged excitement. The first of its five scenes, the Wedding March (*moderato molto*) has not much to say, and is a long time saying it; and the string of far-fetched variations, by which it seeks to prolong its life, sounds heterogeneous and soon becomes fatiguing. The Bridal Song (*Allegretto*) has a graceful simplicity. The Serenade (*Allegretto moderato scherzando*) has some friendly fun in it, with pleasant duet passages of flutes, oboes, clarinets, &c. The *Andante*, "In the Garden," has the tender, dreamy, mutually confiding character claimed for it in the score, and is the most beautiful movement of the symphony. The concluding Dance (*Allegro molto*), with a theme related to the opening march, is brisk and strongly marked; but the tired and sleepy sense was past such rousing; many were leaving the hall; and this "Rustic Wedding" symphony, with all its cleverness and all its prettiness, was on the whole rather tame and tedious. At the beginning of the programme it might have produced more effect.

This week the orchestra will be engaged in missionary work. The next concert will be on Saturday, March 7, and will give us Wagner's Prelude (*Vorspiel*) to "Lohengrin;" a symphony in D (No. 3) by an entirely new name to us, August Klughardt; two movements from a Concerto for the violoncello by Reinecke (save us from one of his interminable cadenzas!), to be played by Mr. Leo Schulz; and, to make accounts even, Beethoven's short, but glorious, "Egmont" overture.

J. S. D.

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OTTO ROTH, 2d Violin. ANTON HEKKING, Violoncello.

ASSISTING ARTISTS:

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C. A. ELLIS, Manager

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The Chopin number was omitted from the enumeration of orchestral attractions presented, partly because Chopin's ineffective orchestral scoring makes the music for the solo instrument rather an unimportant accompaniment than a setting, and partly because the arbitrary and fanciful way in which the soloist, Vladimir Pachmann, made changes in his time, prevented the orchestra from doing anything more than just about keeping the run of him. Mr. Pachmann was in one of his whimsical moods, and though it showed less in his outward personal behavior than on previous occasions, it very materially affected his reading, which was decidedly eccentric. He disregarded the fashion set by Bülow, and followed by all piano virtuosi of any note in recent years, of discarding the notes in performances of this kind, and used the piano score throughout, an assistant turning the leaves for him. The best that can be said of his performance is that he now and then revealed his exquisite powers in it, and this was particularly the case in portions of the largetto and in the closing (allegro vivace) movement. And even in these moments of art that was entrancing he would make some gesticulation or grimace that would rudely dispel the charm. He was recalled with great enthusiasm, however, and played Mendelssohn's "Rondo Capricioso" in a way that made it a mixture of exaggerated phrasing and wonderful technical execution. If these unseemly exhibitions of grotesque personal manner are deliberately interjected, whether as a result of egotism or crankiness, they are unpardonable. If, however, they are the ineradicable infirmities of genius, to which we are told madness is akin, then they are pathetic, for they ruin the work of a great artist, who is, within certain limits, incomparable.

THE CAMBRIDGE-TRIBUNE

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We would call the attention of our readers to the notice in our advertising columns of three concerts to be given by the Kneisel Quartet in Brattle hall. Mr. Kneisel has arranged a very beautiful programme of Beethoven music for the first concert on Monday evening next, with Mr. Ernst Perabo as soloist. These concerts, in connection with the distinguished artists announced, are only possible through the noble generosity and enterprise of Mr. Henry L. Higginson, and the music-loving public of Cambridge will undoubtedly take advantage of this rare opportunity by filling Brattle hall to repletion.

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[101]

FIRST CONCERT.

Monday Evening, March 2d, at 8.

KNEISEL QUARTET

and

Mr. ERNST PERABO.

Programme.

BEETHOVEN.	*QUARTET, E flat.*
BEETHOVEN.	*ANDANTE and PRESTO from the Kreutzer Sonata.*
BEETHOVEN.	*TRIO, B flat major.*

...abstract De Pachmann's piano playing is beautiful—and certainly the man played his part of the F minor concerto of Chopin as delicately and artistically as it has ever been done here—we object seriously to his mannerisms, which have now become so notorious that people go to see him act, more than to hear him play. Is it a healthy sign? After the concerto was finished the applause was long continued and the pianist returned three times to the piano before it occurred to him that all amusements in Boston are supposed to terminate at 9.45 and Mr. Nikisch and his men had a Goldmark symphony yet to perform.

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... best evidence of the strength of the ... here in New York is given in the ... made by the circulars to this ... announcement, to the effect that, in place ... four concerts given on the season, six will ... next season, and this in the face of ... increased number of orchestral ... to be given here by New York or...

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was like a dream. A magical realization of the impossible. Such piano-playing, such interpretation, one cannot afford to lose on account of a few personal mannerisms wholly outside of the music. The concluding Rondo, full of charming ideas, as where the horn phrase seems to summon up the fairy spirits, ravished the listening sense and soul still more. And hence the uncontainable applause. Could it be helped? Perhaps the excitable, sympathy-craving Russian was all too ready to respond; and perhaps Conductor Nikisch was too amiable in yielding. But he did return to the piano amid shouts of joy and give a wonderful performance of Liszt's flowery and difficult transcription of (or fantasia on) the quartet in "Rigoletto"—perhaps the best piece that Verdi ever composed. Now this was not classical; on the contrary, a very incongruous element to introduce into a Symphony Concert. But not so seemed to think the audience in its unthinking pleasure and enthusiasm; and the obliging artist must needs come back twice again and volunteer a waltz by Chopin and an étude by Moscheles, both rendered to a charm.

We could not feel that the rest of the programme was of a degree of excellence or interest to suffer badly from this phenomenal episode. The fantastic overture of the other Russian with a longer name did not seem to us to vindicate the title "Romeo and Juliet." Indeed, beginning in a dirge-like strain, it seemed throughout a vain endeavor to shake off the close and chilling atmosphere and odor of the tomb. If the lovers were in that music at all, it could be only as they lay in death in the vault of the Capulets. The composition may be closely woven, the instrumentation ingeniously rich, it may contain beauties discernible by careful study; but the thing as a whole seemed most monotonous and dreary and depressing; perhaps the word "modern" would express it all. That there is much finesse in the composition, and that it was admirably executed, we will not attempt to deny; but that it was edifying?—that it was more grateful to hear than Tschaikowsky to pronounce, this deponent sayeth not. Really some of the most elaborate and most ingenious and original of the most modern music seems like a musical apotheosis of ugliness, *per se*, as if beauty were "used up," grown too conventional and common for the use of high-strung modern genius!

It is more than probable that the Goldmark Symphony might bring a suit against the encore fiend. Its prettiness and sweetness doubtless did seem tamer and samer after that prolonged excitement. The first of its five scenes, the Wedding March (*moderato molto*) has not much to say, and is a long time saying it; and the string of far-fetched variations, by which it seeks to prolong its life, sounds heterogeneous and soon becomes fatiguing. The Bridal Song (*Allegretto*) has a graceful simplicity. The Serenade (*Allegretto moderato scherzando*) has some friendly fun in it, with pleasant duet passages of flutes, oboes, clarinets, &c. The *Andante*, "In the Garden," has the tender ...

LEDGER AND TRANSCRIPT.

Philadelphia, Thursday, Feb. 26, 1891.

Academy of Music—Boston Symphony Orchestra.

An audience that was too numerous for the seating capacity of the Academy of Music braved last evening's rather severe storm to attend the fourth concert of the Boston Symphony Orchestra's current series. The concert, in large measure, justified the fine attendance. There were no novelties. The splendid "Benvenuto Pellini" overture of Berlioz was given in a manner that would have delighted even that exacting master of orchestral art at the beginning. The other orchestral numbers were the andantino and scherzo from Tschaikowsky's fourth (F minor) symphony and Raff's "Im Walde" (3d) Symphony, and these were preceded by Chopin's F minor (op. 21) piano concerto. Two light, bright pieces, well contrasted with themselves and with the other numbers on the list, would have made the concert more enjoyable, but the execution of the programme as it was could scarcely have been excelled by any orchestra in existence. No terms need be multiplied in emphasizing this fact. To be sure, Mr. Nikisch's reading of the "Im Walde" symphony dims no recollections of the playing that has made it so delightfully familiar, and even lacked much of the peculiar jocund, out-of-doorish spirit with which Mr. Thomas made parts of it glow; but, in view of such superb playing of Mr. Nikisch's men, the reflection almost savors of the hypercritical.

The Chopin number was omitted from the enumeration of orchestral attractions presented, partly because Chopin's ineffective orchestral scoring makes the music for the solo instrument rather an unimportant accompaniment than a setting, and partly because the arbitrary and fanciful way in which the soloist, Vladimir Pachmann, made changes in his time, prevented the orchestra from doing anything more than just about keeping the run of him. Mr. Pachmann was in one of his whimsical moods, and though it showed less in his outward personal behavior than on previous occasions, it very materially affected his reading, which was decidedly eccentric. He disregarded the fashion set by Bülow, and followed by all piano virtuosi of any note in recent years, of discarding the notes in performances of this kind, and used the piano score throughout, an assistant turning the leaves for him. The best that can be said of his performance is that he now and then revealed his exquisite powers in it, and this was particularly the case in portions of the largetto and in the closing (allegro vivace) movement. And even in these moments of art that was entrancing he would make some gesticulation or grimace that would rudely dispel the charm. He was recalled with great enthusiasm, however, and played Mendelssohn's "Rondo Capricioso" in a way that made it a mixture of exaggerated phrasing and wonderful technical execution. If these ... exhibitions of grotesque personal ... manner are deliberately interjected, whether ... as a result of egotism or crankiness, ... are unpardonable. If, however, they are ... the ineradicable infirmities of genius ...

THE CAMBRIDGE TRIBUNE

SATURDAY, FEBRUARY 28, 1891.

The Kneisel Quartet.

We would call the attention of our readers to the notice in our advertising columns of three concerts to be given by the Kneisel Quartet in Brattle hall. Mr. Kneisel has arranged a very beautiful programme of Beethoven music for the first concert on Monday evening next, with Mr. Ernst Perabo as soloist. These concerts, in connection with the distinguished artists announced, are only possible through the noble generosity and enterprise of Mr. Henry L. Higginson, and the music-loving public of Cambridge will undoubtedly take advantage of this rare opportunity by filling Brattle hall to repletion.

THE RECORD.

Philadelphia, February 26, 1891.

Boston Symphony Orchestra Concert.

The programme of the Boston Symphony Orchestra's fourth concert, given at the Academy of Music last evening, was made up of strictly modern music, from the almost academic "Forest" symphony of Raff through Tschaikowsky's fanciful andantino from his Fruinor symphony; Berlioz's audacious and inspiriting overture to his only opera, "Benvenuto Cellini;" and, in addition, Chopin's Fruinor concerto for piano, played by M. De Pachmann, who, with all his mannerisms, is unquestionably the best interpreter of Chopin now before the public. It is not in classic forms of musical expression that Chopin is heard to great advantage, yet this concerto has many passages of rare beauty which render it deserving of the study of artists and the attention of the public. The work of the orchestra throughout was well-nigh perfection, and sometimes—as in the Tschaikowsky scherzo—absolutely inimitable and beyond compare.

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NEW YORK HERALD

NEW YORK, WEDNESDAY, FEBRUARY 25, 1891.

Wladimir de Pachmann Plays with the Boston Symphony Orchestra.

The fourth and last of the four concerts which the Boston Symphony Orchestra give here this season took place in Chickering Hall last evening in the presence of an audience that filled the house to the doors, and was marked by even more than the customary applause with which the work of Herr Nikisch and his men is always welcomed. It is pleasant to record that the financial as well as the artistic success of these concerts has been such as to warrant a series of six next winter.

Last night's concert again demonstrated very plainly that in some respects the Boston Orchestra has attained a perfection beyond that of our best organizations. Nothing more beautifully finished than the playing of the Brahms D minor symphony, or of the "Siegfried" "Waldweben" music has not been heard here.

Upon the other hand, the programme as a whole was inferior in composition to those of our local conductors. It was rather an aggravation than otherwise to find half the evening devoted to music so utterly tedious and archaic as Cherubini's "Anacreon" overture and Mozart's D minor concerto, both of which works were played so admirably as to make one wish with heart and soul that something else had been given in their place. To give such music in the few concerts allotted to New York by Herr Nikisch is a deplorable waste of splendid material.

The selection of the Mozart concerto was all the more surprising, considering that the soloist was Herr Pachmann, the Chopin player par excellence, who made all that could be made of the concerto, but who ought to have been heard with this orchestra in one of Chopin's concertos, if in anything. After the stilted cadenzas of Mozart, improved upon by Hummel, the audience found so much food for real enthusiasm in the hackneyed but lovely Mendelssohn "Rondo Capriccioso," which Herr Pachmann played in response to prolonged demands for more, that the pianist had to sit down again and play the Henselt study, "Si oiseau j'etais," which was beautifully given, notwithstanding an awkward lapse of memory, which no expertness of modulation could cover up.

The "Waldweben" music from "Siegfried" gave New York a taste of what this orchestra can do with this most exacting of Wagner's pages. As most of this forest music, depicting the rustle of the leaves and the song of the birds, used as a background for some of the most splendid of the "Siegfried" themes, is written for the strings, in which department this orchestra is pre-eminent, it is not surprising that the whole number, lasting more than twenty minutes, had to be repeated.

Brahms' interesting if not very deep D minor symphony was also splendidly played, the quaint scherzo finding especial favor with the audience. At the close of the concert Herr Nikisch was recalled with a heartiness which plainly attested the firm place he has won with the best class of New York's concert goers.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

WEDNESDAY, FEBRUARY 25, 1891.

THE BOSTON SYMPHONY ORCHESTRA.

Appreciation of the Boston Symphony Orchestra, which has been steadily growing in New-York for five years, seems to be developing into a veritable cult. The last concert of the organization at Chickering Hall was an extraordinary affair, so far as the recognition of the work done by Mr. Nikisch and his men was concerned, but a still more extraordinary and, indeed, incomprehensible affair so far as the enjoyment of the clownish antics of M. de Pachmann was concerned. That the playing of the superb band under its inspiring leader should be appreciated at its full value by a New-York audience is not at all to be wondered at; New-Yorkers know good music when they hear it, because they have been trained in appreciation by Mr. Thomas and his confreres, and they cherish no petty prejudices against visitors who reach their ideals of excellence in this department. They have a good deal of amiability, too, and love relaxation, which, perhaps, goes as far as anything can to explain the circumstance that M. de Pachmann excites only amused laughter and a new round of applause when he throws kisses to the pianoforte on which he has played, and by a series of eloquent gestures informs the audience that to the instrument and not to himself is due the credit for his brilliant performances. It is all affectation and unworthy of an artist, of course, but so long as the public can be humbugged into the belief that it is but the eccentricity of genius that species of charlatanry will be practised by M. de Pachmann, and applause will follow it for no other purpose than to see what he will do next. The pity of it is that it spoils the enjoyment of the judicious when he plays so beautifully as he did last night in Mozart's D minor concerto, and so dazzlingly as he did in Mendelssohn's "Rondo Capriccioso" and an Etude by Chopin, with which he varied his circus performance after the concerto. And it robs Mr. Nikisch's concert of the dignity which its lofty artistic merit invested it with. The orchestra's numbers last night were Cherubini's "Anacreon" overture, the "Waldweben," from Wagner's "Siegfried" (read in a style that sounds rather tame in New-York), and Brahms's D minor symphony.

Next season the orchestra will give six concerts, the increased number being due to the fact that it will take the place in Brooklyn's musical life vacated by the Philharmonic Society. Seats for the series may be reserved on and after to-day at Schuberth's music store in Union Square.

The New-York Times.

NEW-YORK, WEDNESDAY, FEB. 25, 1891.

THE BOSTON ORCHESTRA.

The fourth and last concert of the Boston Symphony Orchestra at Chickering Hall last evening was undoubtedly a disappointment to the judicious in the audience, though it seemed to tickle the ears of those groundlings who go wherever the crowd goes, and are prepared to applaud anything new, from a Nibelung pianist to a balloon ascension. Two elements conspired to make last night's concert disappointing. One of these was the presence as soloist of Vladimir de Pachmann, the piano player, and the other was the misconception by the conductor of one of Wagner's loveliest creations. That Mr. Nikisch should descend from the lofty level of his artistic dignity to lend his countenance to the acrobatic humbuggery of Pachmann was as little to be expected as that he should have missed the spirit of the "Waldweben" from "Siegfried." Yet he did both these things. Perhaps under the combination of circumstances well known to the elect it was impossible for him to escape Pachmann, but he ought to know his Wagner better.

The medium which Pachmann selected for a further exhibition of his stupendous vanity and lack of real artistic feeling was Mozart's beautiful piano concerto in D minor. That Pachmann remodeled its melodic ideas to suit his own purposes goes without saying. It is pretty generally understood now that he does this with all music that falls under his ruthless hands. Mozart's beautiful cantilena was transformed by him into declamatory recitative, and the smooth legato with which the glorious boy was in the habit of playing his own running passages was broken and marred by the introduction of unjustifiable sforzandi and sudden diminuendi, wholly foreign to a true Mozartian style.

Every student of musical history knows that Mozart followed out the idea of Emmanuel Bach that the highest achievement on the piano was the production of a lovely cantabile, and that in aiming at this effect he clung tenaciously to a true piano style. But Pachmann phrased the concerto in a spasmodic, rhapsodical style which would have made the composer stand aghast. And to all this was added an endless variety of those simian antics with which this pretentious pianist seeks to divert the attention of an audience from the music to himself. How well he succeeded in his antimusical efforts may be judged from the fact that he received a double encore. The first recall induced him to play Mendelssohn's "Rondo Capriccioso," in which he continued his distribution of explosives; and on a second recall he played Henselt's "Si oiseau j'etais," which it would do him some good to hear gush and sparkle from the magic fingers of Moritz Rosenthal.

Mr. Nikisch's reading of the "Waldweben" suffered from a lack of vitality, and this arose from a surprisingly slow tempo which militated against the value of the accentuation. The shading of the performance was good, but the leisurely pace widened the intervals between the nuances and disrobed the entire composition of its normal vesture of sylvan airiness and youthful buoyancy. Moreover, the voices of the clarinet and oboe, which have so much that is eloquently suggestive to say in this scene, were deficient in sweetness and refinement. We have often praised the Boston orchestra at the expense of local organizations, but none of our resident conductors would have failed to give a more notable rendering of this number.

The other two compositions on the programme were Cherubini's "Anacreon" overture, with which it began, and Brahms's second symphony, with which it closed. It was a genuine pleasure to hear once again the strong, sonorous, dramatic writing of the old martinet of the Conservatoire, and in this number the gentlemen of Boston fully sustained their high and well-merited reputation. Their performance of it was an epitome of all that is admirable in ensemble playing, and Mr. Nikisch's reading was masterly. Similar praise is due the treatment of the Brahms symphony, but it must be confessed that for the hearer to put himself thoroughly en rapport with this work is an arduous task. It does not woo the auditor to self-forgetfulness, and it never warms the fibres of one's heart as the same composer's C minor symphony and B flat piano concerto do. The announcement was published last night that the Boston Symphony Orchestra would give six concerts here next season. Of a truth, this town is in a way to be overwhelmed with orchestral riches next season.

Philadelphia Inquirer

THURSDAY, FEBRUARY 26, 1891.

A PACHMANN NIGHT.

The Academy of Music Crowded at the Boston Symphony Concert.

It is probable that the audience at the Academy of Music last evening was greater than any which ever before gathered to hear a symphony concert in that building. It was a Pachmann night, and this may in some measure account for the extraordinary attendance.

Mr. Pachmann is a queer mixture of charlatan and artist. He is a magnificent performer, but his mannerisms—not to use a harsher word—are in exceeding bad taste, and it is to be regretted that his audiences are not dignified enough to pass them by unnoticed, in which case they might not be thrust upon them. He played the familiar Chopin concerto in F minor, a beautiful work, requiring great delicacy and precision to bring out its full merits. The pianist was fully competent. He has a marvelous technique, but plays with apparently no effort. His touch is delicate but every note is clear. It was a rare piece of work and was fully appreciated.

The orchestra played nothing novel but the numbers were excellent. Berlioz's overture to "Benvenuto Cellini," a beautiful prelude to an opera that was a failure at first, but which has risen in public estimation with every subsequent production. Raff's symphony, "Im Walde," is a favorite with every orchestral organization of any proportions and is deservedly popular for the wealth of musical beauty and wide scope of its themes. Tschaikowski's No. 4 Symphony in F minor is an interesting work full of unexpected musical conceits and vivacious throughout. The two numbers given last night were familiar and enjoyable. The concert was notable from the fact that there were but four numbers on the programme, but there was ample variety in the various movements of these numbers.

The Evening Post.

WEDNESDAY, FEBRUARY 25, 1891.

The Boston Symphony Orchestra and Mr. de Pachmann.

If the fourth and last of the concerts given by the Boston Symphony Orchestra at Chickering Hall this season was of rather unusual proportions as to programme, and if the auditorium, before the performance came to a close, grew somewhat too warm for comfort, the two results are to be ascribed to no dispiriting causes.

The entertainment, in the first place, overstepped its intended limits through the public's determination to hear Wagner's "Waldweben" twice, and to have M. de Pachmann play three times instead of suffering him to retire after the Mozart concerto set down for him on the housebill.

As to the heat, it was the natural consequence of the crowded condition of Chickering Hall, a state of affairs made clear to the first callers at the box office by a placard proclaiming that every seat had been sold. The audience, in fact, occupied not only the seats, but every inch of standing room.

The programme opened with Cherubini's "Anacreon" overture, which was followed by Mozart's concerto for piano and orchestra, in D minor; by the Waldweben," from "Siegfried," arranged for performance in the concert room, and by Brahms's symphony No. 2, in D minor.

None of these works were unfamiliar to local music lovers—the pianoforte concerto, however, not having been heard of late, at any rate—but at least two of them, the concerto and "Waldweben," took on all the charm of novelty through what may be fairly termed an ideal interpretation.

The question as to the possibility of a revival of interest in Mozart's music would be disposed of with brief discussion if such renderings of his compositions as the one furnished last night by both soloist and orchestra could be enjoyed.

In the elegant simplicity of Mr. de Pachmann's reading, in the crystalline purity and perfect equality of the tones produced, and in the extreme delicacy of the pianist's minute execution, the archaism of the work was never once thought of, and the spectator dwelt upon the pellucid loveliness of the writing and upon the beauty of its exposition with the same fascination that besets a connaisseur gazing upon some ancient miniature or gem.

The applause that followed this number was attended, as usual, by unending recalls, and Mr. de Pachmann was not allowed to depart until he had added two more pieces to his task: Mendelssohn's "Rondo Capriccioso," in which the fairy lightness of the virtuoso's execution again had felicitous expression, and Henselt's "Si oiseau j'etais."

Quite as potent in its influence was the band's rendering of "Waldweber." Hitherto, at the Metropolitan nor in the concert room, has this exquisite tone poem had as precise, as finished, and withal as eloquent a presentation.

Faultless as a specimen of mechanical perfection, the absolute accuracy of the performance in no way impaired its flexibility, and to those, at least, that knew the composer's theme, it is safe to affirm that in the variety of the orcoestra's dainty tone-color and the exquisite gradations of light to shade, the lack of scenic effect, and of the human voice was never missed. When the audience recalled Mr. Nikisch at the end of the number, the conductor rightly judged that its device was to hear the music anew, and it was at once repeated.

The concert reached a conclusion with Brahms' Symphony No. 2, the most melodious of the master's larger achievements. Late as it was, the masterly interpretation of the work compelled attention and admiration. The pretty third movement, opening with the quintet of oboes, clarionets, and bassoons, to a pizzicato accompaniment of the 'cellos, producing the wonted impression of delight by its playful grace and the finish of its rendering. Mr. Nikisch was enteusiastically recalled when the symphony was ended.

The season that culminated in last evening's concert having turned out, artistically and financially, the most successful the orchestra has had in New York, announcement was made in yesterday's programme that next fall and winter six entertainments instead of four will be given.

They will be held at Chickering Hall on Tuesday evenings, Nov. 3 and Dec. 8, 1891, and Jan. 12, Feb. 9, March 16, and April 26, 1892.

The Times

PHILADELPHIA, FEBRUARY 26, 1891.

THE BOSTON ORCHESTRA.

A Successful Symphony Concert, With De Pachmann as Soloist.

The Boston Symphony Orchestra gave a more than usually successful concert at the Academy of Music last evening. It opened with a very effective performance of Berlioz's "Benvenuto Cellini" overture, which was as fine an example of ensemble playing as the orchestra has ever given in Philadelphia. Both here and in the symphony Mr. Nikisch conducted with a spirit and power, and the musicians played with a life and fervor that they had not exhibited before this season. The symphony, Raff's lovely "Im Walde," was exquisitely played, with true poetic appreciation and great refinement and at the same time with warmth of color and richness of effect. Mr. Nikisch has not often given us work more satisfying.

The delicate execution of the orchestra was also exhibited in the scherzo from the Tschaikowsky symphony and in the Chopin F minor concerto, in which De Pachmann was the soloist. The characteristics of this unusual pianist, his minute style and great technical dexterity, are already known. He played the concerto much as he played other Chopin music last season, with an insistance upon his own personality that is not entirely agreeable and with not the deepest intellectual effect, but with a peculiar art that is not to be gainsaid. He was warmly applauded and responded with one of the "novelettes" of Schumann.

The audience was very large and the only fault to be found with the concert was that it began and ended twenty minutes after time.

The Times

THURSDAY, FEBRUARY 26, 1891.

The Boston Symphony Orchestra and Valdimar De Pachmann.

The excellent programme given by the Boston Symphony Orchestra last evening at the Academy of Music, drew one of the largest audiences of the season. Many people were unable to obtain seats.

The overture to "Benvenuto Cellini," by Berlioz, was finely played. The beauties of the work would naturally call forth what Berlioz considered the "exaggerated applause," that was given it on the first presentation of the opera in Paris in 1838. Benvenuto Cellini's bold and daring spirit is shown in the very opening, and the feeling associated with this, crops out several times under a new guise, this motive and the Cardinal's air being repeated several times, the Cardinal's motive holding its own to the last. The coloring of the orchestra, as handled by the composer of this work, is always refreshing, and his works should more often have a place on our concert programmes.

Valdimar de Pachmann played the concerto in F miner, op. 21, by Chopin. His reputation as a player of Chopin's works was already established before the concert of last evening, but if there were any in the audience on this occasion who doubted his powers as a pianist, they must have been fully satisfied before he was half through with this concerto that his reputation was well earned. The Maestoso was enjoyable, but the Larghetto that follows was even more so. The delicate passages that enshroud the beautiful melodies of the second movement seemed to float from the piano. Such a poetic player one seldom hears. The Allegro Vivace was clean-cut and showed how completely under control were the difficulties of the movement. After the last movement the player was twice recalled, the second time responding with a beautiful selection for a piano alone.

Two movements of Ischaikowsky's Symphony, No. 4, in F. Minor, were charmingly played, the Scherzo being perhaps, the more enjoyable. The predominating pizzicato effects of the strings give a freshness to this movement seldom heard. Raff's beautiful Symphony, No. 3, "I'm Walde" closed the programme. This is conceded to be one of the best works of this Swiss-German composer. The first part "In the Daytime" (Allegro) beautifully portrays the feelings of a lover of nature in the forest. The second part "Twilight," opening with its mysterious harmonies for the strings, contains some curious effects. The muted strings toward the close being one of the most charming bits of musical realism of which one could scarcely conceive. The Scherzo immediately following was thoroughly enjoyable, and the last part, "Night in the Forest," showed the full power and beauty of the orchestra.

The North American

PHILADELPHIA, PA.

THURSDAY, FEBRUARY 26, 1891.

THE SYMPHONY CONCERT.

A Great House at the Academy of Music Last Night.

Despite the driving rain-storm, the Academy of Music was crowded last night as it rarely is, except on very great occasions, the attraction being the fourth in Mr. Nikisch's current season of symphony concerts. All the seats in the auditorium and most of the room which the aisles afford were occupied with more or less damp but agreeably expectant people, and when the dapper little conductor, looking as usual like a work of art, stepped upon the stage twenty minutes late, but apparently quite dry, he faced a larger audience than he had ever before contronted in Philadelphia. It is remarkable, or it would be remarkable if they were less meritorious, or if less efficient missionary work had preceded them, how popular these Boston Symphony Concerts have become in this city. Each time the attendance is larger than the last. The third concert drew a great house, and it was supposed that the debut of Mrs. Nikisch was accountable for the increase. Vladimir de Pachmann, a great artist, but not well enough known here to have much drawing power, and who played here before to very poor "business," was the soloist last night, and the audience was the largest yet. The secret of it, of course, is that the public has grown to appreciate the extraordinary excellence of Mr. Nikisch's orchestra, and the further fact that it comes here in its entirety. There is no thinning out to save expense. The orchestra goes on the road in its full force of eighty-three members, and that is a policy of liberality which people like. Last night's programme, though less interesting than that of the concert before, which was one of ideal attractiveness, was as rendered decidedly enjoyable. The symphony was Raff's "In the Woods," which is not much more than programme music of a superior sort—the same sort as Beethoven's Sixth Symphony—and which has the fault, usual with Raff's compositions, of diffuseness. But it has many beauties, too, and when played as it was last night, with such charm of execution and such sympathetic responsiveness, it can always be heard with pleasure. Another notable feature was the playing of the andantino and scherzo from Tschaikowsky's Symphony No. 4 in F minor. This is music of an intensely modern kind, the slow movement infused with the spirit of Slavonic melancholy and the scherzo animated by a gayety which yet seems haunted with foreboding. It was brilliantly rendered and evidently pleased the audience greatly. Mr. De Pachmann, the soloist, was heard in Chopin's little-known Concerto in F minor, a somewhat thin and uninteresting work, of which he gave a most brilliant and beautiful interpretation. De Pachmann's pianoforte playing is quite unique. No one possesses the secret of the pearly legato which he produces or of that wonderful pianissimo which seems to be silence made audible. He displayed some of his habitual eccentricity, but the audience was quite ready to overlook it in view of the pleasure which he furnished—a pleasure which was very great.

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NEW YORK HERALD

NEW YORK, WEDNESDAY, FEBRUARY 25, 1891.

Wladimir de Pachmann Plays with the Boston Symphony Orchestra.

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Last night's concert again demonstrated very plainly that in some respects the Boston Orchestra has attained a perfection beyond that of our best organizations. Nothing more beautifully finished than the playing of the Brahms D minor symphony, or of the "Siegfried"-"Waldweben" music has not been heard here.

Upon the other hand, the programme as a whole was inferior in composition to those of our local conductors. It was rather an aggravation than otherwise to find half the evening devoted to music so utterly tedious and archaic as Cherubini's "Anacreon" overture and Mozart's D minor concerto, both of which works were played so admirably as to make one wish with heart and soul that something else had been given in their place. To give such music in the few concerts allotted to New York by Herr Nikisch is a deplorable waste of splendid material.

The selection of the Mozart concerto was all the more surprising, considering that the soloist was Herr Pachmann, the Chopin player par excellence, who made all that could be made of the concerto, but who ought to have been heard with this orchestra in one of Chopin's concertos, if in anything. After the stilted cadenzas of Mozart, improved upon by Hummel, the audience found so much food for real enthusiasm in the hackneyed but lovely Mendelssohn "Rondo Capriccioso," which Herr Pachmann played in response to prolonged demands for more, that the pianist had to sit down again and play the Henselt study, "Si oiseau j'etais," which was beautifully given, notwithstanding an awkward lapse of memory, which no expertness of modulation could cover up.

The "Waldweben" music from "Siegfried" gave New York a taste of what this orchestra can do with this most exacting of Wagner's pages. As most of this forest music, depicting the rustle of the leaves and the song of the birds, used as a background for some of the most splendid of the "Siegfried" themes, is written for the strings, in which department this orchestra is pre-eminent, it is not surprising that the whole number, lasting more than twenty minutes, had to be repeated.

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New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

WEDNESDAY, FEBRUARY 25, 1891.

THE BOSTON SYMPHONY ORCHESTRA.

Appreciation of the Boston Symphony Orchestra, which has been steadily growing in New-York for five years, seems to be developing into a veritable cult. The last concert of the organization at Chickering Hall was an extraordinary affair, so far as the recognition of the work done by Mr. Nikisch and his men was concerned, but a still more extraordinary and, indeed, incomprehensible affair so far as the enjoyment of the clownish antics of M. de Pachmann was concerned. That the playing of the superb band under its inspiring leader should be appreciated at its full value by a New-York audience is not at all to be wondered at; New-Yorkers know good music when they hear it, because they have been trained in appreciation by Mr. Thomas and his confreres, and they cherish no petty prejudices against visitors who reach their ideals of excellence in this department. They have a good deal of amiability, too, and love relaxation, which, perhaps, goes as far as anything can to explain the circumstance that M. de Pachmann excites only amused laughter and a new round of applause when he throws kisses to the pianoforte on which he has played, and by a series of eloquent gestures informs the audience that to the instrument and not to himself is due the credit for his brilliant performances. It is all affectation and unworthy of an artist, of course, but so long as the public can be humbugged into the belief that it is but the eccentricity of genius that species of charlatanry will be practised by M. de Pachmann, and applause will follow it for no other purpose than to see what he will do next. The pity of it is that it spoils the enjoyment of the judicious when he plays so beautifully as he did last night in Mozart's D minor concerto, and so dazzlingly as he did in Mendelssohn's "Rondo Capriccioso" and an Etude by Chopin, with which he varied his circus performance after the concerto. And it robs Mr. Nikisch's concert of the dignity which its lofty artistic merit invested it with. The orchestra's numbers last night were Cherubini's "Anacreon" overture, the "Waldweben," from Wagner's "Siegfried" (read in a style that sounds rather tame in New-York), and Brahms's D minor symphony.

Next season the orchestra will give six concerts, the increased number being due to the fact that it will take the place in Brooklyn's musical life vacated by the Philharmonic Society. Seats for the series may be reserved on and after to-day at Schuberth's music store in Union Square.

The New-York Times.

NEW-YORK, WEDNESDAY, FEB. 25, 1891.

THE BOSTON ORCHESTRA.

The fourth and last concert of the Boston Symphony Orchestra at Chickering Hall last evening was undoubtedly a disappointment to the judicious in the audience, though it seemed to tickle the ears of those groundlings who go wherever the crowd goes, and are prepared to applaud anything new, from a Nibelung pianist to a balloon ascension. Two elements conspired to make last night's concert disappointing. One of these was the presence as soloist of Vladimir de Pachmann, the piano player, and the other was the misconception by the conductor of one of Wagner's loveliest creations. That Mr. Nikisch should descend from the lofty level of his artistic dignity to lend his countenance to the acrobatic humbuggery of Pachmann was as little to be expected as that he should have missed the spirit of the "Waldweben" from "Siegfried." Yet he did both these things. Perhaps under the combination of circumstances well known to the elect it was impossible for him to escape Pachmann, but he ought to know his Wagner better.

The medium which Pachmann selected for a further exhibition of his stupendous vanity and lack of real artistic feeling was Mozart's beautiful piano concerto in D minor. That Pachmann remodeled its melodic ideas to suit his own purposes goes without saying. It is pretty generally understood now that he does this with all music that falls under his ruthless hands. Mozart's beautiful cantilena was transformed by him into declamatory recitative, and the smooth legato with which the glorious boy was in the habit of playing his own running passages was broken and marred by the introduction of unjustifiable sforzandi and sudden diminuendi, wholly foreign to a true Mozartian style.

Every student of musical history knows that Mozart followed out the idea of Emmanuel Bach that the highest achievement on the piano was the production of a lovely cantabile, and that in aiming at this effect he clung tenaciously to a true piano style. But Pachmann phrased the concerto in a spasmodic, rhapsodical style which would have made the composer stand aghast. And to all this was added an endless variety of those simian antics with which this pretentious pianist seeks to divert the attention of an audience from the music to himself. How well he succeeded in his anti-musical efforts may be judged from the fact that he received a double encore. The first recall induced him to play Mendelssohn's "Rondo Capriccioso," in which he continued his distribution of explosives; and on a second recall he played Henselt's "Si oiseau j'etais," which it would do him some good to hear gush and sparkle from the magic fingers of Moritz Rosenthal.

Mr. Nikisch's reading of the "Waldweben" suffered from a lack of vitality, and this arose from a surprisingly slow tempo which militated against the value of the accentuation. The shading of the performance was good, but the leisurely pace widened the intervals between the nuances and disrobed the entire composition of its normal vesture of sylvan airiness and youthful buoyancy. Moreover, the voices of the clarinet and oboe, which have so much that is eloquently suggestive to say in this scene, were deficient in sweetness and refinement. We have often praised the Boston orchestra at the expense of local organizations, but none of our resident conductors would have failed to give a more notable rendering of this number.

The other two compositions on the programme were Cherubini's "Anacreon" overture, with which it began, and Brahms's second symphony, with which it closed. It was a genuine pleasure to hear once again the strong, sonorous, dramatic writing of the old martinet of the Conservatoire, and in this number the gentlemen of Boston fully sustained their high and well-merited reputation. Their performance of it was an epitome of all that is admirable in ensemble playing, and Mr. Nikisch's reading was masterly. Similar praise is due the treatment of the Brahms symphony, but it must be confessed that for the hearer to put himself thoroughly en rapport with this work is an arduous task. It does not woo the auditor to self-forgetfulness, and it never warms the fibres of one's heart as the same composer's C minor symphony and B flat piano concerto do. The announcement was published last night that the Boston Symphony Orchestra would give six concerts here next season. Of a truth, this town is in a way to be overwhelmed with orchestral riches next season.

The Sun.

WEDNESDAY, FEBRUARY 25, 1891.

The Boston Symphony Orchestra and Mr. de Pachman.

If the fourth and last of the concerts given by the Boston Symphony Orchestra at Chickering Hall this season was of rather unusual proportions as to programme, and if the auditorium, before the performance came to a close, grew somewhat too warm for comfort, the two results are to be ascribed to no dispiriting causes.

The entertainment, in the first place, overstepped its intended limits through the public's determination to hear Wagner's "Waldweben" twice, and to have M. de Pachmann play three times instead of suffering him to retire after the Mozart concerto set down for him on the housebill.

As to the heat, it was the natural consequence of the crowded condition of Chickering Hall, a state of affairs made clear to the first callers at the box office by a placard proclaiming that every seat had been sold. The audience, in fact, occupied not only the seats, but every inch of standing room.

The programme opened with Cherubini's "Anacreon" overture, which was followed by Mozart's concerto for piano and orchestra, in D minor; by the Waldweben," from "Siegfried," arranged for performance in the concert room, and by Brahms's symphony No. 2, in D minor.

None of these works were unfamiliar to local music lovers—the pianoforte concerto, however, not having been heard of late, at any rate—but at least two of them, the concerto and "Waldweben," took on all the charm of novelty through what may be fairly termed an ideal interpretation.

The question as to the possibility of a revival of interest in Mozart's music would be disposed of with brief discussion if such renderings of his compositions as the one furnished last night by both soloist and orchestra could be enjoyed.

In the elegant simplicity of Mr. de Pachmann's reading, in the crystalline purity and perfect equality of the tones produced, and in the extreme delicacy of the pianist's minute execution, the archaism of the work was never once thought of, and the spectator dwelt upon the pellucid loveliness of the writing and upon the beauty of its exposition with the same fascination that besets a connaisseur gazing upon some ancient miniature or gem.

The applause that followed this number was attended, as usual, by unending recalls, and Mr. de Pachmann was not allowed to depart until he had added two more pieces to his task: Mendelssohn's "Rondo Capriccioso," in which the fairy lightness of the virtuoso's execution again had felicitous expression, and Henselt's "Si oiseau j'etais."

Quite as potent in its influence was the band's rendering of "Waldweber." Hitherto, at the Metropolitan nor in the concert room, has this exquisite tone poem had as precise, as finished, and withal as eloquent a presentation.

Faultless as a specimen of mechanical perfection, the absolute accuracy of the performance in no way impaired its flexibility, and to those, at least, that knew the composer's theme, it is safe to affirm that in the variety of the orcestra's dainty tone-color and the exquisite gradations of light to shade, the lack of scenic effect, and of the human voice was never missed. When the audience recalled Mr. Nikisch at the end of the number, the conductor rightly judged that its device was to hear the music anew, and it was at once repeated.

The concert reached a conclusion with Brahms' Symphony No. 2, the most melodious of the master's larger achievements. Late as it was, the masterly interpretation of the work compelled attention and admiration. The pretty third movement, opening with the quintet of oboes, clarionets, and bassoons, to a pizzicato accompaniment of the 'cellos, producing the wonted impression of delight by its playful grace and the finish of its rendering. Mr. Nikisch was enthusiastically recalled when the symphony was ended.

The season that culminated in last evening's concert having turned out, artistically and financially, the most successful the orchestra has had in New York, announcement was made in yesterday's programme that next fall and winter six entertainments instead of four will be given.

They will be held at Chickering Hall on Tuesday evenings, Nov. 3 and Dec. 8, 1891, and Jan. 12, Feb. 9, March 15, and April 26, 1892.

The Press

THURSDAY, FEBRUARY 26, 1891.

The Boston Symphony Orchestra and Valdimar De Pachmann.

The excellent programme given by the Boston Symphony Orchestra last evening at the Academy of Music, drew one of the largest audiences of the season. Many people were unable to obtain seats.

The overture to "Benvenuto Cellini," by Berlioz, was finely played. The beauties of the work would naturally call forth what Berlioz considered the "exaggerated applause," that was given it on the first presentation of the opera in Paris in 1836. Benvenuto Cellini's bold and daring spirit is shown in the very opening, and the feeling associated with this, drops out several times under a new guise, this motive and the Cardinal's air being repeated several times, the Cardinal's motive holding its own to the last. The coloring of the orchestra, as handled by the composer of this work, is always refreshing, and his works should more often have a place on our concert programmes.

Valdimar de Pachmann played the concerto in F minor, op. 21, by Chopin. His reputation as a player of Chopin's works was already established before the concert or last evening, but if there were any in the audience on this occasion who doubted his powers as a pianist, they must have been fully satisfied before he was half through with this concerto that his reputation was well earned. The Maestoso was enjoyable, but the Larghetto that follows was even more so. The delicate passages that enshroud the beautiful melodies of the second movement seemed to float from the piano. Such a poetic player one seldom hears. The Allegro Vivace was clean-cut and showed how completely under control were the difficulties of the movement. After the last movement the player was twice recalled, the second time responding with a beautiful selection for a piano alone.

Two movements of Ischaikowsky's Symphony, No. 4, in F. Minor, were charmingly played, the Scherzo being perhaps, the more enjoyable. The predominating pizzicato effects of the strings give a freshness to this movement seldom heard. Raff's beautiful Symphony, No. 3, "I'm Walde" closed the programme. This is conceded to be one of the best works of this Swiss-German composer. The first part "In the Daytime" (Allegro) beautifully portrays the feelings of a lover of nature in the forest. The second part "Twilight," opening with its mysterious harmonies for the strings, contains some curious effects. The muted strings toward the close being one of the most charming bits of musical realism of which one could scarcely conceive. The Scherzo immediately following was thoroughly enjoyable, and the last part, "Night in the Forest," showed the full power and beauty of the orchestra.

The North American

PHILADELPHIA, PA.

THURSDAY, FEBRUARY 26, 1891.

THE SYMPHONY CONCERT.

A Great House at the Academy of Music Last Night.

Despite the driving rain-storm, the Academy of Music was crowded last night as it rarely is, except on very great occasions, the attraction being the fourth in Mr. Nikisch's current season of symphony concerts. All the seats in the auditorium and most of the room which the aisles afford were occupied with more or less damp but agreeably expectant people, and when the dapper little conductor, looking as usual like a work of art, stepped upon the stage twenty minutes late, but apparently quite dry, he faced a larger audience than he had ever before contronted in Philadelphia. It is remarkable, or it would be remarkable if they were less meritorious, or if less efficient missionary work had preceded them, how popular these Boston Symphony Concerts have become in this city. Each time the attendance is larger than the last. The third concert drew a great house, and it was supposed that the debut of Mrs. Nikisch was accountable for the increase. Vladimir de Pachmann, a great artist, but not well enough known here to have much drawing power, and who played here before to very poor "business," was the soloist last night, and the audience was the largest yet. The secret of it, of course, is that the public has grown to appreciate the extraordinary excellence of Mr. Nikisch's orchestra, and the further fact that it comes here in its entirety. There is no thinning out to save expense. The orchestra goes on the road in its full force of eighty-three members, and that is a policy of liberality which people like. Last night's programme, though less interesting than that of the concert before, which was one of ideal attractiveness, was as rendered decidedly enjoyable. The symphony was Raff's "In the Woods," which is not much more than programme music of a superior sort—the same sort as Beethoven's Sixth Symphony—and which has the fault, usual with Raff's compositions, of diffuseness. But it has many beauties, too, and when played as it was last night, with such charm of execution and such sympathetic responsiveness, it can always be heard with pleasure. Another notable feature was the playing of the andantino and scherzo from Tschaikowsky's Symphony No. 4 in F minor. This is music of an intensely modern kind, the slow movement infused with the spirit of Slavonic melancholy and the scherzo animated by a gayety which yet seems haunted with foreboding. It was brilliantly rendered and evidently pleased the audience greatly. Mr. De Pachmann, the soloist, was heard in Chopin's little-known Concerto in F minor, a somewhat thin and uninteresting work, of which he gave a most brilliant and beautiful interpretation. De Pachmann's pianoforte playing is quite unique. No one possesses the secret of the pearly legato which he produces or of that wonderful pianissimo which seems to be silence made audible. He displayed some of his habitual eccentricity, but the audience was quite ready to overlook it in view of the pleasure which he furnished—a pleasure which was very great.

Philadelphia Inquirer

THURSDAY, FEBRUARY 26, 1891.

A PACHMANN NIGHT.

The Academy of Music Crowded at the Boston Symphony Concert.

It is probable that the audience at the Academy of Music last evening was greater than any which ever before gathered to hear a symphony concert in that building. It was a Pachmann night, and this may in some measure account for the extraordinary attendance.

Mr. Pachmann is a queer mixture of charlatan and artist. He is a magnificent performer, but his mannerisms—not to use a harsher word—are in exceeding bad taste, and it is to be regretted that his audiences are not dignified enough to pass them by unnoticed, in which case they might not be thrust upon them. He played the familiar Chopin concerto in F minor, a beautiful work, requiring great delicacy and precision to bring out its full merits. The pianist was fully competent. He has a marvelous technique, but plays with apparently no effort. His touch is delicate but every note is clear. It was a rare piece of work and was fully appreciated.

The orchestra played nothing novel but the numbers were excellent. Berlioz's overture to "Benvenuto Cellini," a beautiful prelude to an opera that was a failure at first, but which has risen in public estimation with every subsequent production. Raff's symphony, "Im Walde," is a favorite with every orchestral organization of any proportions and is deservedly popular for the wealth of musical beauty and wide scope of its themes. Tschaikowski's No. 4 Symphony in F minor is an interesting work full of unexpected musical conceits and vivacious throughout. The two numbers given last night were familiar and enjoyable. The concert was notable from the fact that there were but four numbers on the programme, but there was ample variety in the various movements of these numbers.

The Times

PHILADELPHIA, FEBRUARY 26, 1891.

THE BOSTON ORCHESTRA.

A Successful Symphony Concert, With De Pachmann as Soloist.

The Boston Symphony Orchestra gave a more than usually successful concert at the Academy of Music last evening. It opened with a very effective performance of Berlioz's "Benvenuto Cellini" overture, which was as fine an example of ensemble playing as the orchestra has ever given in Philadelphia. Both here and in the symphony Mr. Nikisch conducted with a spirit and power, and the musicians played with a life and fervor that they had not exhibited before this season. The symphony, Raff's lovely "Im Walde," was exquisitely played, with true poetic appreciation and great refinement and at the same time with warmth of color and richness of effect. Mr. Nikisch has not often given us work more satisfying.

The delicate execution of the orchestra was also exhibited in the scherzo from the Tschaikowsky symphony and in the Chopin F minor concerto, in which De Pachmann was the soloist. The characteristics of this unusual pianist, his minute style and great technical dexterity, are already known. He played the concerto much as he played other Chopin music last season, with an insistance upon his own personality that is not entirely agreeable and with not the deepest intellectual effect, but with a peculiar art that is not to be gainsaid. He was warmly applauded and responded with one of the "novelettes" of Schumann.

The audience was very large and the only fault to be found with the concert was that it began and ended twenty minutes after time.

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The Beacon.

BOSTON, SATURDAY, FEB. 28, 1891.

THE SYMPHONY CONCERTS.

If the Symphony concerts maintain one feature of their present course they are likely to descend to the plane of "operatic festivals" and to imperil the sympathy and support of many persons who have expected programmes so well ordered that they would lose no part of them because of unreasonable length or ill-advised encores. Under the first and second conductors of the orchestra encores were prohibited, the only concession which we recall being after the first quite surprising performance by Mr. Gericke's violinists of the now famous *largo* from Handel's "Xerxes." The present season finds that wise prohibition practically broken down, there having been already three deviations from it, for two of which there was no proper justification. Mr. Reichmann was encored after singing inexcusably ill both in intonation and taste, on account of some German faddism; Mrs. Nikisch was led to give an encore, from reasons which must have been chiefly personal; and at the last concert Mr. De Pachmann, who appears at times almost as much of an eccentricity as a musician, was encouraged to add three *morceaux* in answer to as many recalls after his performance of the Chopin F minor concerto. It is time that this relaxation of a good rule should be considered seriously; the concerts are likely to lose their own dignity and the respect of the public; and many patrons who cannot remain until ten o'clock are being deprived of the right for which they have paid of hearing the last number or the last movement of the programme. If previsions may be trusted, there will be in New York next season at least two orchestras, full in numbers, and composed of fine material, one at least of which will be directed by an experienced and eminent foreign conductor. The Boston orchestra has unquestionably lost caste a little with the more exacting critics of New York within two years; and if it is to maintain its prestige and power there and in the other cities where the new bands will surely compete with it, a change for the better must be wrought in some parts of its playing, in its programmes and in its system. But, to speak in a happier and less strict vein, if ever the old principle might be waived, it was at this concert, when to an expected sensuous pleasure was added an unanticipated æsthetic satisfaction. Mr. De Pachmann's playing was, as has been implied, the sensation, but no less the delight, of the evening. No pianist since Gottschalk has brought such constant and consummate beauty of tone from the piano as he; and no one since Thalberg has surpassed all difficulties and solved all perplexities of the keyboard with such perfect lightness, such airy ease and such apparent indifference; and of both those earlier players it must be remembered that they used chiefly their own music, which was adapted exactly to their personal taste, feeling and technique. Mr. De Pachmann came before his audience with something in his manner which seemed to say, "Now prepare yourselves for that you wot not of," and after a little world of salutations and graces addressed himself to his work. And how amazingly he did it! With the full orchestra to accompany him and the vast hall stretching beyond him, not a note was lost of the most delicate ornamentation, not a *rubato* phrase which did not drop its rhythmic accent just upon the beat, not a robuster bar which had not steady strength. There was not a vagary in theme or expression, no fantasy substituted for feeling, no dilettanteism or virtuosity in place of art, no superficiality instead of insight, no personal intrusion before the author and his music. It was a true triumph, won splendidly in spite of petty peculiarities of demeanor and against the prejudice which had perhaps accounted him as a player to please and displease by turns and especially to win over sentimental women in some little room where his affectation—or his ingenuousness?—and his running commentaries and confidences might most impress. His recall was inevitable and irresistible, and the band upon the stage were no less surprised and charmed than the audience. Returning, he played Liszt's "Rigoletto" fantasia, perhaps to prove that Chopin was not his only author, and on two other recalls he gave a Chopin waltz and a Moscheles study—all exquisitely. The listeners appeared insatiable and he seemed no less delighted to play again and again; but at last he pulled out his watch and held it up as a significant hint that the hour was late and there was yet other music to be heard. The concert began with Tschaikowsky's deeply poetical and dramatic "Romeo and Juliet" fantasia, which it was a pity so many of the audience should have lost by tardiness. If a really short overture could always have the first place, it would be an advantage. The concert ended at an unusually late hour with Goldmark's "Rustic Wedding." This was both well directed and well played throughout, and the concerto was beautifully followed and sustained.

There will be no concert this week, and the next succeeding programme stands thus: the prelude to "Lohengrin"; a symphony, new here, by August Klughardt; two movements from Reinecke's violoncello concerto, also new, to be played by Mr. Schulz; and the overture to "Egmont."

Boston Courier.

SUNDAY MORNING, FEBRUARY 22, 1891.

THE SYMPHONY.

Words are inadequate to describe the proceedings that attended the appearance of Vladimir De Pachmann, at the Symphony rehearsal Friday afternoon. To say that he captured audience, conductor and orchestra, is to say very little. De Pachmann was the concert, and the concert was De Pachmann At three o'clock he appeared on the platform, the personification of radiant good-nature, and was welcomed with a burst of applause that evidently thrilled every nerve in his excitable body. His first act, after acknowledging this reception, was to grasp Mr. Nikisch by the hand in a manner demonstrating the most affectionate regard. His next was to flick the dust from the piano keys with his cambric handkerchief, accompanying this act with a wave of both hands, and a glance at the audience, which created a ripple of laughter throughout the hall, and—yes, it is true, he was the first soloist who has caused a smile to illuminate the face of the serious, self-contained condu tor of the Symphony concerts.

Having at last settled himself, Mr. De Pachmann divided his attentions between the music of Chopin's F minor concerto, that lay on the rack before him, and the gentleman who was to turn the leaves. His evident intention to play from notes was ominously suggestive. What did it signify? Unfamiliarity with the work and a lame performance in consequence? At least it aroused the hope that he would be for once obliged to pay strict attention to his work in hand, and to forego the pleasure of interpolating any of his bewitching "asides" during the course of the concerto. The outcome of it all was this: the concerto was played in the most exquisite style imaginable. It is true that he occasionally dallied affectedly with the slow movement; and his touch also was at times too light for Music Hall; but these were the only objections that could be raised. The three movements were taken in the most perfect tempo, and the themes were simply. but yet expressively sung, while the bravura passages were thrown off with a touch crystalline in quality, and with a freedom that betrayed absolute ignorance of all difficulties. The best of it was the entire absence of any "pulling and hauling" with the orchestra, and of any silly indulging in unnecessary rubatos. The rhythms were delightfully maintained, and no one ever came in more exactly "pat" on the beat through those long piano passages than did he. The unexpected generally happens. Mr. De Pachmann has not done himself much credit at his recent recitals; yet this performance was the finest he has given of any of the large works of Chopin. And, did the eccentric pianist forego his "asides?" Not in the least. When he was not too busy with his work he was either smiling at the audience, whispering to his assistant, or indicating the tempo to the conductor.

At the close of the concerto, he was greeted with a storm of applause. Upon a second recall, he danced gayly toward the piano, and seating himself, played Schumann's novellette in E major with great brilliancy. After a modest delay in the ante-room, the continued applause brought him once more on the platform; and to the astonishment of everybody, in lawless defiance of the "no encore" rule, he yet again took his seat, and gave his indescribable performance of Henselt's "If I Were a Bird." By this time anarchy reigned in audience, and orchestra as well. Mr. Nikisch leaned back in his chair evidently resigned to anythingelse that might happen. After a longer interval, the incorrigible pianist again entered, advanced to the conductor's stand, mounted it, and responded to the unabated applause, with a magnificent bow, and a shake of the head. On his way off the stage, he paused to greet one of the first violinists, who apparently suggested that he should play once more. A moment's hesitation, a deprecatory shrug, and our own De Pachmann hastily seated himself for the third time, and gave Chopin's waltz in A flat, opus 42, in a manner, which, for beauty of tone, brilliancy, and rapidity of tempo, was wholly extraordinary. By this time, the common sense of the audience began to assert itself, and the topical song-like recalls came to an end.

The concert commenced with Tschaikowsky's overture-fantasie, "Romeo and Juliet." This splendid work, which was performed last year, is perhaps the finest from the pen of its composer that has been heard in Boston. Its themes are strong and highly expressive, their treatment being original to a degree, while the orchestration is of the richest description, drawing upon nearly all the resources of the full modern orchestra. The performance was one of great dramatic intensity, proving Mr. Nikisch's thorough mastery of the score.

The symphony was Goldmark's "Rustic Wedding," a work that has now become well-known here. Its cheerful, spontaneous melodiousness, attractive and picturesque orchestration, its general air of charming simplicity, which nevertheless conceals the art of a master, all combine to prevent its growing wearisome through successive hearings. Mr. Nikisch's reading was perfectly in accord with its spirit, and the playing of the orchestra was equally sympathetic.

T. P. CURRIER.

HOME JOURNAL.

SATURDAY, FEBRUARY 28, 1891

The first number of the program of last Saturday's Symphony concert was the Tschaikowsky "Overture-Fantasie, Romeo and Juliet," which, given last season under the direction of Mr. Nikisch, was the cause of much shedding of ink. The subject has been for years a favorite with musicians, as the catalogues show, and the lists are incomplete. Operas, with librettos treating of the sad story of the lovers of Verona, have been written by Benda, Schwanberg, Marescalschi, von Rumling, Farinelli, Dalayrac, Steibelt, Zingarelli, Guglielmi, Vaccai, Bellini, Marchetti, Gounod, and the Marquis d'Ivry. Then there is the dramatic symphony of Berlioz, and overtures by Ilinski, Svendsen, Raff and Macfarren. As the young actor wishes to disclose to the world his conception of Hamlet, so the young musician dreams of setting to music the parting embraces upon the balcony, and kisses which whetted the envy of Romeo's rival, Death. And tradition, which rules in all things, decreed, until lately, that the words "Romeo and Juliet" should, so far as music is concerned, be synonymous with a long duet of saccharine sweetness. No wonder, then, that this overture of Tschaikowsky is a stumbling block to many, who forget that quarrels are as important an element of Shakespere's tragedy as the interchange of lovers' thoughts. Moreover, it is in no sense of the word, program music. Its motives are not labelled by the composer, and, if one is called the strife-motive, another the Juliet-theme, it is without the authority of Tschaikowsky. He simply gives his piece a name, the hearer can find what he pleases. When it was played last season it was spoken of at length in the HOME JOURNAL, and a second hearing only confirms the impression then formed. It is, indeed, a remarkable work in conception and treatment; strong in rhythm and dramatic contrasts; and the love motive, if you choose to so name it, is of superb breadth and intense passion. It is to be wished that the other overtures of the composer might be given: "Francesca da Rimini," "Manfred," Hamlet," and "The Tempest."

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The other orchestral number was Goldmark's "Rustic Wedding" symphony, a pleasing work, ingeniously written, with all the elements of popularity. The Goldmark of this symphony is not the composer of the "Sakuntala" of "The Queen of Sheba"; only in the fourth variation of the first movement are we conscious of his peculiar "orientalism" half Hebraic, half Hungarian. The symphony, as well as the "Romeo and Juliet" overture, was exceedingly well played and keenly relished by the great audience.

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But it was de Pachmann's evening. It seemed as though the audience was there simply for him; that the orchestra had been drilled in years past that it might now accompany him; that the conductor had been brought all the way from a German town that he might sit upon the stage and hear de Pachmann play. For such is the individuality of this little man that he monopolized the attention, and the staid concert goer who selects his symphony seat in the same spirit as he would choose a pew in a church actually forgot that he was at a symphony concert, and he applauded until he grew unpleasantly red in the face. This applause, which was rather wild enthusiasm, was genuine; that is to say, it was not premeditated, it did not serve as a forced expression of personal approbation of the character of the performer, it was no public recognition of charming social qualities of the pianist—it was given because the hearer could not restrain himself. He liked the performance, and he wanted to hear that man again. And he heard him four times in all.

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Mr. de Pachmann first played the concerto of Chopin in F minor. It is impossible to describe in words his playing to one who was not present. Suffice it to say that it was wonderful in every respect. The pianoforte was treated kindly as an instrument—or rather as a human being. He did not attack it with a frown, compressed lips and strained muscles; he did not smite it. He sat down by it and coaxed it and listened to its song. And the hearer, even he who sat at a great distance, heard the song and rejoiced. Could anything be more musical and poetical than his performance of the adagio? Equally remarkable was the brilliancy of the rondo.

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The concerto was followed by the familiar "Rigoletto" fantasy. There was no lack of strength where strength was required, and de Pachmann's bravura was dazzling. Then came a Chopin waltz in F, and after that a study by Moscheles. And then de Pachmann consulted his watch, shook his head and shrugged his shoulders, and left the stage. The symphony of Goldmark was played, but the hearer was still listening to de Pachmann, and the words of Mercury were harsh after the songs of Apollo.

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It is not to be denied that Mr. de Pachmann's personal behavior was not free from eccentricities. He was, to say the least, exuberant in his recognition of applause. During the orchestral interludes he chatted affably upon topics of the day with the gentleman who turned the leaves of the pianoforte copy, He shook hands with the director, and, in fact with every one within his reach, and only the remote position of the drummer saved him from an embrace. But are these freaks of his, affectations? Would not de Pachmann be affected, were he to act with the decorum of inferior performers? Were he to act as other men, he would not be de Pachmann. We must take him as he is, and we should be thankful that he exists, for such geniuses are rare. He, as well as Scharwenka, has taught us that even in a hall as large as Music Hall pounding is not necessary to the transmission of sound. He has taught us that the pianoforte, even with an orchestra, can be a musical instrument. He has shown us that there is another and more musical school of pianoforte playing than that in which such human pile-drivers as D'Albert *et al* sit in the chairs of instruction. And we can forgive his harmless personal eccentricities. Besides he is not of our nation, and he has probably not been taught that the exhibition of emotions is a thing to be ashamed of, and that feelings of any nature are to be sternly repressed.

PHILIP HALE.

WASHINGTON, FEBRUARY 27, 1891.

DE PACHMANN A GENIUS

The Phenomenal Little Pianist Makes His Salaams to Washington.

TOUCH OF MARVELOUS DELICACY

Brilliant Audience of Music-lovers at the Boston Symphony Orchestra Concert—A Great Programme by the Greatest of Bands—De Pachmann's Mannerisms.

Another immense audience defied Gen. Greely, the Weather Bureau, and the weather, and deified De Pachmann, Nikisch, and the Boston Symphony Orchestra on the occasion of the fourth concert of that extravagantly worshipped organization at Lincoln Music Hall last evening. The weather, indeed, was not a factor in the case at all, as every seat in the house had been engaged before any one, presumably, could know what particular degree of vileness the weather would attain.

The audience was of the usual distinction characteristic of the Symphony concerts, and the Presidential and Cabinet families and a good working, or at least listening, majority of the people most prominent in Capitoline society were present in the boxes, chairs, and circles.

Every programme of the Symphony players, by some subtle sorcery, seems a little better than the last. Certainly last night's was no exception. The Goldmark overture, "Prometheus," a work of oriental vividness of coloring and boldly contrasted themes and movements, is one wherein the composer of the "Queen of Sheba" has valiantly dared comparisons with Liszt and even Beethoven himself, and emerged very creditably from the ordeal.

A motive of pastoral and idyllic simplicity and sweetness alternates with passages full of dramatic energy, in strophe and antistrophe of suffering and passion, till the fine and eloquent finale. Not a note or shade of the thought and sentiment of the author throughout this noble ensample of the modern school but found from Mr. Nikisch's band a noble and worthy interpretation.

The eagerly anticipated event of the evening was the appearance of Mr. Vladimir de Pachmann, the piano virtuoso, whose fame has so favorably preceded him. There need be no hesitation in saying that in every particular Mr. de Pachmann exceeded the wildest expectations. In the first place he is a great and inspired artist, with a command of the technique of his profession little short of marvellous, and a fire of inspiration in every movement of his work that entitles him to the rank of genius. The lovely Mozart Concerto for piano in D minor, with orchestral accompaniment, since it felt the touch of its immortal composer, probably never received a rendition of more poetic beauty. The allegro and rondo were charmingly done, but it was in the nearly superhuman melody of the romanza that the gifted little artist completely won the hearts of his audience. His touch is a miracle of delicacy, smoothness and finish. The trite comparison of a string of pearls would be sacrilege to describe the rounded perfection of his notes in even the most rapid passages, and the velvety smoothness of his tone over the sinewy and steel-like strength of his fingering must be heard to be understood.

The report of De Pachmann's engaging stage mannerisms has gone before him, but they, too, must be seen to be appreciated. For whole-souled and enthusiastic abandon in the enjoyment of his work he is a sort of jolly little Muscovite Blind Tom. He bends over the keyboard in a very ecstacy of caressing and cajolement. He waves his hand in wide and airy curves of benediction over the spirits of sound he has summoned from the dusky caverns of the instrument. He makes large and profound salaams, for so small a man, from the dizzy apex of the piano stool to the shade of Chopin and the *manes* of Mozart. After a brilliant run he looks around in smiling and confidential inquiry at the orchestra or audience as though to ask if there was any perceptible aggregation of flies on that particular bit of *fioriture*. Or, again, he leans back and gazes into the upper boxes with an air of good-natured defiance, as who should say, "Beat that if you can." Then he leans forward and daintily pecks a little quivering drop of melody from the flower-heart of silence, and jumps up and trots off in a comical little canter, composed mostly of still queerer little semi-circular bows, amid the wild applause of both house and musicians.

After the De Pachmann furore had a trifle subsided the orchestra was heard in the Tschaikowsky andantino and scherzo, from Symphony 4, in F minor, a work of brilliant and venturesome originality, as successfully consummated as daringly conceived. The latter number, scored nearly throughout in pizzicato effects, is a veritable musical *tour de force* of itself sufficient to have made the fame of its composer. At its conclusion the pianist was again heard in a suite of Chopin numbers, a berceuse, two etudes, and the valse, op. 42, given so delicately and deliciously that the funny little dog trot and circular salaams were called into requisition again and again, till the favorite little performer was compelled to mount Mr. Nikisch's throne of state, the better to acknowledge his ovation, and at last profane all the precedents of the Symphony cultus with an actual encore.

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[163]

The Beacon.

BOSTON, SATURDAY, FEB. 28, 1891.

THE SYMPHONY CONCERTS.

If the Symphony concerts maintain one feature of their present course they are likely to descend to the plane of "operatic festivals" and to imperil the sympathy and support of many persons who have expected programmes so well ordered that they would lose no part of them because of unreasonable length or ill-advised encores. Under the first and second conductors of the orchestra encores were prohibited, the only concession which we recall being after the first quite surprising performance by Mr. Gericke's violinists of the now famous *largo* from Handel's "Xerxes." The present season finds that wise prohibition practically broken down, there having been already three deviations from it, for two of which there was no proper justification. Mr. Reichmann was encored after singing inexcusably ill both in intonation and taste, on account of some German faddism; Mrs. Nikisch was led to give an encore, from reasons which must have been chiefly personal; and at the last concert Mr. De Pachmann, who appears at times almost as much of an eccentricity as a musician, was encouraged to add three *morceaux* in answer to as many recalls after his performance of the Chopin F minor concerto. It is time that this relaxation of a good rule should be considered seriously; the concerts are likely to lose their own dignity and the respect of the public; and many patrons who cannot remain until ten o'clock are being deprived of the right for which they have paid of hearing the last number or the last movement of the programme. If previsions may be trusted, there will be in New York next season at least two orchestras, full in numbers, and composed of fine material, one at least of which will be directed by an experienced and eminent foreign conductor. The Boston orchestra has unquestionably lost caste a little with the more exacting critics of New York within two years; and if it is to maintain its prestige and power there and in the other cities where the new bands will surely compete with it, a change for the better must be wrought in some parts of its playing, in its programmes and in its system. But, to speak in a happier and less strict vein, if ever the old principle might be waived, it was at this concert, when to an expected sensuous pleasure was added an unanticipated æsthetic satisfaction. Mr. De Pachmann's playing was, as has been implied, the sensation, but no less the delight, of the evening. No pianist since Gottschalk has brought such constant and consummate beauty of tone from the piano as he; and no one since Thalberg has surpassed all difficulties and solved all perplexities of the keyboard with such perfect lightness, such airy ease and such apparent indifference; and of both those earlier players it must be remembered that they used chiefly their own music, which was adapted exactly to their personal taste, feeling and technique. Mr. De Pachmann came before his audience with something in his manner which seemed to say, "Now prepare yourselves for that you wot not of," and after a little world of salutations and graces addressed himself to his work. And how amazingly he did it! With the full orchestra to accompany him and the vast hall stretching beyond him, not a note was lost of the most delicate ornamentation, not a *rubato* phrase which did not drop its rhythmic accent just upon the beat, not a robuster bar which had not steady strength. There was not a vagary in theme or expression, no fantasy substituted for feeling, no dilettanteism or virtuosity in place of art, no superficiality instead of insight, no personal intrusion before the author and his music. It was a true triumph, won splendidly in spite of petty peculiarities of demeanor and against the prejudice which had perhaps accounted him as a player to please and displease by turns and especially to win over sentimental women in some little room where his affectation—or his ingenuousness?—and his running commentaries and confidences might most impress. His recall was inevitable and irresistible, and the band upon the stage were no less surprised and charmed than the audience. Returning, he played Liszt's "Rigoletto" fantasia, perhaps to prove that Chopin was not his only author, and on two other recalls he gave a Chopin waltz and a Moscheles study—all exquisitely. The listeners appeared insatiable and he seemed no less delighted to play again and again; but at last he pulled out his watch and held it up as a significant hint that the hour was late and there was yet other music to be heard. The concert began with Tschaikowsky's deeply poetical and dramatic "Romeo and Juliet" fantasia, which it was a pity so many of the audience should have lost by tardiness. If a really short overture could always have the first place, it would be an advantage. The concert ended at an unusually late hour with Goldmark's "Rustic Wedding." This was both well directed and well played throughout, and the concerto was beautifully followed and sustained.

There will be no concert this week, and the next succeeding programme stands thus: the prelude to "Lohengrin"; a symphony, new here, by August Klughardt; two movements from Reinecke's violoncello concerto, also new, to be played by Mr. Schulz; and the overture to "Egmont."

Boston Courier.

SUNDAY MORNING, FEBRUARY 22, 1891.

THE SYMPHONY.

Words are inadequate to describe the proceedings that attended the appearance of Vladimir De Pachmann, at the Symphony rehearsal Friday afternoon. To say that he captured audience, conductor and orchestra, is to say very little. De Pachmann was the concert, and the concert was De Pachmann At three o'clock he appeared on the platform, the personification of radiant goodnature, and was welcomed with a burst of applause that evidently thrilled every nerve in his excitable body. His first act, after acknowledging this reception, was to grasp Mr. Nikisch by the hand in a manner demonstrating the most affectionate regard. His next was to flick the dust from the piano keys with his cambric handkerchief, accompanying this act with a wave of both hands, and a glance at the audience, which created a ripple of laughter throughout the hall, and—yes, it is true, he was the first soloist who has caused a smile to illuminate the face of the serious, self-contained condu tor of the Symphony concerts.

Having at last settled himself, Mr. De Pachmann divided his attentions between the music of Chopin's F minor concerto, that lay on the rack before him, and the gentleman who was to turn the leaves. His evident intention to play from notes was ominously suggestive. What did it signify? Unfamiliarity with the work and a lame performance in consequence? At least it aroused the hope that he would be for once obliged to pay strict attention to his work in hand, and to forego the pleasure of interpolating any of his bewitching "asides" during the course of the concerto. The outcome of it all was this: the concerto was played in the most exquisite style imaginable. It is true that he occasionally dallied affectedly with the slow movement; and his touch also was at times too light for Music Hall; but these were the only objections that could be raised. The three movements were taken in the most perfect tempo, and the themes were simply, but yet expressively sung, while the bravura passages were thrown off with a touch crystalline in quality, and with a freedom that betrayed absolute ignorance of all difficulties. The best of it was the entire absence of any "pulling and hauling" with the orchestra, and of any silly indulging in unnecessary rubatos. The rhythms were delightfully maintained, and no one ever came in more exactly "pat" on the beat through those long piano passages than did he. The unexpected generally happens. Mr. De Pachmann has not done himself much credit at his recent recitals; yet this performance was the finest he has given of any of the large works of Chopin. And, did the eccentric pianist forego his "asides?" Not in the least. When he was not too busy with his work he was either smiling at the audience, whispering to his assistant, or indicating the tempo to the conductor.

At the close of the concerto, he was greeted with a storm of applause. Upon a second recall, he danced gayly toward the piano, and seating himself, played Schumann's novellette in E major with great brilliancy. After a modest delay in the ante-room, the continued applause brought him once more on the platform; and to the astonishment of everybody, in lawless defiance of the ino encore" rule, he yet again took his seat, and gave his indescribable performance of Henselt's "If I Were a Bird." By this time anarchy reigned in audience, and orchestra as well. Mr. Nikisch leaned back in his chair evidently resigned to anythingelse that might happen. After a longer interval, the incorrigible pianist again entered, advanced to the conductor's stand, mounted it, and responded to the unabated applause, with a magnificent bow, and a shake of the head. On his way off the stage, he paused to greet one of the first violinists, who apparently suggested that he should play once more. A moment's hesitation, a deprecatory shrug, and our own De Pachmann hastily seated himself for the third time, and gave Chopin's w.ltz in A flat, opus 42, in a manner, which, for beauty of tone, brilliancy, and rapidity of tempo, was wholly extraordinary. By this time, the common sense of the audience began to assert itself, and the topical song-like recalls came to an end.

The concert commenced with Tschaikowsky's overture-fantasie, "Romeo and Juliet." This splendid work, which was performed last year, is perhaps the finest from the pen of its composer that has been heard in Boston. Its themes are strong and highly expressive, their treatment being original to a degree, while the orchestration is of the richest description, drawing upon nearly all the resources of the full modern orchestra. The performance was one of great dramatic intensity, proving Mr. Nikisch's thorough mastery of the score.

The symphony was Goldmark's "Rustic Wedding," a work that has now become well-known here. Its cheerful, spontaneous melodiousness, attractive and picturesque orchestration, its general air of charming simplicity, which nevertheless conceals the art of a master, all combine to prevent its growing wearisome through successive hearings. Mr. Nikisch's reading was perfectly in accord with its spirit, and the playing of the orchestra was equally sympathetic.

T. P. CURRIER.

HOME JOURNAL.

SATURDAY, FEBRUARY 28, 1891

The first number of the program of last Saturday's Symphony concert was the Tschaikowsky "Overture-Fantasie, Romeo and Juliet," which, given last season under the direction of Mr. Nikisch, was the cause of much shedding of ink. The subject has been for years a favorite with musicians, as the catalogues show, and the lists are incomplete. Operas, with librettos treating of the sad story of the lovers of Verona, have been written by Benda, Schwanberg, Marescalschi, von Rumling, Farinelli, Dalayrac, Steibelt, Zingarelli, Guglielmi, Vaccai, Bellini, Marchetti, Gounod, and the Marquis d'Ivry. Then there is the dramatic symphony of Berlioz, and overtures by Ilinski, Svendsen, Raff and Macfarren. As the young actor wishes to disclose to the world his conception of Hamlet, so the young musician dreams of setting to music the parting embraces upon the balcony, and kisses which whetted the envy of Romeo's rival, Death. And tradition, which rules in all things, decreed, until lately, that the words "Romeo and Juliet" should, so far as music is concerned, be synonymous with a long duet of saccharine sweetness. No wonder, then, that this overture of Tschaikowsky is a stumbling block to many, who forget that quarrels are as important an element of Shakespere's tragedy as the interchange of lovers' thoughts. Moreover, it is in no sense of the word, program music. Its motives are not labelled by the composer, and, if one is called the strife-motive, another the Juliet-theme, it is without the authority of Tschaikowsky. He simply gives his piece a name, the hearer can find what he pleases. When it was played last season it was spoken of at length in the HOME JOURNAL, and a second hearing only confirms the impression then formed. It is, indeed, a remarkable work in conception and treatment; strong in rhythm and dramatic contrasts; and the love motive, if you choose to so name it, is of superb breadth and intense passion. It is to be wished that the other overtures of the composer might be given: "Francesca da Rimini," "Manfred," Hamlet," and "The Tempest."

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The other orchestral number was Goldmark's "Rustic Wedding" symphony, a pleasing work, ingeniously written, with all the elements of popularity. The Goldmark of this symphony is not the composer of the "Sakuntala" of "The Queen of Sheba"; only in the fourth variation of the first movement are we conscious of his peculiar "orientalism" half Hebraic, half Hungarian. The symphony, as well as the "Romeo and Juliet" overture, was exceedingly well played and keenly relished by the great audience.

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But it was de Pachmann's evening. It seemed as though the audience was there simply for him; that the orchestra had been drilled in years past that it might now accompany him; that the conductor had been brought all the way from a German town that he might sit upon the stage and hear de Pachmann play. For such is the individuality of this little man that he monopolized the attention, and the staid concert goer who selects his symphony seat in the same spirit as he would choose a pew in a church actually forgot that he was at a symphony concert, and he applauded until he grew unpleasantly red in the face. This applause, which was rather wild enthusiasm, was genuine; that is to say, it was not premeditated, it did not serve as a forced expression of personal approbation of the character of the performer, it was no public recognition of charming social qualities of the pianist—it was given because the hearer could not restrain himself. He liked the performance, and he wanted to hear that man again. And he heard him four times in all.

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Mr. de Pachmann first played the concerto of Chopin in F minor. It is impossible to describe in words his playing to one who was not present. Suffice it to say that it was wonderful in every respect. The pianoforte was treated kindly as an instrument—or rather as a human being. He did not attack it with a frown, compressed lips and strained muscles; he did not smite it. He sat down by it and coaxed it and listened to its song. And the hearer, even he who sat at a great distance, heard the song and rejoiced. Could anything be more musical and poetical than his performance of the adagio? Equally remarkable was the brilliancy of the rondo.

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The Washington Post

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...HERALD.
...TON, MARCH 1, 1891.

MUSICAL MATTERS.

Triumphal Tour of the Boston Symphony Orchestra.

The tour of the Boston Symphony orchestra of the week just ended marks the highest point in both artistic and financial success that has been reached in the 11 years' existence of this organization, a fact which can but gratify all who take pride in Boston's musical enterprises: for, despite the fact that but one solitary citizen of Boston assumes all the responsibility of maintaining this great body of musicians, its existence has come to be claimed by the public as a sort of credit to the city at large.

Only those who have followed year by year the development of the present popularity of this Boston orchestra in New York, Philadelphia, Baltimore and Washington can realize fully the amount of capital and labor represented in the present successful position occupied by the organization in other cities, but all Bostonians must be gratified with the success it has attained. A very pleasing feature of the series of concerts given in New York has been the eminently friendly spirit shown toward Mr. Nikisch and his band by the musical critics of that city, and the aid given the Boston orchestra by these gentlemen has been an important factor in bringing about the present favorable attitude on the part of the public toward the organization in all the cities included in these occasional tours.

The Kneisel quartet will give three concerts of chamber music in Brattle Hall, Cambridge, on the evenings of March 2 and 31 and April 21. For solo artists, Mmes. Arthur Nikisch and Helen Hopekirk and Messrs. Ernst Perabo and Arthur Foote are named. On next Monday night a quartet, a trio and two movements from the Kreutzer sonata, all by Beethoven, will be played. Mr. Perabo will be the pianist.

...-ven, Conn.

Date 2/26

SYMPHONY CONCERT.

The last of the concerts of the Boston Symphony orchestra in this city for the season, was given in the Hyperion last evening to a very large and musical audience. The concert was one of the best in the course and the orchestra, under the leadership of Arthur Nikisch, was met with the high approval it merited. The program embraced selections from Wagner, Chopin, Weber, and the Ervica Symphony of Beethoven. The first appearance in this city of Mme. Fannie Bloomfield Zeisler, the distinguished pianiste, was eminently propitious. Her performance was warmly greeted and received hearty approval at each number. In technique and also in expression she impresses the listener with the idea of the author and her interpretations were very fitting.

Clipping from Palladium
New Haven Conn.
Date 2-24

SUPERB PIANO PLAYING.

The Final of the Boston Symphony Orchestra's ...

The last ... this season of the Boston Symphony orchestra was given last night. The work of the orchestra was as finished as usual, but the best feature of the evening was the marvelous playing of Miss Fanny Bloomfield-Zeisler, which was remarkable not so much for its force, although it did not lack brilliancy, but for the wonderful delicacy of her touch. It was crisp as silk and yet soft as velvet; her fingers seemed to flit over the keys in gentle playfulness, or to touch them in tender caress. Her trills were the soft rippling of water and her runs the sighing of the winds or the whisper of the night air. It is safe to say that no pianist ever gave here such an exquisite and faultless interpretation of Chopin or made such a thorough conquest of her hearers. She was recalled six times.

Gazette

BOSTON, SUNDAY MORNING, MARCH 1.

The Kneisel Quartet will give three concerts in Brattle Hall, Cambridge, on the evenings of March 2 and 31 and April 21. Mrs. Arthur Nikisch, Mad. Helen Hopekirk, Mr. Ernst Perabo and Mr. Arthur Foote will assist.

— Mr. de Pachmann was so excited by his triumph at the Symphony concert last Saturday night, that on adjourning to the Tavern Club, he began to play some more, and his playing so excited his hosts that they kept him at the piano until 3 o'clock in the morning.

Call, Philadelphia, PA.
Date 2-28

...ening.

FOURTH SYMPHONY CONCERT

Magnificent Playing Heard at the Academy Last Night.

The fourth concert of the Boston Symphony Orchestra, which took place last night at the Academy of Music, attracted an immense audience. The program, though not containing any absolute novelty, was interesting chiefly from the fact that it served to revive Berlioz's but seldom heard Overture to "Benvenuto Cellini," and that it presented an opportunity to hear Mr. De Pachmann in a Chopin Concerto.

The absolute technical perfection of the Boston organization is so well known here that it is almost useless to refer to it, but in last evening's program the remarkable pizzicato in the Scherzo of Tschaikowsky's Symphony deserves more than passing commendation. It was a performance that cannot be excelled or even equaled by any orchestra in the world.

Raff's third Symphony "Im Walde," which concluded the concert, was excellently given by the orchestra, though exceptions may be taken to Mr. Nikisch's reading of some parts of this well-known work. Mr. De Pachmann, who is essentially a Chopin player, was heard in the F minor Concerto. His best performance was that of the *Larghetto*, which he played with extreme delicacy and expression. He should, however, rid himself of those peculiarities which at times make him a laughing-stock of the audience.

Press, New York City.
Date 2-25

...to American audiences.

The Boston Symphony Concert.

The fourth concert of the Boston Symphony Orchestra, which took place last night in Chickering Hall, was a notable one, even in the brilliant series which this able organization has given during the winter. It was notable both for the excellence of the performance and for the interest and variety of the programme, though the same mistake was made in the latter as has been made in previous programmes of placing a long symphony at the end of the evening. In treating this performance the duty of the critic becomes that of the eulogist. Especially is this true in the case of the masterly handling of Brahms' great symphony in D major, and it is to be regretted that many of the audience left before it was finished.

The interest of the audience naturally centered in the performance of Mozart's concerto in D minor, in which Mr. Vladimer de Pachmann figured as soloist. It was a remarkable performance, marked by the utmost delicacy of expression and technical finish on the part of Mr. Pachmann. The performance, however, it may be remarked, was by no means improved by the absurd eccentricities of manner of the eminent pianist.

Two enthusiastic encores were demanded, which were cheerfully given and thoroughly enjoyed by the audience, no one enjoying them more evidently than did Mr. Pachmann himself.

Cherubini's overture to Anacreon was the first number on the programme, and its beautiful measures received full justice. The third number was the well known Waldweben from Wagner's "Siegfried," which was specially interesting as affording an opportunity of comparing Mr. Nikisch's work with that of Mr. Seidl. We would not say that Mr. Nikisch's performance excelled those that we are accustomed to hear at the Metropolitan Opera House. It would be difficult, indeed, for any orchestra to do that. But the quality of the strings in Mr. Nikisch's orchestra was unquestionably better than that of Mr. Seidl's, and the effect of this wonderful tone picture was appreciably enhanced thereby. It is significant to note that, in spite of the talk at present of the wane of Wagner's popularity, this number was rapturously encored—a reception which few of the numbers even in the Boston Symphony concerts have been accorded. The programme closed with the Brahms symphony already referred to.

The New York Recorder.

Published at 24-34 New Chambers Street, New York, daily, excepting Sunday, by the RECORDER CO.

Saturday, February 28, 1891.

THE WORLD OF MUSIC.

The Boston Symphony Orchestra—Walter Damrosch—Announcements.

It has not been a remarkable week musically. Unmistakable symptoms of fatigue, coupled with the advent of Lent, have forced even the most ardent zealot of the cause to relax a trifle in his frantic chase after tone. The most important events of the past eight days have been the last concert of the Boston Symphony Orchestra and the first performance this season of Wagner's "Tristan and Isolde."

The former affair took place at Chickering Hall last Tuesday evening. The programme was calculated to satisfy the cravings of the adherents of both the old and the new, for with Cherubini's "Anacreon" overture and Brahm's D major symphony as initial and closing numbers, surely few could cavil. The other two numbers were Mozart's beautiful D minor piano concerto and Wagner's "Waldweben." The piano part of the concerto was taken by Mr. Vladimir de Pachmann of Chopin fame.

He played it with ease and finish, and to frantic encores responded with Mendelssohn's well-worn "Rondo Capriccioso" and Heuselt's étude, "Would I Were a Bird." Mr. Pachmann would be a greater artist if he were less a mountebank, but then the public seemed to like it, even when he topsy-turvied accents in the Mozart and Mendelssohn numbers. Arthur Nikisch conducted with his usual force and ... His reading of the "Waldweben" was ... to tempo, and might call for ... A concert reading and ... The orchestra is a capital ...

Call, New York City.
Date ...

The fourth and last concert to be given in New York this season by the Boston Symphony Orchestra, Mr. Arthur Nikisch conductor, will take place at Chickering Hall on Tuesday evening of next week. The programme is as follows: 1. Overture. "Anacreon," Cherubini: 2. D minor concerto, Mozart; 3. Waldweben, from "Siegfried," Wagner; 4. Symphony in D minor, No. 2, Brahms. Mr. Vladimir de Pachmann will be the soloist.

AMERICAN ART JOURNAL

OFFICES, 23 UNION SQUARE, NEW YORK.

NEW YORK, SATURDAY, FEBRUARY 28, 1891.

Boston Symphony Orchestra and De Pachmann.

THE fourth and last of the Boston Symphony Society concerts brought together an audience at Chickering Hall on Tuesday evening, that exhausted the supply of the box office and filled all available standing room. The programme, judging from its reception, was the most enjoyable to the patrons that the society has given during the season. It opened with Cherubini's "Anacreon" overture, which Mr. Nikisch and his admirable orchestra gave with wonderful delicacy and precision; almost too much of the former, for it was only at the close of the overture that the instruments were released from the uniform pianissimos that had prevailed. The effect was striking, but partook too much of the sensational element to be healthy.

The overture was followed by Mozart's pianoforte Concerto in D minor, performed by the popular pianist, Valdimir de Pachmann. The genial little virtuoso was in a most happy musical mood, and played divinely. His good humor transferred itself to the audience, and, as usual, Pachmann took them into his confidence and pointed out, in his expressive way, the noteworthy portions of the work in a manner that gave them a liberal education as to its beauties. The performance was one of exquisite perfection. Pachmann's phrasing and tonal expression is something wonderful, and the elegance and finish imparted to every phrase of the music was beyond everything that we have heard from this gifted pianist, who conquers quite as much by his intellectual ability as by his technical and pianistic skill. The concerto has hardly been heard here, and it came almost in the light of a novelty. There is nothing astonishing about the work, even the cadenzas, by Hummel, are not at all difficult, according to modern standards, but it is precisely that charming simplicity of Mozart that calls for an interpreter who can make the instrument sing in the happiest of sympathetic interpretations. The "Romanze" was particularly well done, and called forth subdued bravos from all over the house. After several enthusiastic recalls Pachmann was prevailed upon to give an encore, for which he chose the ever popular "Rondo Copriccioso" of Mendelssohn, which he gave with such lightness and airy precision that the applause was even greater than before. The attendants had begun to remove the piano when Pachmann was compelled to again yield to the popular demand, and borrowing a chair from one of the members of the orchestra, played, in a masterly way, Henselt's "Si oiseau j'etais." The furore now subsided and the concert was allowed to proceed with Wagner's "Waldweben" scene from Siegfried, of which Mr. Nikisch gave the best interpretation that has been heard here at all. It was unanimously redemanded by the delighted hearers. The concert concluded with Brahms' Symphony No. 2, in D Major.

Arthur Foote's New Work at the Kneisel Concert.

At the fifth Kneisel Concert the standard selection was Beethoven's Quartet in E-flat, op. 74 (which Theodor Helm declares an introspective psychological evolution of tearful life and peace) more familiarly known as the Harp Quartet. The vocalist was Mrs. Arthur Nikisch, with two groups of German songs, from Chopin, Schumann, Jensen, Liszt, Brahms, the best being Jensen's Am Manzanares. She sings with much physical expression, dresses well, has a winning stage manner, is slight and pretty, uses what Mr. Dwight happily calls a defective *scooping* portamento, and sends out some beautiful and soft notes; but she runs frequently into disagreeable and forced tones, and did not rouse the audience to much enthusiasm. Her director husband played the accompaniments excellently.

Between her two groups of songs the Quartet gave two exquisite numbers: the Minuet in A, No. 2, from one of Boccherini's ninety-one string quartets; and Rubinstein's Andante, from string quartet in C-minor, No. 2. The diminuendo in both selections was remarkable for its even finish.

Interest centered in a new quartet by Arthur Foote, dedicated to Prof. J. K. Paine, who was present to enjoy it. It is in C-major, and written for piano and strings. As yet it is in manuscript, and is numbered op. 23. As I have said before of Foote's productions, there is no need to despair of our musical future with such Mendelssohnian composers among us. If any hearers present had been as unacquainted with Beethoven's Quartet as nearly all were with Mr. Foote's, and there had been no programs, it is doubtful if such hearers would have known which of the two quartets they should assign to the tone-master. There are judges who profess ability to recognize an author by his style; yet when Roberts Brothers published their No Name Series ten or fifteen years ago, the familiar novelists were unrecognized, and the unknown one won the praise. The Arena Magazine now asks for guesses over certain anonymous articles, by well-known writers, but the guesses are commonly astray. Who conjectured that Ignatius Donnelly was the author of Cæsar's Column? When we read about the internal evidence of certain passages in Shakespeare, as proving themselves his or not his, we may well doubt the accuracy of such judgments. Like all great men, Shakespeare was variable. Even Homer nods. Men are not always pitched for the same strain. For instance, Leigh Hunt avers that these beautiful lines from The Tempest cannot be genuine:

> The fringéd curtains of thine eye advance,
> And say what thou seest yond;

yet to me these always seem specially Shakespearean, and in accordance with physiological facts such as our great poet ever noted. To come back to music, Mr. Foote's quartet has in it the everlasting life-elements. As this was its first public performance, it is but fair to quote the authorized analysis of the work, adding only this, that the ascending passages in the Scherzo are peculiarly beautiful, that the closing Allegro might almost be indicated as *alla marcia*, and that the composer was heartily applauded and more than once recalled.

The *Allegro comodo* opens with the first theme by the strings, an accompaniment in short arpeggios being given to the pianoforte. After this has been pretty fully stated, it is interrupted by a brief episode, which enters on the first violin (in A-minor), and which leads back to another concise return of the theme. To this succeeds the second theme, in G-major, also by the strings, at the end of which, with a full cadence in G-major, begins the working-out section. This is quite extended, and is about equally derived from the two themes, and the episode referred to. The first and second themes then return in the orthodox manner, and with a short *coda* the movement ends.

The *Adagio*, in A-flat-major, opens with an extended *Cantabile* theme upon the strings, with accompaniment by the pianoforte; after an episode, in which a short theme is taken alternately by the strings and pianoforte, remaining unchanged in character, but constantly modulating, a second theme appears in F-minor. This closes in C minor, and is followed by a sort of long *coda*, in E-flat-major, by the strings alone. At the end of this (in E-flat-minor) the main theme of the movement is treated in imitation by the different instruments; this finally ending with a little *recitative* passage by the violin, which leads to the return of the first theme in A-flat-major: the cello now accompanying *pizzicato*, and the piano with richer figuration than before. The movement is ended by the *coda* (before was given to the strings alone), the pianoforte being added this time.

The *Scherzo*, in G-minor, is chiefly characterized by irregular rhythms, groups of five, seven and eight bars being intermingled in a way that would hardly be recognized at first hearing. The *Trio*, in E-flat-major, is more flowing in character, the melody being almost entirely taken by the strings.

The *Finale* begins in C-minor, but ends, naturally, in C-major. It is in the form of the first movement of a sonata, and calls for no especial mention, so far as technical points are concerned.

Clipping from
News, Baltimore Md.
Date 2-28

THE BOSTON SYMPHONY CONCERT.

Vladimir ... de Pachmann ... Delightful Piano Playing.

The pianist, de Pachmann, was the feature of the Boston Symphony Orchestra's concert last night at the Concordia. His appearance was awaited by the audience on tiptoe of expectation and when he did come they kept him before the instrument full forty minutes. Vladimir de Pachmann is a short, compactly built man, with black hair and beard, the latter rather closely cut, and bright eyes. In a crowd even he would attract attention by the brilliancy of his gaze and his enthusiastic vivacity. At the piano these characteristics are intensified a hundred fold. His manner is as peculiar as the reputation that preceded him made it appear, but he plays magnificently. Chopin was probably never before played in Baltimore as de Pachmann gave the concerto in F minor last night. The very moment the little man sat down at the piano his command of the instrument was evident. The most difficult execution was given with complete absence of all appearance of effort. His scale passages, the movements in thirds and his double trills were as trifles to him, but he was proud of his abilities and when, after the brilliant notes had rippled away under his fingers like the flowing of a brook turned to exquisite music, he sat erect and surveyed the astonished, admiring audience with an air of calm superiority. But he was gracious withal and generously responded to several encores with bits of performance as full of beauty as the concerto. De Pachmann's actions have been called affectations, but they rather seem to be natural outbursts of an enthusiastic, artistic soul. He acts as if he loves the piano, as if without the instrument he would be nothing, but with it he is everything. He is a smiling, obliging artist of marvelous skill and he is a success.

The orchestral part of the programme comprised Berlioz's overture, "Benvenuto Cellini," the accompaniments (exquisitely done, too) to the pianist's concerto, the andantino and scherzo from Tschaikowsky's symphony No. 4 in F minor, and Raff's symphony No. 3 "In Walde." The Berlioz number was short, but full of beauty. After it came de Pachmann and then the Tschaikowsky piece, but much of the charm in the latter was lost upon the audience, who were still in wonder over the performance of the pianist. By the time the Raff symphony began they had sufficiently recovered to appreciate the masterly work of the orchestra, which terminated grandly with the third part, picturing the wild huntsmen in the depths of the forest. The rush of Wotan and his comrades through the leafy light and shade is richly painted and their departure in the distance is as graceful as their coming is rudely grand. Mr. Nikisch's careful training was everywhere displayed.

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SUNDAY HERALD.

BOSTON, MAROH 1, 1891.

MUSICAL MATTERS.

Triumphal Tour of the Boston Symphony Orchestra.

The tour of the Boston Symphony orchestra of the week just ended marks the highest point in both artistic and financial success that has been reached in the 11 years' existence of this organization, a fact which can but gratify all who take pride in Boston's musical enterprises; for, despite the fact that but one solitary citizen of Boston assumes all the responsibility of maintaining this great body of musicians, its existence has come to be claimed by the public as a sort of credit to the city at large.

Only those who have followed year by year the development of the present popularity of this Boston orchestra in New York, Philadelphia, Baltimore and Washington can realize fully the amount of capital and labor represented in the present successful position occupied by the organization in other cities, but all Bostonians must be gratified with the success it has attained. A very pleasing feature of the series of concerts given in New York has been the eminently friendly spirit shown toward Mr. Nikisch and his band by the musical critics of that city, and the aid given the Boston orchestra by these gentlemen has been an important factor in bringing about the present favorable attitude on the part of the public toward the organization in all the cities included in these occasional tours.

The Kneisel quartet will give three concerts of chamber music in Brattle Hall, Cambridge, on the evenings of March 2 and 31 and April 21. For solo artists, Mmes. Arthur Nikisch and Helen Hopekirk and Messrs. Ernst Perabo and Arthur Foote are named. On next Monday night a quartet, a trio and two movements from the Kreutzer sonata, all by Beethoven, will be played. Mr. Perabo will be the pianist.

Gazette

BOSTON, SUNDAY MORNING, MARCH 1.

The Kneisel Quartet will give three concerts in Brattle Hall, Cambridge, on the evenings of March 2 and 31 and April 21. Mrs. Arthur Nikisch, Mad. Helen Hopekirk, Mr. Ernst Perabo and Mr. Arthur Foote will assist.

— Mr. de Pachmann was so excited by his triumph at the Symphony concert last Saturday night, that on adjourning to the Tavern Club, he began to play some more, and his playing so excited his hosts that they kept him at the piano until 3 o'clock in the morning.

Press, New York City.

Date 2-25

[illegible] to American audiences.

The Boston Symphony Concert.

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The interest of the audience naturally centered in the performance of Mozart's concerto in D minor, in which Mr. Vladimer de Pachmann figured as soloist. It was a remarkable performance, marked by the utmost delicacy of expression and technical finish on the part of Mr. Pachmann. The performance, however, it may be remarked, was by no means improved by the absurd eccentricities of manner of the eminent pianist.

Two enthusiastic encores were demanded, which were cheerfully given and thoroughly enjoyed by the audience, no one enjoying them more evidently than did Mr. Pachmann himself.

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[illegible], New York City.

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News, New Haven, Conn.

Date 2/26

SYMPHONY CONCERT.

The last of the concerts of the Boston Symphony orchestra in this city for the season, was given in the Hyperion last evening to a very large and musical audience. The concert was one of the best in the course and the orchestra, under the leadership of Arthur Nikisch, was met with the high approval it merited. The program embraced selections from Wagner, Chopin, Weber, and the Ervica Symphony of Beethoven. The first appearance in this city of Mme. Fannie Bloomfield Zeisler, the distinguished pianiste, was eminently propitious. Her performance was warmly greeted and received hearty approval at each number. In technique and also in expression she impresses the listener with the idea of the author and her interpretations were very fitting.

Clipping from Palladium New Haven Conn.

Date 2-24

SUPERB PIANO PLAYING.

The Final of the Boston Symphony Orchestra's Concerts.

The last concert this season of the Boston Symphony orchestra was given last night. The work of the orchestra was as finished as usual, but the best feature of the evening was the marvelous playing of Miss Fanny Bloomfield-Zeisler, which was remarkable not so much for its force, although it did not lack brilliancy, but for the wonderful delicacy of her touch. It was crisp as silk and yet soft as velvet; her fingers seemed to flit over the keys in gentle playfulness, or to touch them in tender caress. Her trills were the soft rippling of water and her runs the sighing of the winds or the whisper of the night air. It is safe to say that no pianist ever gave here such an exquisite and faultless interpretation of Chopin or made such a thorough conquest of her hearers. She was recalled six times.

[illegible], Philadelphia, Pa.

Date 2-28

[illegible] evening.

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He played it with ease and finish, and to frantic encores responded with Mendelssohn's well-worn "Rondo Capriccioso" and Heuselt's étude, "Would I Were a Bird." Mr. Pachmann would be a greater artist if he were less a mountebank, but then the public seemed to like it, even when he topsy-turvied accents in the Mozart and Mendelssohn numbers. Arthur Nikisch conducted with his usual force and fire. His reading of the "Waldweben" was extremely slow as to tempo, and might call for comment but that it is a concert reading and not an operatic one. The orchestra is a capital one and deserves all the success it achieved.

AMERICAN ART JOURNAL

OFFICES, 23 UNION SQUARE, NEW YORK.

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Boston Symphony Orchestra and De Pachmann.

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The overture was followed by Mozart's pianoforte Concerto in D minor, performed by the popular pianist, Valdimir de Pachmann. The genial little virtuoso was in a most happy musical mood, and played divinely. His good humor transferred itself to the audience, and, as usual, Pachmann took them into his confidence and pointed out, in his expressive way, the noteworthy portions of the work in a manner that gave them a liberal education as to its beauties. The performance was one of exquisite perfection. Pachmann's phrasing and tonal expression is something wonderful, and the elegance and finish imparted to every phrase of the music was beyond everything that we have heard from this gifted pianist, who conquers quite as much by his intellectual ability as by his technical and pianistic skill. The concerto has hardly been heard here, and it came almost in the light of a novelty. There is nothing astonishing about the work, even the cadenzas, by Hummel, are not at all difficult, according to modern standards, but it is precisely that charming simplicity of Mozart that calls for an interpreter who can make the instrument sing in the happiest of sympathetic interpretations. The "Romanze" was particularly well done, and called forth subdued bravos from all over the house. After several enthusiastic recalls Pachmann was prevailed upon to give an encore, for which he chose the ever popular "Rondo Copriccioso" of Mendelssohn, which he gave with such lightness and airy precision that the applause was even greater than before. The attendants had begun to remove the piano when Pachmann was compelled to again yield to the popular demand, and borrowing a chair from one of the members of the orchestra, played, in a masterly way, Henselt's "Si oiseau j'etais." The furore now subsided and the concert was allowed to proceed with Wagner's "Waldweben" scene from Siegfried, of which Mr. Nikisch gave the best interpretation that has been heard here at all. It was unanimously redemanded by the delighted hearers. The concert concluded with Brahms' Symphony No. 2, in D Major.

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At the fifth Kneisel Concert the standard selection was Beethoven's Quartet in E-flat, op. 74 (which Theodor Helm declares an introspective psychological evolution of tearful life and peace) more familiarly known as the Harp Quartet. The vocalist was Mrs. Arthur Nikisch, with two groups of German songs, from Chopin, Schumann, Jensen, Liszt, Brahms, the best being Jensen's Am Manzanares. She sings with much physical expression, dresses well, has a winning stage manner, is slight and pretty, uses what Mr. Dwight happily calls a defective *scooping* portamento, and sends out some beautiful and soft notes; but she runs frequently into disagreeable and forced tones, and did not rouse the audience to much enthusiasm. Her director husband played the accompaniments excellently.

Between her two groups of songs the Quartet gave two exquisite numbers: the Minuet in A, No. 2, from one of Boccherini's ninety-one string quartets; and Rubinstein's Andante, from string quartet in C-minor, No. 2. The diminuendo in both selections was remarkable for its even finish.

Interest centered in a new quartet by Arthur Foote, dedicated to Prof. J. K. Paine, who was present to enjoy it. It is in C-major, and written for piano and strings. As yet it is in manuscript, and is numbered op. 23. As I have said before of Foote's productions, there is no need to despair of our musical future with such Mendelssohnian composers among us. If any hearers present had been as unacquainted with Beethoven's Quartet as nearly all were with Mr. Foote's, and there had been no programs, it is doubtful if such hearers would have known which of the two quartets they should assign to the tone-master. There are judges who profess ability to recognize an author by his style; yet when Roberts Brothers published their No Name Series ten or fifteen years ago, the familiar novelists were unrecognized, and the unknown one won the praise. The Arena Magazine now asks for guesses over certain anonymous articles, by well-known writers, but the guesses are commonly astray. Who conjectured that Ignatius Donnelly was the author of Cæsar's Column? When we read about the internal evidence of certain passages in Shakespeare, as proving themselves his or not his, we may well doubt the accuracy of such judgments. Like all great men, Shakespeare was variable. Even Homer nods. Men are not always pitched for the same strain. For instance, Leigh Hunt avers that these beautiful lines from The Tempest cannot be genuine:

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yet to me these always seem specially Shakespearean, and in accordance with physiological facts such as our great poet ever noted. To come back to music, Mr. Foote's quartet has in it the everlasting life-elements. As this was its first public performance, it is but fair to quote the authorized analysis of the work, adding only this, that the ascending passages in the Scherzo are peculiarly beautiful, that the closing Allegro might almost be indicated as *alla marcia*, and that the composer was heartily applauded and more than once recalled.

The *Allegro comodo* opens with the first theme by the strings, an accompaniment in short arpeggios being given to the pianoforte. After this has been pretty fully stated, it is interrupted by a brief episode, which enters on the first violin (in A-minor), and which leads back to another concise return of the theme. To this succeeds the second theme, in G-major, also by the strings, at the end of which, with a full cadence in G-major, begins the working-out section. This is quite extended, and is about equally derived from the two themes, and the episode referred to. The first and second themes then return in the orthodox manner, and with a short *coda* the movement ends.

The *Adagio*, in A-flat-major, opens with an extended *Cantabile* theme upon the strings, with accompaniment by the pianoforte; after an episode, in which a short theme is taken alternately by the strings and pianoforte, remaining unchanged in character, but constantly modulating, a second theme appears in F-minor. This closes in C minor, and is followed by a sort of long *coda*, in E-flat-major, by the strings alone. At the end of this (in E-flat-minor) the main theme of the movement is treated in imitation by the different instruments; this finally ending with a little *recitative* passage by the violin, which leads to the return of the first theme in A flat-major: the cello now accompanying *pizzicato*, and the piano with richer figuration than before. The movement is ended by the *coda* (before was given to the strings alone), the pianoforte being added this time.

The *Scherzo*, in G-minor, is chiefly characterized by irregular rhythms, groups of five, seven and eight bars being intermingled in a way that would hardly be recognized at first hearing. The *Trio*, in E-flat-major, is more flowing in character, the melody being almost entirely taken by the strings.

The *Finale* begins in C-minor, but ends, naturally, in C-major. It is in the form of the first movement of a sonata, and calls for no especial mention, so far as technical points are concerned.

Clipping from News, Baltimore Md.

Date 2-28

THE BOSTON SYMPHONY CONCERT.

Vladimir de Pachmann's Wonderful Piano Playing.

The pianist, de Pachmann, was the feature of the Boston Symphony Orchestra's concert last night at the Concordia. His appearance was awaited by the audience on tiptoe of expectation and when he did come they kept him before the instrument full forty minutes. Vladimir de Pachmann is a short, compactly built man, with black hair and beard, the latter rather closely cut, and bright eyes. In a crowd even he would attract attention by the brilliancy of his gaze and his enthusiastic vivacity. At the piano these characteristics are intensified a hundred fold. His manner is as peculiar as the reputation that preceded him made it appear, but he plays magnificently. Chopin was probably never before played in Baltimore as de Pachmann gave the concerto in F minor last night. The very moment the little man sat down at the piano his command of the instrument was evident. The most difficult execution was given with complete absence of all appearance of effort. His scale passages, the movements in thirds and his double trills were as trifles to him, but he was proud of his abilities and when, after the brilliant notes had rippled away under his fingers like the flowing of a brook turned to exquisite music, he sat erect and surveyed the astonished, admiring audience with an air of calm superiority. But he was gracious withal and generously responded to several encores with bits of performance as full of beauty as the concerto. De Pachmann's actions have been called affectations, but they rather seem to be natural outbursts of an enthusiastic, artistic soul. He acts as if he loves the piano, as if without the instrument he would be nothing, but with it he is everything. He is a smiling, obliging artist of marvelous skill and he is a success.

The orchestral part of the programme comprised Berlioz's overture, "Benvenuto Cellini," the accompaniments (exquisitely done, too) to the pianist's concerto, the andantino and scherzo from Tschaikowsky's symphony No. 4 in F minor, and Raff's symphony No. 3 "In Walde." The Berlioz number was short, but full of beauty. After it came de Pachmann and then the Tschaikowsky piece, but much of the charm in the latter was lost upon the audience, who were still in wonder over the performance of the pianist. By the time the Raff symphony began they had sufficiently recovered to appreciate the masterly work of the orchestra, which terminated grandly with the third part, picturing the wild huntsmen in the depths of the forest. The rush of Wotan and his comrades through the leafy light and shade is richly painted and their departure in the distance is as graceful as their coming is rudely grand. Mr. Nikisch's careful training was everywhere displayed.

[104]

BRATTLE HALL, CAMBRIDGE.

:::1891.:::

MONDAY EVENING, MARCH 2.

TUESDAY EVENING, MARCH 31. TUESDAY EVENING, APRIL 21.

THREE CONCERTS,

BY THE

KNEISEL QUARTET.

FRANZ KNEISEL, 1st Violin. *L. SVECENSKI, Viola.*

OTTO ROTH, 2d Violin. *ANTON HEKKING, Violoncello.*

ASSISTING ARTISTS:

MRS. ARTHUR NIKISCH,

MME. HELEN HOPEKIRK,

MR. ERNST PERABO,

MR. ARTHUR FOOTE.

Tickets, with reserved seats for the series of three Concerts, $3.00.

The sale of Season Tickets opens at the University Bookstore, Cambridge, Thursday morning, February 26th.

C. A. ELLIS, Manager.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Hyperion Theatre, - New Haven,

Monday Evening, Feb. 23, at 8.

PROGRAMME

4

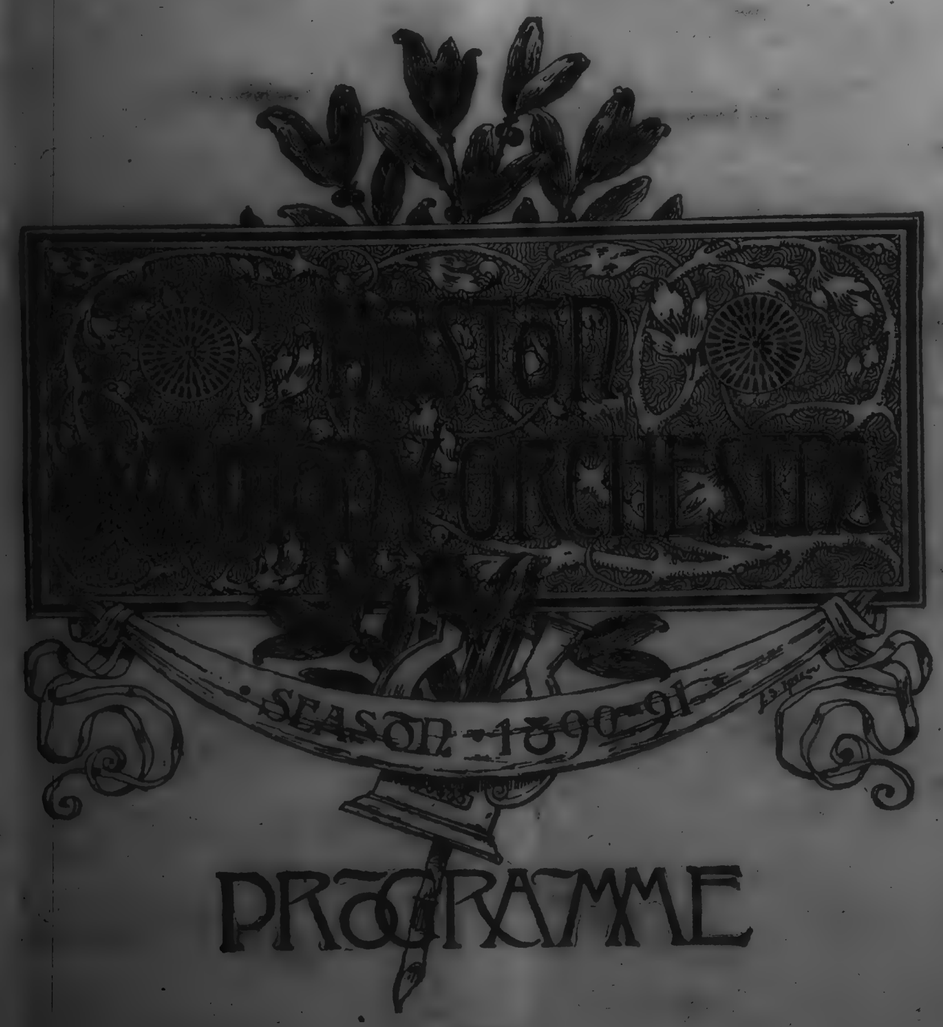
C. A. ELLIS, Manager.

F. R. COMEE, Assistant Manager.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Chickering Hall, - - New York,

Tuesday Evening, Feb. 24, at 8.



PROGRAMME

4

C. A. ELLIS, Manager.

F. R. COMEE, Assistant Manager.

F. A. SCHWAB, Acting Manager of New York Concerts.

Academy of Music, - Philadelphia.

Wednesday Evening, Feb. 25, at 8.

PROGRAMME

4

C. A. ELLIS, Manager.

F. R. COMEE, Assistant Manager

BRATTLE HALL, CAMBRIDGE.

:::1891.:::

MONDAY EVENING, MARCH 2.

TUESDAY EVENING, MARCH 31. TUESDAY EVENING, APRIL 21.

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KNEISEL QUARTET.

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OTTO ROTH, 2d Violin. *ALWIN SCHROEDER, 'Cello.*

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MME. HELEN HOPEKIRK,
MR. ERNST PERABO,
MR. ARTHUR FOOTE.

Tickets, with reserved seats for the series of three Concerts, $5.00. The sale of Season Tickets opens at the University Bookstore, Cambridge, Thursday morning, January 29th.

C. A. ELLIS, Manager.

- COVER ONLY -
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ELSEWHERE IN ARCHIVES

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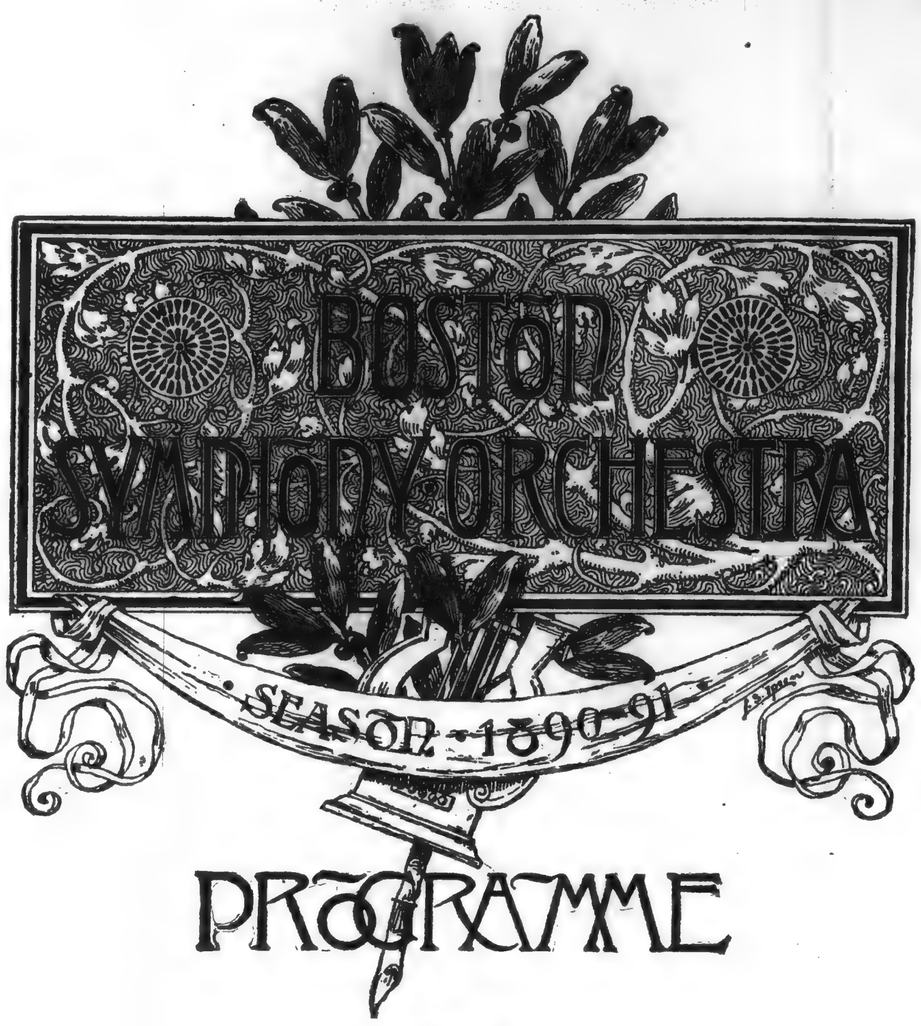

PROGRAMME

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F. R. COMEE, Assistant Manager.

- COVER ONLY -
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Academy of Music, - Philadelphia.

Wednesday Evening, Feb. 25, at 8.

PROGRAMME

4

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager

FIRST CONCERT.

Monday Evening, March 2d, at 8.

KNEISEL QUARTET

and

Mr. ERNST PERABO.

Programme.

BEETHOVEN.	*QUARTET, E flat.*
BEETHOVEN.	*ANDANTE and PRESTO from the Kreutzer Sonata.*
BEETHOVEN.	*TRIO, B flat major.*

Hyperion Theatre, - New Haven,

Monday Evening, Feb. 23, at 8.

PROGRAMME

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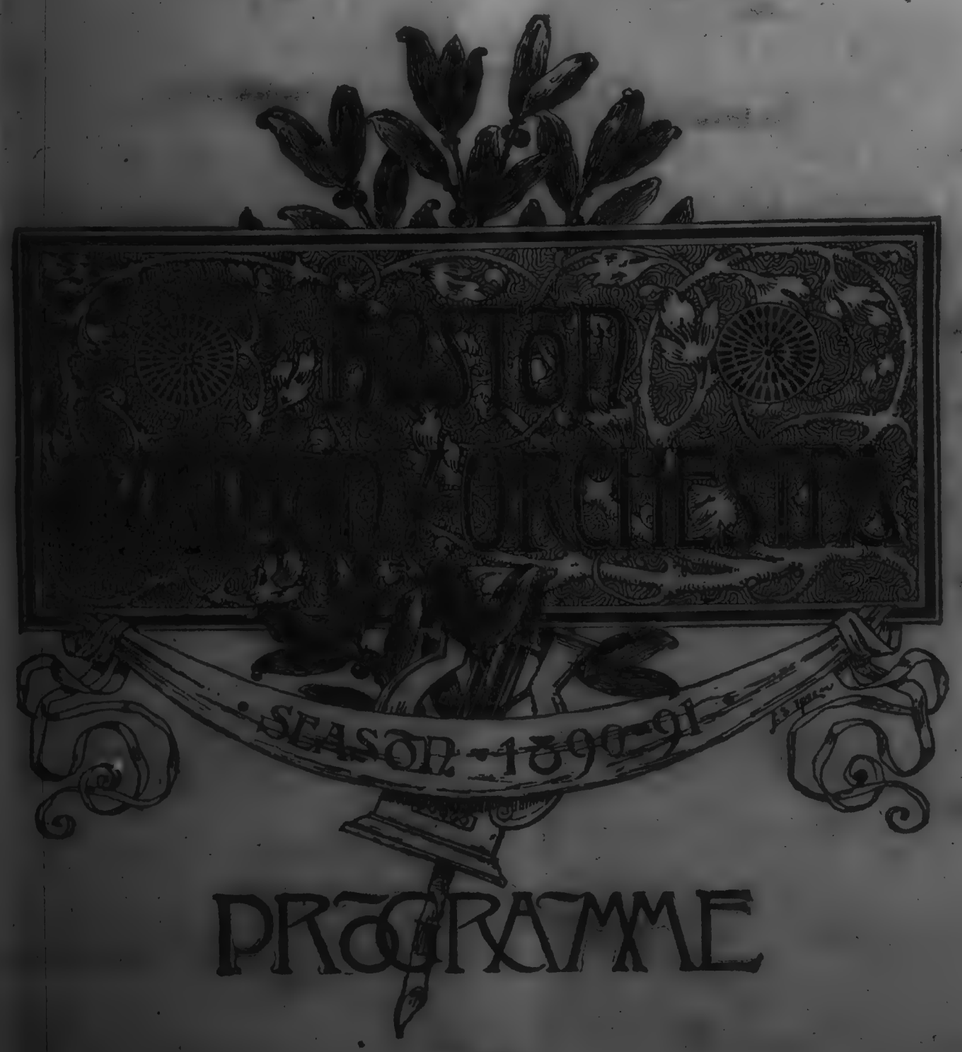
C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Chickering Hall, - - New York,

Tuesday Evening, Feb. 24, at 8.



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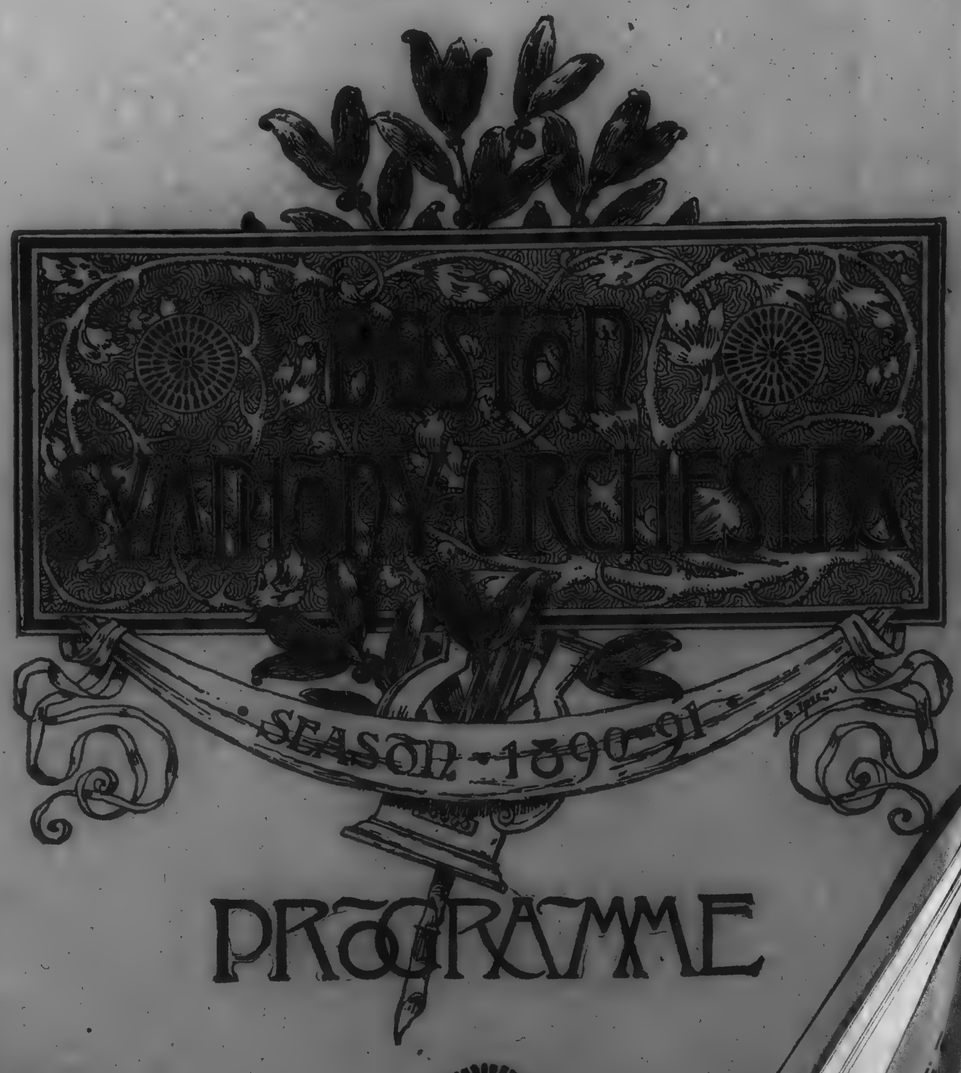

PROGRAMME

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C. A. ELLIS, Manager.
F. R. COMEE, Assistant Mana

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Lincoln Music Hall, - Washington.

Thursday Evening, Feb. 26, at 8.

BOSTON SYMPHONY ORCHESTRA

SEASON 1890-91

PROGRAMME

4

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Concordia Opera House, Baltimore,

Friday Evening, Feb. 27, at 8.

BOSTON SYMPHONY ORCHESTRA

SEASON 1890-91

PROGRAMME

3

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager

Infantry Hall, - - - - Providence,

Wednesday Evening, March 4, at 8.

BOSTON SYMPHONY ORCHESTRA

SEASON 1890-91

PROGRAMME

5

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Boston Daily Traveller

WEDNESDAY, MARCH 4, 1891.

MUSIC NOTES.

Observations on the Seaboard Trip of the Symphony Orchestra.—Local Concert Items.

The February trip of the Boston Symphony Orchestra among the coast cities was of greater pecuniary advantage to the organization than any similar series of concerts in its history. While New York is being rent with the prospectuses of permanent orchestras *to be established*, and rumors concerning the change in the conductor of the old Philharmonic Society, the only positive announcement with fixed dates, etc., of orchestral concerts for 1891-92, is that of the Boston orchestra. Six, instead of four, concerts will be given, and there is already a long list of subscribers booked. The orchestra gives a set of concerts in March in Philadelphia, Washington and Baltimore, and late in April starts on its annual trip West, for which extraordinary preparations are being made in the cities fortunate enough to secure a concert.

In New York Mr. Nikisch repeated the "Waldweben," in response to a demonstration. The Herald intended to be complimentary in referring to the concert when it said, "Nothing more beautifully finished than the playing of the Brahms D minor symphony, or of the 'Siegfried'-'Waldweben' music has not been heard here," but it wasn't.

The state of things in Philadelphia is attested by the North American in these words:

Despite the driving rain-storm, the Academy of Music was crowded as it rarely is, except on very great occasions, the attraction being the fourth in Mr. Nikisch's current season of symphony concerts. All the seats in the auditorium and most of the room which the a sles afford were occupied with more or less damp but agreeably expectant people, and when the dapper little conductor, looking as usual like a work of art, stepped upon the stage 20 minutes late, but apparently quite dry, he faced a larger audience than he had ever before confronted in Philadelphia. It is remarkable, or it would be remarkable if they were less meritorious, or if less efficient missionary work had preceded them, how popular these Boston Symphony Concerts have become in this city. Each time the attendance is larger than the last. The secret of it, of course, is that the public has grown to appreciate the extraordinary excellence of Mr. Nickisch's orchestra, and the further fact that it comes here in its entirety. There is no thinning out to save expense. The orchestra goes on the road in its full force of 83 members, and that is a policy of liberality which people like.

The next Kneisel Quartet concert last of the series, comes on Monday evening, March 9. The soloists will be Mrs. Julia Wyman, contralto, and Mme. Helen Hopekirk, pianist. The programme will include a new MS. piano and violin sonata by Mme. Hopekirk.

At the Symphony concert of March 13 a new suite for strings and four horns, by Arthur Whiting, will be played.

PROVIDENCE JOURNAL.

THURSDAY, MARCH 5, 1891.

FIFTH SYMPHONY CONCERT.

Goldmark's Only Symphony and Wagner's Music.

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Wedding March, with variations—Moderato molto.
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Serenade—Allegretto moderato scherzando.
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Dance—Finale. Allegro molto.
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Wagner. " Waldweben from "Seigfried"
Bach. " Air from Suite in D
Wagner. " Overture, "Die Meistersinger"

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At the sixth and last concert, Tuesday evening, April 7, Mme. Antoine Mielke will be the soloist.

[106]

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BOSTON SYMPHONY ORCHESTRA

SEASON 1890-91

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...AND COMMERCIAL ADVERTISER
...URDAY, FEBRUARY 28, 1891.

VLADIMIR DE PACHMANN.

The Soloist a Delight to Lovers of the Exquisite in Music.

...tled enthusiasm is the shortest way to ...Vladimir de Pachmann. He is a living ...odiment of the love of music and musical ... It so dominates him that all care for ...appearances is utterly lost with him or ...upon him. Technique, with all its myriad ...forms of difficulty, he conquered long ago. ...w, all his thought is of the sublime ...spirations which the great masters ...e given to the world. He takes ...n up by intuition, and presents them, ...ways feeling absolutely sure of his art. He ...ves true approbation, and a large audience ...es him to his utmost. But he does not ...ject his artistic conceptions to any popu... vote, or even to any artistic tribunal. ...hen he takes in the audience, he merely ...es to ask them, "Are you with me?" ...and they are always, both the musical and ...musical. To the musical he is a su... delight, and the unmusical hear ...m gladly. His playing is a revelation. ...e makes many motions, but every one of ...them has a meaning, which he is impelled by ...his artistic nature to express. He says him... that to be quiet in music is to be affected, ...ar and a hypocrite. He who does not feel ...ould never play. Money would not pay ...im to listen to such a player. He is called ...he great Chopin player, but he claims the ...same rank as to every other master. ...He says he prays God humbly and daily that ...the name of Liszt, the greatest of all players, ...may never be forgotten. The mention of ...Rubinstein also enthused him. He says, in ...fact, that he worships all true art and all ...true artists.

His playing last evening of the Chopin F ...minor concerto was one of the triumphs to ...be looked for once in a lifetime. Of course, ...the enthusiasm was beyond bound. He took ...it impersonally, as a matter of course. He ...responded with the Chopin valse in D flat, ...and without rising from the piano played the ...encore, "If I were a Bird," because, he said, ...he knew he would be obliged to play it, and ...he wanted to save time. The audience ...still persisted in calling for more, and he gave ...the Chopin study in double thirds.

In every possible way this third concert ...was an immense success. A fine program, a ...superb orchestra, a grand leader, an unri... soloist, and a large audience to inspire ...them all, the verdict was: Come again, and ...whenever you come, welcome! Hoch! hoch! ...hoch! Herren Nikisch and Pachmann!

EVENING BULLETIN.
PROVIDENCE, R. I.
THURSDAY, MARCH 5, 1891.

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...Dance—Finale. Allegro molto.
...Saint-Saens. Rondo Cappriccioso for Violin.
...Wagner. Waldweben from "Seigfried."
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The Providence Journal
THURSDAY, MARCH 5, 1891.

WAGNER AND GOLDMARK.

Fifth Concert by the Boston Symphony Orchestra Last Night.

A storm again greeted the Boston Symphony orchestra last night on the occasion of its fifth concert in Providence this season, but that disagreeable fact did not prevent the attendance of an audience that filled Infantry hall as it is seldom filled for a concert. The unoccupied seats were few and far between. The orchestra was late in getting to the hall, and it was half an hour late when the baton of Mr. Nikisch drew attention to the opening number. The program was:

Goldmark .....
....Symphony ("Rustic Wedding") op. 26.
Wedding March, with variations—Moderato molto.
Bridal Song—Allegretto.
Serenade — Allegretto moderato scherzando.
In the Garden—Andante.
Dance—Finale. Allegro molto.
Saint-Saens....Rondo Cappriccioso for Violin.
Wagner.....Waldweben from "Seigfried."
Bach.....Air from Suite in D.
Wagner.....Overture, "Die Meistersinger."

This is a distinctively popular program—perhaps as popular as is often met with made up from music the pure classical character of which is not open to discussion. The same apparent desire to meet a demand for bright, popular music has been noticeable in the two preceeding symphony concerts, and it has aroused in some minds the philistinistic hope that the splendid orchestra may on some future occasion find itself giving a Strauss waltz to an enraptured Providence audience.

The performance of the beautiful and bewitching Goldmark symphony was the most enjoyable feature of the concert last night, while the peculiar Wagnerian fragment, Waldweben, was the most notable. To us down here on Narragansett bay, who take our music with a somewhat less serious intent and do not essay to make a cult of it, it was a new phase of Wagner; a dreamy, tender, weird quality which we know well enough existed in his works but which we had not been made familiar with in the concerted form.

The finished and elegant performance of Saint-Saens's "Rondo Cappriccioso" for the violin by Mr. P. Adamowski, was a delicate and delicious treat. His execution has seldom been excelled on the Infantry hall platform, and only equaled once this season—by his associate in the ranks of the orchestra, Mr. Franz Kneisel.

The next, and last, concert is to be on the evening of April 7.

The Beacon.
BOSTON, SATURDAY, MAR. 7, 1891.

The Symphony concerts will be resumed tonight, when Mr. Leo Schulz will be the soloist and introduce to Boston two movements from a concerto by Reinecke for his instrument, the violoncello. The orchestral assignments are the overtures to "Lohengrin" and "Egmont" and a symphony, new here, by August Klughardt, who was born about forty-five years ago in Köthen, and has held various positions as a teacher and *kapellmeister* in Posen, Lübeck and Weimar, being at a late date in Neustrelitz.

The Symphony Orchestra is on the road down from dignity. An encore of the "Siegfried" wood music was granted facilely at the last New York concert.

THE KNEISEL QUARTETTE.

The Kneisel Quartette will give in Union Hall, on Monday evening next, the last of this season's series of contests. A programme of special interest has been prepared which will hold back many of the Four Hundred even from the fascinations of Bernhardt. It will include a manuscript sonata for violin and piano, written by Mme. Helen Hopekirk, who will play it with Mr. Kneisel; the *andante* from Tschaikowsky's D-major quartette; the *scherzo* from Cherubini's E-flat-major quartette, and Haydn's "Kaiser" quartette in C-major. There will also be some vocal music, the artist being Mrs. Walter C. Wyman, who has chosen an *arioso* by Delibes and several manuscript songs left by the late Mr. Otto Dresel. There are but a few unsold seats and application may be made for them at Music Hall now.

Boston Post
SATURDAY MORNING, MARCH 7, 1891

The programme of the symphony concert which will be given this evening at Music Hall is as follows: Prelude, "Lohengrin," Wagner; Symphony, D major, No. 3, Klughardt (first time); two movements from Concerto for 'cello, Reinecke (first time); overture, "Egmont," Beethoven. Mr. Leo Schulz will be the soloist.

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The sixth and last of the Kneisel Quartette concerts takes place Monday evening, March 9. The club will be assisted by Mrs. Walter C. Wyman and Mrs. Helen Hopekirk. The programme is as follows: Sonato for piano and violin by Mrs. Hopekirk (first time); andante from Tschaikowsky's Quartette in D major, and Scherzo from Cherubini's Quartette in E flat major, and Haydn's Kaiser Quartette in C major, op. 77. Mrs. Wyman will sing a selection from the songs of Delibes and four songs by Otto Dressel, three of which are in MS. She sings these latter by request.

.....

The seventh Cambridge concert of the Boston Symphony Orchestra will be given at the Sanders Theatre, March 19. The programme ... Overture, "Prometheus." Gold... ...movement from the concerto for ... in four "Seigfried." ... Mr.

Boston Transcript
SATURDAY, MARCH 7, 1891.

For the concert by the Symphony Orchestra in the Music Hall next Saturday night the programme is as follows: Prelude to "Othello," Kong; concerto for pianoforte, op. 17, Paderewski, first time here, Mrs. Julia Rivé-King; suite for strings and horns, op. 8, Arthur Whiting, first time here; Rakoczy March, Liszt.

The Kneisel Quartet will bring its series of chamber concerts to a close, at Union Hall, next Monday. This is the programme: Sonata, pianoforte and violin, Mrs. Hopekirk; Arioso, Delibes; Andante from quartet D major, Tschaikowsky; Scherzo from quartet E-flat major, Cherubini; Songs with Pianoforte, Otto Dresel; Kaiser Quartet, Haydn. Mrs. Walter C. Wyman will be the singer, and Mrs. Helen Hopekirk the pianist.

SUNDAY HERALD.
BOSTON, MARCH 8, 1891.

The Symphony Concert: Soloist Mr. Leo Schulz.

"Ship Ahoy" Still in Popular Favor—Some Notable Benefit Concerts—Another Operatic Matinee—Mme. Fursch-Madi's Reappearance—"Parsifal" to Be Heard—News and Gossip.

Mr. Arthur Nikisch gave the patrons of the Symphony concerts a fine programme last evening, and the performance of the several works announced was in keeping with their meritorious characteristics.

Mr. Leo Schulz, 'cello player, was the soloist, and he brought forward the romance and allegro movements from Reinecke's concerto in D minor, op. 82, as his contribution to the season's novelties. The composition is a peculiarly pleasing one, and affords so good a player as Mr. Schulz am le opportunities to display his virtuosity. He gave a thoroughly charming interpretation of the romance, his full rich tone and admirable expression suiting the characteristics of the movement most happily. His technical skill met all the difficulties of the allegro movement with grace and ease, and he made his mastery of the 'cello most prominent in this movement. The player gained a hearty recognition of his value as a soloist, as well as of his good taste in the selection of his contribution to the programme.

A most notable novelty in the list of symphonic works played this season was also included in the evening's performances, this being August Klughardt's symphony in D major, op. 37. The composer's name is unfamiliar to American audiences, although some of his chamber music compositions have had a place upon programmes this side of the water. A native of Dessau, he is on record as the composer of three operas, three symphonies and an oratorio, as well as several contributions to the chamber music of the day, his principal occupation being he duties of Hof-Kappellmeister in his native place. The symphony is a welcome addition to the repertoire of the season, and its characteristics are such that the work of the analytical reviewer is unnecessary to the hearer. It is a singularly clear and straightforward work, full of melodious ideas, rich in its embellishments, and constantly interesting. The composer is a master of the art of contrasting tone colors, and his use of the modern orchestra is that of the conservative writers of the ante-Wagner period. The opening allegro is bright and tuneful from the first statement of its leading themes, and in the working out of these subjects there is a strong resemblance to the ever-varying combinations of the Bach style, but this is never carried to an imitative degree. The largo movement is a gem in this class of writings, and its melodious ideas are admirably worked out with a constant and fascinating variety of orchestral combinations. The third movement, moderato allegro, is full of interesting musical thoughts cleverly expressed, and the final allegro brings the work to a most enjoyable finale, the well contrasted use of the different departments of the band giving an especially effective finale to the symphony. Mr. Nikisch's performance of the work gave all its beauties striking prominence, and gained a very enthusiastic recognition of the merits of the symphony from the audience.

The evening's programme was introduced by a masterly performance of the "Lohengrin" prelude, and concluded with an equally satisfying reading of the "Egmont" overture.

Next Saturday evening the soloist will be Mme. Julia Rive King, pianist, and the programme will include Arnold Krug's symphonic prologue to Shakespeare's "Othello"; Paderewski's concerto for piano and orchestra, in A minor, op. 17 (for the first time in the United States); Arthur Whiting's suite for strings and four horns, in G minor, op. 8 (its first performance), and Liszt's "Rakoczy March."

TWENTY-FOUR PAGES.
SUNDAY, MARCH 8, 1891.

A New Klughardt Symphony in Music Hall.

Closing Weeks of the Successful Run of "Ship Ahoy."

A Round of Unusually Interesting Concert Programmes.

August Klughardt's symphony No. 3, in D major, was the novelty offered Friday afternoon's rehearsal audience by Director Nikisch. This composer's name has not before appeared on a Boston symphony programme, and he may certainly be credited with having made a pleasant impression for a first appearance. The symphony is distinctly a lively and melodious work. Very seldom has a symphony been heard here containing so much of what might be termed mirthful melody. The melody of the principal subject is prominent throughout the four movements in ever changing and fanciful combinations. At times it is so brisk and gay that a jolly, old-fashioned dance is suggested; especially is this true of the final allegro. The scherzo is brilliantly scored for the full orchestra, but the other movements are marked by a surprising absence of brass. Deliciously contrasted effects of the strings and wood are gained in the third movement, which is, perhaps, the most notable of the four. There is a deal of originality shown in treatment and development of the symphony's many and strongly marked subjects, and if the writing is not a work of pronounced scholastic merit it is always entertaining.

Mr. Leo Schulz was the soloist, and very cordially was he received at both the afternoon and evening concerts. The favorable impression made by his playing last season was decidedly strengthened, and the young violoncelloist has every reason for believing himself an established favorite with Boston symphony patrons. He played two movements from Reinecke's concerto in D minor, op. 82, a work not before heard here. It is a most enjoyable composition, and Mr. Schulz' artistic interpretation received merited recognition. Wagner's "Lohengrin" prelude began the concert, and Beethoven's "Egmont" overture brought it to an end. Both were superbly played.

The programme for this week's concert is as follows:

Symphonic prologue to Shakespeare's Othello ..... Arnold Krug
Concerto for piano and orchestra, in A minor, op. 17 ..... Paderewski
Suite for strings and four horns, in G minor, op. 8 ..... Arthur Whiting
Rakoczy march ..... Liszt

Mrs. Julia Rive-King will be the soloist.

THE BOSTON TIMES
BOSTON, SUNDAY, MARCH 8, 1891.

THE SYMPHONIES.

EIGHTEENTH CONCERT.

The works performed at Music hall last evening were:

Wagner ..... Prelude, "Lohengrin"
August Klughardt, Synphony No. 3, in D major, Op. 37
Allegro. Largo. Moderato; Allegro. Allegro. (First time in United States.)
Reinecke Two Movements from Concerto for Violoncello, in D minor, Op. 82.
Romance. Allegro moderato. (First time in Boston.)
Beethoven ..... Overture, "Egmont"
Soloist, Mr. Leo Schultz.

The programme must have easily won the appreciation of the least musical auditor present, yet without offending the most fastidious for nearly all the music performed was exceptionally melodious, and no less melodious than artistically well made.

The Symphony by Klughardt is by no means a profound and elaborate work, and contains many an ear-catching and tuneful air, simply harmonized and so unpretentious withal that the symphonic character of the work might somewhat reasonally be impeached; yet the orchestration is well made, and in the last movement, as in other parts of the work, the composer proves himself to be an able contrapuntist.

Mr. Schulz played the two movements from the Reinecke Concerto in a charmingly refined and masterly manner.

The orchestra's performance of the Wagner Prelude was by no means creditable, and the interpretation of the work was anything but effective.

The symphony was delightfully played, as was also the Beethoven Overture to Egmont.

THE LAST KNEISEL CONCERT.

The last of this season's series of concerts by the Kneisel quartette will be given in Union hall Monday evening. The programme is one of special interest and excellence. It includes a manuscript sonata for violin and piano, by Mme. Helen Hopekirk, who will play it with Mr. Kneisel; the andante from Tschaikowsky's D-major quartette; the scherzo from Cherubini's E-flat-major quartette and Haydn's "Kaiser" quartette in C-major. There will be vocal music also, by Mrs. Walter C. Wyman, who has chosen an arioso by Delibes and several manuscript songs left by the late Mr. Otto Dresel. But few seats are left and these should be applied for at Music hall.

...Mrs. Hopekirk presented ... with a lovely diamond stuff... performance of his orchestra at ... the other day in New York.

...That the Symphony orchestra ... preciated as it deserves in New York ... made pretty conclusively manifest by the ... fact that between Wednesday and Saturday ... of last week $2500 worth of tickets were ... subscribed for, for the six performances ... next winter, beginning in November, and ... is safely predicted that by May 1 not ... possible seat will be left.

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Baltimore American
AND COMMERCIAL ADVERTISER
SATURDAY, FEBRUARY 28, 1891.

VLADIMIR DE PACHMANN.

The Soloist a Delight to Lovers of the Exquisite in Music.

Bottled enthusiasm is the shortest way to spell Vladimir de Pachmann. He is a living embodiment of the love of music and musical art. It so dominates him that all care for mere appearances is utterly lost with him or upon him. Technique, with all its myriad forms of difficulty, he conquered long ago. Now, all his thought is of the sublime inspirations which the great masters have given to the world. He takes them up by intuition, and presents them, always feeling absolutely sure of his art. He loves true approbation, and a large audience excites him to his utmost. But he does not subject his artistic conceptions to any popular vote, or even to any artistic tribunal. When he takes in the audience, he merely desires to ask them, "Are you with me?" And they are always, both the musical and unmusical. To the musical he is a supreme delight, and the unmusical hear him gladly. His playing is a revelation. He makes many motions, but every one of them has a meaning, which he is impelled by his artistic nature to express. He says himself that to be quiet in music is to be affected, a liar and a hypocrite. He who does not feel should never play. Money would not pay him to listen to such a player. He is called the great Chopin player, but he claims the same rank as to every other master. He says he prays God humbly and daily that the name of Liszt, the greatest of all players, may never be forgotten. The mention of Rubinstein also enthused him. He says, in fact, that he worships all true art and all true artists.

His playing last evening of the Chopin F minor concerto was one of the triumphs to be looked for once in a lifetime. Of course, the enthusiasm was beyond bound. He took it impersonally, as a matter of course. He responded with the Chopin valse in D flat, and without rising from the piano played the Henselt "If I were a Bird," because, he said, he knew he would be obliged to play it, and he wanted to save time. The audience still persisted in calling for more, and he gave the Chopin study in double thirds.

In every possible way this third concert was an immense success. A fine program, a superb orchestra, a grand leader, an unrivaled soloist, and a large audience to inspire them all, the verdict was: Come again, and whenever you come, welcome! Hoch! hoch! hoch! Herren Nikisch and Pachmann!

EVENING BULLETIN.
PROVIDENCE, R. I.
THURSDAY, MARCH 5, 1891.

FIFTH SYMPHONY CONCERT.

Goldmark's Only Symphony and Wagner's Music.

At the fifth concert of the present Infantry Hall series of the Boston Smyphony Orchestra, there was an audience eminent in point of size as well as quality, larger, indeed, than any symphony audience hitherto. This programme was played:

Goldmark. Symphony (Rustic Wedding), op. 26
Wedding March, with variations—Moderato molto.
Bridal Song—Allegretto.
Serenade—Allegretto moderato scherzando.
In the Garden—Andante.
Dance—Finale. Allegro molto.
Saint-Saens. . . Rondo Cappriccioso for Violin
Wagner. . . . . Waldweben from "Seigfried"
Bach. . . . . Air from Suite in D
Wagner. . . . Overture, "Die Meistersinger"

This symphony of Goldmark's has been slightly scorned by certain of the ultra-esthetic in music, but it has been much played in Europe, and more than any other work, gave Goldmark, the poor young Jew whom Rubinstein took under his inspiring care, his later reputation. He was also a pupil of Jansa, the distinguished violin virtuoso, and there is an impression widely extant that if his studies had not been interrupted, the world would have had from him something strangely great. "The Rustic Wedding" is a peculiar composition. Everywhere remarkable ingenuity is displayed. And a curious thing about the work, and one which makes it truer to its particular theme, is the admixture of sorrow and weeping. Gayness and nuptial songs and splendid courtiers seem to be set over against simple country folk, friends with long, long thoughts about the future of the young ones dear to them, and the irrepressible sobs of near and loving kinsfolk. It is very interesting at points. Perhaps the andante of the garden scene is the most beautiful, though the bridal song is bright, and the dance drifts into a conservatory, tete-a-tete suggestiveness that is delightful. Mr. Nikisch's men gave it in such a manner as to lucidly discover its quaint artifices and symbolisms, gave the moderato molto and allegro molto with eloquent delicacy.

The two Wagner numbers were the real victories of the orchestra last night. Waldweben is the title of a little of the music from the second scene of Act II. of "Seigfried," together with a motive from "Die Walkure," and another (solo violin) from "Der Rheingold." It represents the sounds of the forest, as Seigfreid heard them, and was played with sylvan mysterious grace and dainty shading.

In the prelude of "Die Meistersinger" is epitomized the action of the piece itself, which presents the melodies of the solid old master singers first one by one, then in jealous encounter, and finally in peaceful harmony, thus satirizing the quaint old bards and their dissensions. Words are poor things with which to tell the beauties that the orchestra extracted from this music of Wagner's. So finely and entirely were the romanticism and comedy of the prelude interpreted that the last number was accepted as the most enjoyable of a very enjoyable programme.

Mr. T. Adamowski, violin, was the soloist. He played the Saint-Saens rondo, full as it is of picturesque and elusive detail, and contrapuntal points, with an admirable, almost marvellous, facility and freedom. Long applause followed him, but no encore was vouchsafed, as the concert was delayed in the beginning. The orchestra was accorded an extra amount of applause, for it performed with unwonted fire and warmth.

At the sixth and last concert, Tuesday evening, April 7, Mme. Antoine Mielke will be the soloist.

The Telegram.
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Wagner.....Waldweben from "Seigfried."
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.....

The seventh Cambridge concert of the Boston Symphony Orchestra will be given at the Sanders Theatre, March 19. The programme is as follows: Overture, "Prometheus," Goldmark; first movement from the concerto for 'cello, Brahms; Waldweben from "Siegfried," Wagner; symphony, "Im Walde," Raff. Mr. [illegible] will be soloist.

Boston Transcript
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The Kneisel Quartet will bring its series of chamber concerts to a close, at Union Hall, next Monday. This is the programme: Sonata, pianoforte and violin, Mrs. Hopekirk; Arioso, Delibes; Andante from quartet D major, Tschaikowsky; Scherzo from quartet E-flat major, Cherubini; Songs with Pianoforte, Otto Dresel; Kaiser Quartet, Haydn. Mrs. Walter C. Wyman will be the singer, and Mrs. Helen Hopekirk the pianist.

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Symphonic prologue to Shakespeare's Othello ..... Arnold Krug
Concerto for piano and orchestra, in A minor, op. 17 ..... Paderewski
Suite for strings and four horns, in G minor, op. 8 ..... Arthur Whiting
Rakoczy march ..... Liszt

Mrs. Julia Rive-King will be the soloist.

...ic Nikisch adds [illegible] ...ments as one of the best of con... musicians, that of chess player... game he is a great devotee.

—Mrs. Havemeyer presente... with a lovely diamond scarf pin after the performance of his orchestra at ... music the other day in New York.

—That the Symphony orchestra is appreciated as it deserves in New York is made pretty conclusively manifest by the fact that between Wednesday and Saturday of last week $2500 worth of tickets were subscribed for, for the six performances next winter, beginning in November, and it is safely predicted that by May 1 not a possible seat will be left.

THE BOSTON TIMES
BOSTON, SUNDAY, MARCH 8, 1891.

THE SYMPHONIES.

EIGHTEENTH CONCERT.

The works performed at Music hall last evening were:

Wagner..... ....Prelude, "Lohengrin"
August Klughardt, Synphony No.3, in D major, Op. 37
Allegro. Largo. Moderato; Allegro. Allegro.
(First time in United States.)
Reinecke Two Movements from Concerto for Violoncello, in D minor, Op. 82.
Romance. Allegro moderato.
(First time in Boston.)
Beethoven,..... Overture, "Egmont"
Soloist, Mr. Leo Schultz.

The programme must have easily won the appreciation of the least musical auditor present, yet without offending the most fastidious for nearly all the music performed was exceptionally melodious, and no less melodious than artistically well made.

The Symphony by Klughardt is by no means a profound and elaborate work, and contains many an ear-catching and tuneful air, simply harmonized and so unpretentious withal that the symphonic character of the work might somewhat reasonably be impeached; yet the orchestration is well made, and in the last movement, as in other parts of the work, the composer proves himself to be an able contrapuntist.

Mr. Schulz played the two movements from the Reinecke Concerto in a charmingly refined and masterly manner.

The orchestra's performance of the Wagner Prelude was by no means creditable, and the interpretation of the work was anything but effective.

The symphony was delightfully played, as was also the Beethoven Overture to Egmont.

THE LAST KNEISEL CONCERT.

The last of this season's series of concerts by the Kneisel quartette will be given in Union hall Monday evening. The programme is one of special interest and excellence. It includes a manuscript sonata for violin and piano, by Mme. Helen Hopekirk, who will play it with Mr. Kneisel; the andante from Tschaikowsky's D-major quartette; the scherzo from Cherubini's E-flat-major quartette and Haydn's "Kaiser" quartette in C-major. There will be vocal music also, by Mrs. Walter C. Wyman, who has chosen an arioso by Delibes and several manuscript songs left by the late Mr. Otto Dresel. But few seats are left and these should be applied for at Music hall.

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FESTIVAL BULLETIN

A Journal devoted to the Interests of the

LOUISVILLE MAY MUSIC FESTIVAL

Vol. I. LOUISVILLE, KY., MARCH 2, 1891. No. 2.

The • Commercial • Club,

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SIGNORINA CLEMENTINA DEVERE.

In according to Signorina DeVere those same characteristics which gave Gerster such pre-eminence as a queen of song, the press of New York has done her only simple justice. With all of Gerster's marvelous execution, she has a voice of the same mellow and flute-like beauty, together with an added strength.

Whether upon the concert or operatic stage, she is equally at home, and always the possessor of such womanly attraction and magic vocal skill as makes every listener an immediate and willing captive. She is fair and

pale, has lustrous, large, dark eyes, and a thoughtful expression, and in figure is very well proportioned. She is quite young, and was born in Paris, her father being a French lawyer and her mother an English lady. She studied singing at the Conservatory of Music in Florence, Italy, and also with Albertine Baucarde, and then made her *debut* in "The Huguenots" at the Pagliano Theater in that city. She also sang there in "La Somnambula," and then appeared in Milan, Naples, San Carlo, Rome and afterward returned to Paris, where she studied further with Gounod and then sang in "Faust." Later she studied "Hamlet" with Thomas, and sang for Verdi. Subsequently she went on a professional tour to South America, and then appeared at Madrid and Barcelona; she achieved a pronounced success at the Worcester Festival of 1880, and at the festival of the Handel and Haydn Society, Boston, May, 1890, and was the bright particular star of the Cincinnati Festival of 1890. Miss DeVere is to be the prima donna of the Buffalo Festival, and is also to sing an important engagement at Pittsburgh.

DEVERE AND THE "STABAT MATER.'

Miss DeVere has but recently sung in the "Stabat Mater" in Boston, and the following from the pen of the very clever musical writer of the *Living Church*, and referring more particularly to the composition, must be of interest. After treating of a grand symphony concert by Nikisch, there follows: In the same hall, the next evening, the Handel and Haydn Society sang the grand "Stabat Mater," by Dvorak, assisted by the "Smyphony" orchestra, and under the direction of the veteran Carl Zerrahn. The soloists were, Clementina DeVere, Emily Winant, Emil Fischer, all of New York, and William J. Winch, of Boston. The composition in all its exuberance of deep religious emotion—for it is full of tears and implorations—and its strange, solemn beauty of construction suffered something from the very magnitude of the choral body, with a mistaken hastening of the tempos, which are "*largo*" or "*andante*" for the most part, while the choral numbers often are so subtly written that they, in passages, lie almost out of reach of adequate delivery; yet, all in all, the conclusion was irresistible that this "Stabat Mater" must supersede all others and banish, in good time, the irreverent and voluptuous setting of Rossini.

CORADI COLLIERE, TRAPPIST MONK.

In the memorable production of "Elijah" in Louisville twenty-two years ago by the Mendelssohn Society, the part of Elijah was sung by Coradi Colliere, who now lies in the lonely burying-ground of the Trappist Monks at the Abbey of Gethsemane. Colliere had a magnificent voice, and was particularly fitted in personal appearance to present the character of Elijah. He was tall and patriarchal, his hair and beard being long and white, and he was very bald. Colliere had been upon the operatic stage, and was considered a wonderful artist, but he was of a deeply religious temperament and soon wearied of the footlights. He sang afterward in concert with great success, but finally settled down in Louisville as a teacher of the voice. He was a pillar in the musical life of this city, and brought many pupils here to study under the shadow of his genius. Some great domestic sorrow drove him from the world, and he became Father Joseph of that solemn brotherhood in the Trappist Abbey. Father Joseph finally became guest master at the monastery and then the people he had known "in the world" caught occasional glimpses of him in his voluntary religious exile. It is only a few years ago that he died, and a simple cross marks his resting-place.

—Miss Gertrude Edmands, the Boston contralto, says the New York *Musical Courier*, sang at three concerts, and no vocalist ever sang herself into the hearts of her listeners more quickly and completely than did this young lady. Her voice is pure and rich, without a flaw, not immense in volume, but exquisitely beautiful in intonation and tonal expression. She phrases beautifully. Miss Edmands is to sing at the Kentucky May Festival.

GEO. G. FETTER PRINTING CO., LOUISVILLE

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HOW THEY DO IT IN BOSTON.

MUSIC HALL, BOSTON, MASS., Friday, Feb. 20, 1891.

MY DEAR FRIEND SHACKLETON: Thinking that a brief account of the incidents connected with our regular Friday afternoon public rehearsal today might be of interest to you, I venture to describe a scene, the counterpart of which has not been shown anywhere else in this country or in the world. As you are already aware every seat in our Music Hall, seating 2,400, was sold for the season at our annual auction sale last September, both for the twenty-four Friday afternoon public rehearsals and the twenty-four Saturday evening concerts, each series separate in itself. But on Friday afternoon we throw open our second balcony—first come, first served—to the purchasers of the twenty-five cent admission tickets, which have been most appropriately nicknamed "rush tickets." Of these we sell about 1,000, and as there are only 460 seats in our second balcony, with about 150 seats on the steps alongside the stage, this leaves about 400 people who are obliged to stand. This morning it is snowing hard, but we are quite independent of the weather as our limit of "rush tickets" was sold two days ago, and we have been turning people away ever since with absolutely nothing to sell. As a matter of fact, even if we wished to sell more tickets, we could not, as the Inspector of Buildings limits our sale, and a violation of their orders might lose us our license. It is now 11 o'clock, and there are actually four ladies out in the corridor sitting on the floor at the entrance to the hall, waiting until the doors open at half past one, so as to be the first in the rush for the free seats in the upper balcony. Between now and half past one the crowd will keep increasing until the doors open, when a pushing, swaying, eager, but all the time good-natured mob of five or six hundred, mostly ladies, elbow their way past the lightning door-keeper, some throwing their tickets at him, and away they tear up the stairs, until in less than five minutes all the seats are filled, and these musical enthusiasts have a full hour in which to get their breath, rearrange their tousled attire and read the analytical programs which are such a commendable feature of these concerts. A few moments before half past two the members of the orchestra file slowly to their places, and directly the slight figure of Conductor Nikisch is seen approaching from the stage entrance; there is the usual greeting of applause, a cursory but comprehensive glance of the conductor about him, he steps to his platform, a hush falls upon the audience of over 3,000 and the concert begins. This scene is repeated every Friday afternoon. Last week when Mrs. Nikisch was the soloist, we sold out our limit of "rush tickets" on the previous Wednesday, and, having an excellent opportunity to get a record, instructions were given to the ticket-seller to keep an accurate list of those turned away. From Wednesday at 3 p. m. until 2:30 on Friday afternoon, when the concert began, we turned away 1,400 disappointed patrons. The enclosed clipping from the New York *Sun* of January 18, will show you that it is not only in Boston that we score a great success, but elsewhere as well. Once a month we omit our usual weekly concerts, and make a trip, including New Haven, Conn., New York, Philadelphia, Baltimore and Washington. On our January trip to these cities *we sold every seat in the house* in New York, Philadelphia, Baltimore and Washington *before we opened the doors*, a record never before achieved by any other similar organization in this country. In fact our concerts in these cities have become as much a part of the musical season as here in Boston, and if we are accorded the same flattering attendance at our concerts during the coming Festival as we have had in Louisville in the past, we hope to add her name to our list.

Yours sincerely,
FRED R. COMEE,
Assistant Manager B. S. O.

The following is the *Sun* extract referred to:

"The concerts of the Boston Symphony Orchestra appear to be as prosperous outside of Boston as in the parent city. Tuesday evening's performance in Chickering Hall brought together the largest audience that ever attended any of the band's entertainments in New York. In Philadelphia on Wednesday 4,000 auditors, 1,000 of whom had bought standing-room tickets, crowded the Academy of Music, and in Washington on Thursday the limit of admissions authorized by the Inspector of Buildings was reached."

THEY ARE REALLY GOING.

The impression may prevail to some extent that the cry, "The seats are going" is not based on fact, but is raised merely to increase the sale of seats. Those who come each day now to mark off seats can testify, however, to its truth. There are but 125 seats left now in the parquette, and as some people do not care to sit anywhere else, it might be respectfully suggested to them that if they wish to sit there during the May Music Festival, it would be well for them to make haste and secure a choice out of the seats that remain. There is not a bad seat in the parquette, though of course some are just a little more desirable than others.

KENTUCKY'S MAY MUSIC FESTIVAL.

KENTUCKY is to have in May a finer Music Festival than has yet been given south of the Ohio river, and one that will compare most favorably with any that have been presented in the musical centres of the East. The date of the event has been set for May 12th to 16th inclusive, the first performance to be on Tuesday night, continuing Wednesday afternoon, Wednesday night and Thursday, Friday and Saturday nights.

The principal feature will be the Boston Symphony Orchestra, under the direction of Herr Nikisch, late of Berlin, and a veritable wizard of the baton, consisting of seventy performers, among which are a number of instrumental soloists of great note. This orchestra has a world-wide reputation, and the music-loving people of the State have greeted with delight the announcement of its engagement for Louisville.

The leading soprano will be Signorina Clementina De Vere, of Paris, and not Miss Eames, the American singer as was first announced. The idea was to secure one of the two, and Miss De Vere's manager has at last been able to change her Pittsburgh dates so that she can sing here in May. Under

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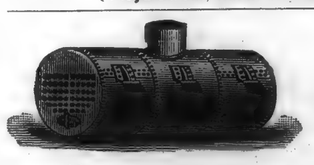
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this arrangement Miss Eames has signed a contract abroad and will not come to America until later. Miss De Vere will form a most interesting attraction. She is a lovely woman, and is regarded as by far the finest singer on American shores. An interesting sketch of her appears on the first page of this number. There will be five other vocal soloists, all of whom have won laurels before the footlights.

Another soprano is Frau Nikisch, the wife of the director, a distinguished vocalist with a European reputation, and whose singing, when she made her American debut recently in New York, and sang afterward in Boston and Philadelphia, received the most enthusiastic praise of the Eastern critics and of musical circles. There is still another soprano to be engaged, whose name will be given as soon as possible. It is guaranteed that this singer shall be an artist of the first class.

The contralto will be Miss Gertrude Edmands, of Boston, recognized as the leading contralto of the East.

The remaining two singers represent the masculine elements of the soloists, and both are notable figures in the music of to-day. One is Mr. Whitney Mockridge, late of Chicago, and now of New York, a tenor whose voice and methods have been pronounced exquisite and perfect. The other is Mr. William Ludwig, of London, the famous basso.

But this is not all. Two grand musical works, Mendelssohn's Oratorio of "Elijah" and Dvorak's "Stabat Mater," are to be produced on a more magnificent scale than ever before attempted in this section.

There will be a chorus of 250 voices, selected from the best singers in Louisville and vicinity, and this organization is now under rehearsal, with Mr. C. H. Shackleton, of the Musical Club, as its director. The event will be a great musical treat, and the price has been made even lower than is consistent with the programme to be offered. Season tickets will be sold from now until April 1st, at ten dollars ($10) each, and after that date single seats will be sold at $2.50 for each performance. It will thus be seen that it is an advantage to purchase season tickets now, first, because they are cheaper, and second, because better seats can be had.

Reduced railroad and steamboat fares from all points.

MAKE A NOTE OF THIS.

Season tickets now sell at ten dollars each. On April 1st they will be advanced to fifteen dollars each. Secure seats now while desirable ones are to be had and before the price is advanced. Why not have the best seats at the cheapest rate? The office for the sale of seats is at the Commercial Club in the Commerce Building. Write to the Secretary for full information about the festival.

Digby Bell and his wife are now with the McCaull Opera Company.

FROM THE STATE PRESS.

[*Park City Times.*]

The May Musical Festival to be held at Louisville under the auspices of the Commercial Club of that city will be a magnet that will draw hundreds and thousands of visitors to the Falls City this spring. The Commercial Club of that city has proven of great benefit to the business element, but we know of no other similar organization in the State that has accomplished very much, in fact, the most of them have died out.

***

[*Hopkinsville New Era.*]

Mr. Fall Taylor, of Louisville, is in town, looking after the interests of the Kentucky May Music Festival, which will be given in that city May 12-16th, inclusive, under the auspices of the Louisville Commercial Club. This will be the grand musical event of the year, and the citizens of this section should do all in their power to render it a success, as most of our people will attend it.

WHERE WE GOT OUR DO RE MI.

An interesting feature of a recent church service in the East was the ascription, after the sermon, by the vested choir. It was adapted and arranged by Mr. Dan Dore Ezechiels, a graduate of the institution known as the "King's Twenty-two Pupils," in the Hague, Holland, and a favored pupil of the eminent Dutch composer, Marinus, from the famous Latin hymn to St. John written in 770 by Paul, deacon of the Church of Aquilla. The old hymn, or chant, played an important role in musical history. The words were as follows:

Ut queant laxis,
Resonare fibris,
Mira gestorum,
Famuli tuorum,
Salve polluti,
Labii reatum,
Sancte Johannes.

And it so happened that in the air of the chant the first syllable of each line but the last fell upon the successive tones of the scale, C, D, E, etc. After it had been sung for over four centuries, the monk Guido Aretinus dawned upon the musical horizon (if the narrow limits of the art in those days could warrant the term) and invented the modern system of notation by means of a staff, with lines and spaces indicating the pitch, using the syllables from the old chant to designate the notes. The "ut" was changed to "do" for convenience and euphony, and a seventh syllable "si" (derived from initials of the last line, S and I.), was introduced in the seventeenth century, and thus the system has stood ever since. Our school boys and girls to-day owe their do, re, mi, fa, sol, la, si, do, to this chant more than 1,100 years old.

—It may be interesting to know that there are fifteen different nationalities represented in the Boston Symphony orchestra, as follows: America, England, Germany, France, Italy, Russia, Hungary, Poland, Austria, Bohemia, Croatia, Roumania, Sweden, Holland and Canada.

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HE DIDN'T PLAY "SECOND FIDDLE."

In a neighboring town, very near Louisville, indeed, the leader of the fashionable set had issued invitations to a reception which she proposed giving to a distinguished visitor. Some days after the invitations were out, which were of course confined to her particular circle, she reflected, somewhat sadly, that, while in this charmed circle there was an abundance of grace, beauty and wealth, there was rather a lack of "special talent;" indeed, in the whole set neither readers, nor singers, nor players upon sweet instruments, of more than ordinary ability, were to be found, and so she was haunted by the uncomfortable thought that the lion might find the evening dull. She therefore determined upon providing a special attraction. The village did not have much to draw from; but one thing it did possess, a musical genius. Not on our lady's list, of course, for he was shiny as to his coat and frayed as to his cuffs. How to secure his services was the problem, for it was well known that, though he was desperately poor, he had the impudence to be proud, and the lady felt instinctively that the worst thing she could do would be to offer him money. So she decided to have recourse to tact. Having arrayed herself in her most becoming gown, and assumed her most gracious manner, she proceeded to the young man's lodgings.

"I am fortunate, indeed, my dear Mr. ——, to find you in. I have come to ask a favor of you—a very, very great favor."

"Will madam be seated?"

"I have invited a few friends to spend Tuesday evening with me; you may have heard."

"I haf heard."

"Only a few. It is to be very informal. I did not send you an invitation, for I feared you would not accept, and that would have hurt me very much. I felt that if I called in person and begged you—yes, begged you—that you would not refuse—that you could not be so unkind."

"Madam flatters me."

"And you—you will bring your violin? But how absurd to ask: No one would be so cruel as to divorce you from your violin, your much-loved violin."

"Yes, I luf my fiolin"

"And you will come early, oh, very early? I wish you to meet Mr. ——, like yourself, an enthusiastic lover of music, and a violinist of note. Ah, you will find him a kindred spirit, I am sure."

"Madam is more than kind, but I have met Mr. ——. I do not luf to meet him any more. And madam will please exguse me, but I nefer play ze second fiddle."

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The Festival Bulletin.

Issued semi-monthly under the auspices of the Press Committee of the Louisville Commercial Club, and edited by the Club's Secretary. Office, Room No. 1005, The Commerce Building, Louisville, Ky. For advertising rates, address John L. Moore, Business Manager.

LOUISVILLE, KY., MARCH 2, 1891.

THE first number of the FESTIVAL BULLETIN has been very pleasantly received by the public, and some people have been so kind as to compliment its appearance and general character. The publishers promise to sustain whatever good reputation they have achieved for the paper, by keeping it absolutely clean, and making it as bright and readable as they can.

The promoters of the May Music Festival are not insensible to the fact that their management will receive more or less criticism. It is one of the essential characteristics of humanity in general to be critical, and indeed much good oftentimes comes from fault-finding. That which is petty and unjust must always recoil upon its authors, and that which proceeds from wisdom will no doubt bring about reformations that ought to be. "The proof of the pudding is in the eating," and that is the sentiment of the Commercial Club's workers in the May Music Festival scheme. One thing is certain, and that is, we are to have a magnificent musical treat, which will not only give an impetus to the artistic ele ments in our make-up, but will prove an important factor in advancing our material interests. Give us your hand and help us to do the best that can be done.

ONE of the most gratifying features of the State capital discussion is the fairness and cordiality with which Louisville's merits are considered in connection with the capital by the press and the people in all parts of the State. Warmly seconding Louisville's claims as the site for the capital, Kentuckians throughout the State are conceding Louisville's easy accessibility, its healthfulness, its metropolitan conveniences for the dispatch of public business, its ample hotel accommodations, and superior general fitness as a capital city. Verily, there is no war, or jealousy even, between the "city folk" and the "country folk," but all realize that the advertisement and prestige of the State would be promoted by having the capital at Louisville, and all Kentuckians' interests thereby best advanced.

DURING the last session of the legislature a charter was obtained for the Polytechnic Auditorium. The charter is a very liberal one and furnishes a broad field to work in.

The incorporators comprise some of the most prominent and public spirited of our citizens, who will lend their energies and talents to make it a success. It is understood that there will soon be a meeting of the incorporators for the election of officers and appointments of the necessary committees to take charge of the details of the work. Would it not be a good idea for those interested in the Polytechnic Auditorium to get to work with a view to celebrating the Centennial of Kentucky's admission into the Union, which occurs June 1, 1892, by making this enterprise a monument commemorative of that event? If this is to be done, no time is to be lost. It is a big undertaking, but that is not to be considered as unfavorable to the project, for this is an age of big undertakings as well as big successes. It deserves to succeed.

LOUISVILLE does not "claim" the capital. It is simply responding to the invitation of the Constitutional Convention to present its claims. But while Louisville is modestly asking the capital, and giving reasons why it believes it should be located here, our friends and the friends of progress throughout the State are demanding that Louisville be made the capital. They realize that the matter should be settled, and settled right.

IT IS announced that Mrs. Jeannette M. Thurber, of the National Conservatory Association has undertaken the organization of a new orchestral society to be located in New York on a permanent financial basis, for the weekly delivery of instructive rehearsals and concerts. Mr. Schwab, the enterprising concert manager, it is stated, is charged with the selection of the new director from among the European celebrities. Mrs. Thurber's characteristic energy and perseverance are this time engaged in the right direction, and already assure the success of the enterprise. This will be in effect a second proprietary orchestral society, like the famous Boston Symphony, only its office will be confined to New York.

A CORRESPONDENT at Franklin, Ky., writes: "There are one hundred reasons why Louisville should be the capital of Kentucky to one reason why it should not be. And if you people of Louisville will properly present your many meritorious claims, the popular sentiment of the whole State will run so strongly in your favor that the Constitutional Convention or the voters of the State at the polls will vote Louisville the capital." The sentiment of the State is running the same way.

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A GREAT REPERTOIRE.

The following repertoire of the Boston Symphony Orchestra has been compiled from a number of programmes of concerts played in Boston during the last two years. It is not a complete list, as it does not contain concertos or vocal numbers. But it is a remarkable showing, and for variety and excellence probably can not be surpassed by any orchestra in the world.

The object of publishing this list is to let the patrons of the Festival see the collection from which the orchestral numbers will be selected. The committee will take up the question of programmes in a few days, and it is willing to receive suggestions from subscribers. Their aim will be to please as many tastes as possible, having always in view the maintenance of a high standard of excellence in the music to be performed:

SYMPHONIES.

Beethoven.—No. 1 in C major, No. 2 in D major, No. 3 in E flat (heroic), No. 4 in B flat, No. 5 in C minor, No. 6 (Pastorale), No. 7 in A, No. 8 in F.

Mozart.—E flat (Koechel No. 543), G. minor (Koechel No. 550), C major (Jupiter).

Haydn.—D major (No. 2 B. & H.), G (No. 13 B. & H.), C major (The Bear).

Schubert.—C major No. 9, B minor No. 8 (unfinished).

Schumann.—B flat No. 1 (Spring), C major No. 2, E flat (Rhenish), D minor No. 4.

Mendelssohn.—Scotch Symphony. Op. 90, m A, Italian Symphony.

Brahms.—No. 1 C minor, No. 2 C major, No. 3 F, No. 4 E minor.

Raff.—No 1 ("To the Fatherland")—"Im Walde."

Berlioz.—Symphonie Fantastique—Harold in Italy.

Dvorak.—No. 1 in D.

Saint Saens.—No. 3 in C minor.

Goldmark.—Rustic Wedding.

Tschaikowsky.—No. 4 in F.

Volkman.—No. 1 in D minor, No. 2 in B flat.

Godard.—Symphonie Orientale.

Gade.—No. 1 in C minor, No. 4 in B flat.

Rubinstein.—No. 2 in C (Ocean).

Borodin.—No. 1 in E flat.

Cowen.—No. 3 in C minor (Scandinavian).

Villiers Stanford.—Irish Symphony.

Lalo.—Spanish Symphony.

G. W. Chadwick.—No. 2.

OVERTURES.

Beethoven.—Coriolanus, Egmont, Leonore No. 3, Dedication of the House.

Wagner.—Tannhauser, Flying Dutchman, Faust.

Schubert.—Overture in E minor.

Weber.—Oberon, Freischutz, Euryanthe

Cherubini—Anacreon, Water Carrier.

Schumann.—Genoveva, Overture, Scherzo and Finale Op. 32.

Meyerbeer.—Struensee.

Berlioz.—Benvenuto Cellini.

Brahms—Academic—Tragic.

Mendelssohn.—Fingal's Cave, Calm Sea, Melusina, Midsummer Night's Dream.

Gluck.—Iphigenia in Aulis.

Goldmark.—Prometheus Bound, Sakuntala, Spring, Penthesilea.

Gade.—Ossian.

Tschaikowsky.—Romeo and Juliet.

Reinecke.—Manfred.

Massenet.—Phedre.

Sterndale-Bennett.—Naiads.

Volkman.—Richard III., Festival in F.

Thomas.—Mignon.

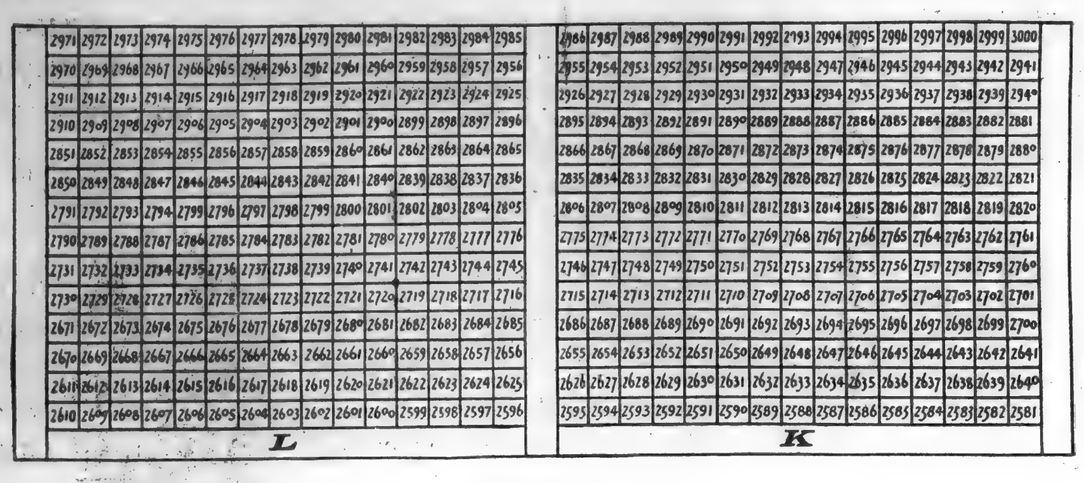
SELECTIONS, SYMPHONIC POEMS, RHAPSODIES, ETC.

Wagner.—Ride of the Walkyries, Siegfried Funeral March, Wotan's Farewell and Fire Charm, Prelude—Lohengrin, Prelude—Meistersinger, Prelude—Tristan and Isolde, Huldigung's March, Waldweben.

Saint Saens.—Danse Macabre, Le Rouet d'Omphale, Hercules.

Beethoven.—Turkish March, Ballet Music, Prometheus

Schubert.—Funeral March (arranged by Liszt), Entr' Acte from Rosamunde.



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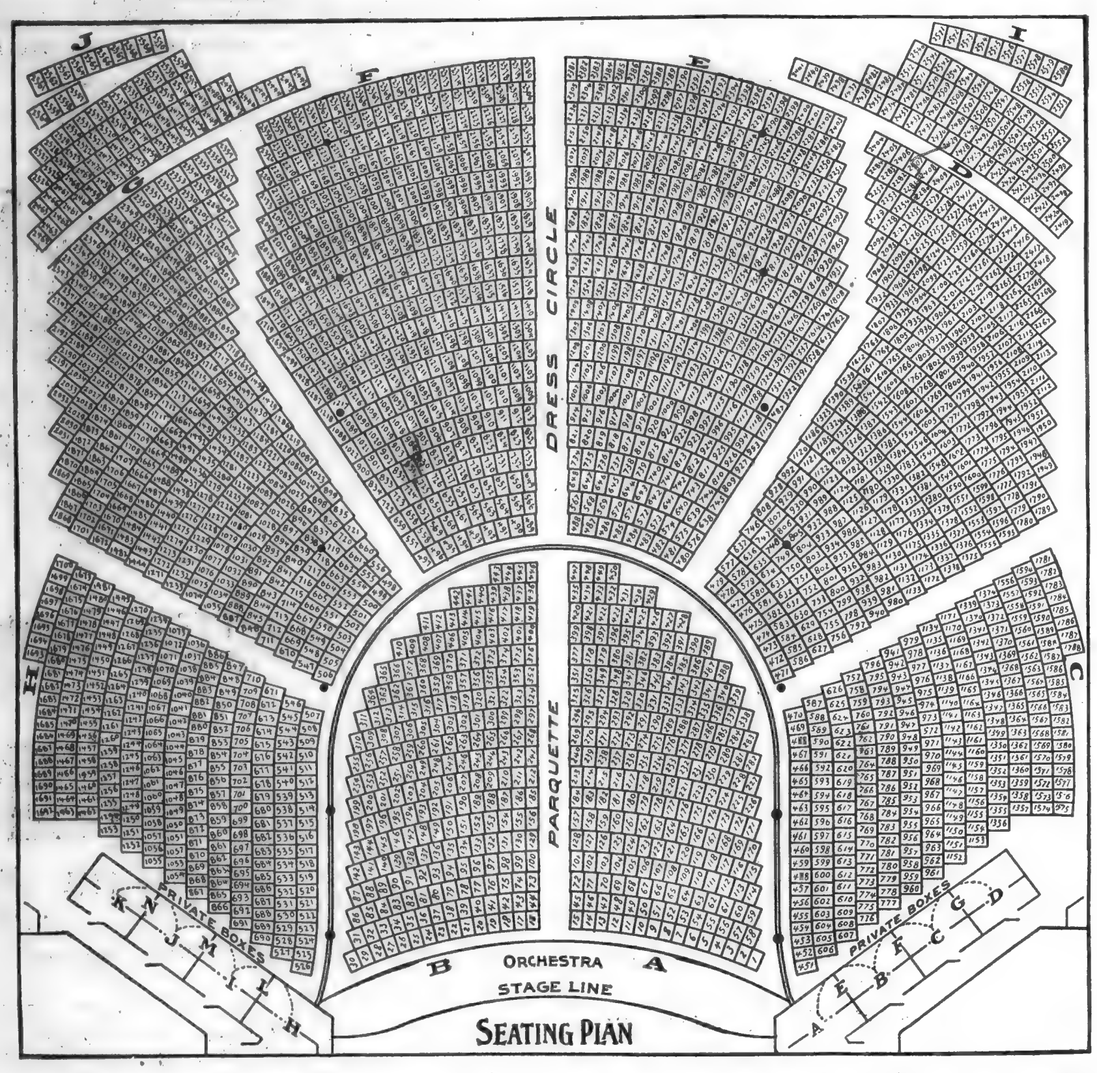

The above cut represents exactly the seating plan of the Auditorium, where the May Music Festival is to be given. Select your seats and send the numbers to the Secretary. If the seats you have chosen have been marked off, he will send you seats as close to them as possible. Enclose check, cash or money order with your request.

Moskowski.—Suite in F.

Dvorak.—Scherzo Capriccioso, Symphonic Variations, Suite in D minor, Slavonic Dances.

Smetana. — Symphonic Poem—"Vltava."

Liszt.—Hungarian Rhapsody No. 1 and No. 2, Symphonic Poem—"Tasso," Symphonic Poem—"Preludes," Symphonic Poem—"Ideal," Symphonic Poem—"Fest Klange," Racokszy March.

Bach.—Pastorale from Christmas Oratorio, Suite in D, Prelude and Fugue (Albert).

Grieg.—Suite—"Peer Gynt."

Paganini.—"Perpetual Motion."

Volkman.—Serenade in F.

Nicode.—Symphonic Variations.

2 Repertoire

Brahms.—Variations on a theme by Haydn.

Svensden.—Norwegian Rhapsody.

Lachner.—Suite in D minor.

Lalo.—Rhapsody.

Strauss, R.—Symphonic Fantasy—"From Italy."

Bruch.—Fantasy for violin, harp and orchestra.

MacDowell.—Symphonic Poem—"Lancelot and Elaine.

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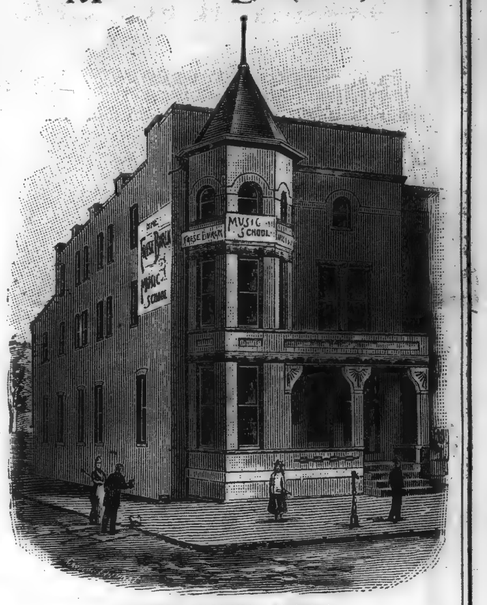

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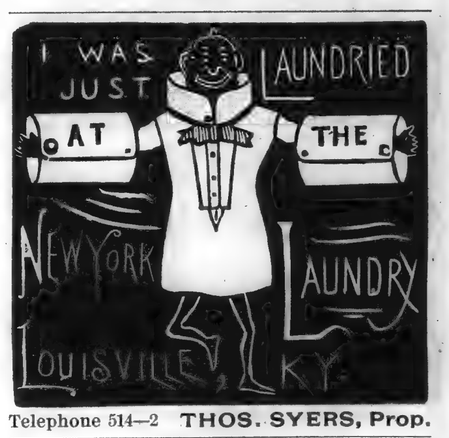

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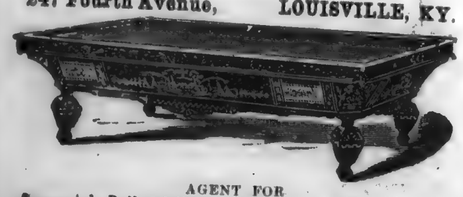

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SEMIQUAVERS.

Music Festivals are to be held next May in Pittsburgh, Indianapolis, Buffalo, Louisville and Salt Lake City, with other points yet to be heard from.

***

Agnes Huntingdon will be here with her opera company in "Paul Jones" on March 5th, 6th and 7th.

***

Lillian Russell broke her contract with Manager Duff because her physician forbade her appearance in tights—so she says.

***

Mardi Gras was celebrated at Covent Garden Theater, London, by a grand fancy dress ball. On February 14th "Elijah" was performed there with Anna Williams, Edward Lloyd and Watkin Mills.

***

Bill Nye is writing a play, which is to be produced at the Union Square Theater.

The Emma Juch Opera Company is meeting with great success in San Francisco. The principal operas produced were "Die Walkure," "Lohengrin" and "Tannhauser."

***

Next to theology I give the place and highest honor to music, for thereby all anger is forgotten, the devil is driven away, unchastity, pride and other blasphemies are expelled.

LUTHER'S *Table-Talk.*

***

Lillian Russell sat down on Sunday last to an expensive dinner. One of the courses was a brace of golden Chinese pheasants that had won prizes at the Poultry Show and had been presented to her by the Poultry and Pigeon Association. When living they were valued at fifty dollars.

***

Mr. Henschel was offered by cable the conductorship of the Philharmonic Society, New York, in succession to Theodore Thomas. The offer was declined.

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SECOND PART.

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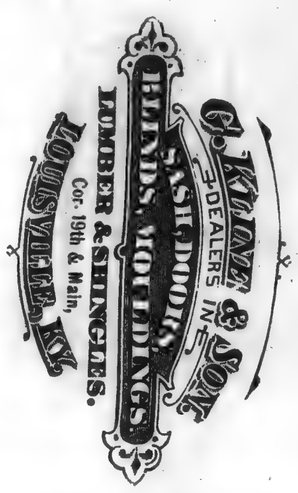

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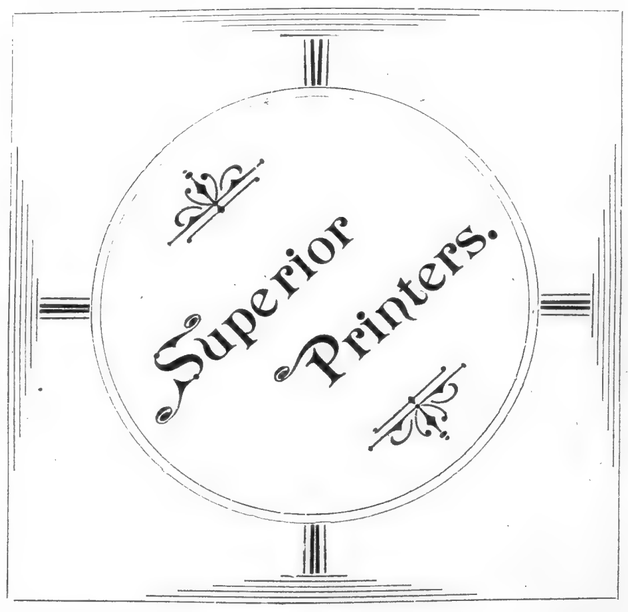

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[108]

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NIKISCH IN BALTIMORE.

Of a performance of the Boston Symphony Orchestra at Baltimore recently the *News* of that city made mention as follows:

"The magnificent work of the orchestra and the leader's perfect control of it was shown principally in the first number, the Beethoven symphony, which was performed with skill and precision through all its four movements. In the allegro the ideas of the composer were enthusiastically interpreted, and the peculiarities of the work fully displayed. The solemnity of the adagio would not have been more intense nor could the vivacity of the scherzo have had greater brilliancy. The concluding movement was finished to a degree of musical perfection rarely heard. Mr. Nikisch had reason to feel proud of the work of himself and his fellow-musicians when he turned, bowing, to acknowledge the applause which followed.

***

PATTI CHECKMATED

Patti has met her match at last, says the *Mirror*. The indomitable Mapleson was a mere fly on the wheel of her chariot; the stern-visaged Abbey always spoke to her in the softest whispers; when the autocratic Gye had a request to make he approached her on trembling knees.

But the haughty prima donna barked up the wrong tree, so to speak, when she hurled defiance at the Russian Government a few days ago.

Patti was booked to sing in St. Petersburg at the Royal Opera House. Arrived at Berlin she sent word to the Czar's capital that she would not fulfill her engagement unless the money for it was deposited with her banker in advance.

The answer to this was prompt and characteristically Russian. It came in the form of an order for the prima donna's arrest. To obtain her freedom she was obliged to give bail.

From this occurrence it is evident that an operatic bird who can sing, but won't sing, will be made to sing in St. Petersburg. Moral: Send recalcitrant prima donne to Russia.

There will be nine days of splendid racing at the Louisville Jockey Club, beginning with Kentucky's famous Derby on May 14th.

BOOK OF PROGRAMS.

We shall publish, in a short time, a book of descriptive programs giving a critical analysis of the larger works to be performed and shorter items of interest relating to all the other numbers. We would advise that persons who expect to attend the Festival should purchase the program book early and make themselves familiar with the works before they reach the concert hall. The books will be placed on sale at the music and book stores and at the hall during the Festival.

To the pianist and music lovers is extended a most cordial invitation to hear and play on the FINEST BABY GRAND PIANO ever placed on sale in this part of the country.

This piano is one that affords genuine pleasure both for the player and listener as it combines ALL of the requisites in a piano, full power, brilliancy, sympathetic tones, carrying quality, and an action that is simply perfect.

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A WRECKED LIFE.

"My young life is wrecked," said Will A. McConnell, manager of the Fakir Company. "It all comes from having two contraltos in the company. You remember my telling you about having a double-headed company, two sopranos, two soubrettes, two actresses? It all worked well until I engaged two contraltos. That settled it. Then came the songs to select, and their places on the programme, to say nothing about dressing-rooms, etc. Say, I'd like to find Professor Darling and get that steel cage that he exhibited the lions in, and then I think we'd have harmony in the company."

Vladimir de Pachmann, who comes here under the auspices of Messrs. Smith & Nixon, the enterprising piano dealers, will give his concert at Macauley's Theatre, Monday afternoon, March 16th. Pachmann is now acknowledged the greatest living pianist. As this is his last concert, no musician will lose this opportunity of hearing him. Messrs. Smith & Nixon deserve the patronage of the musical community for taking the responsibility and shouldering the expense of these great concerts, otherwise fewer of the fine artists would come here. During the past three years the following artists have appeared under Messrs. Smith & Nixon's auspices: Mrs. Corinne Moore-Lawson, Teresa Carreno. William A. Sherwood, Edward Baxter Perry, Henry Schradick, George Magrath, Dr. Louis Maas, Miss Neally Stevens, Madame Rive-King, Signor A. Gorno, Andreas & Doerner, and Vladimir de Pachmann. 1t.

NEW YORK LIFE,

ORGANIZED 1845

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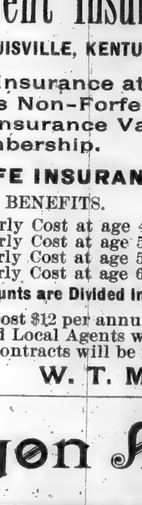

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Boston Post

MONDAY MORNING, MARCH 9, 1891.

MUSIC.

THE SYMPHONY CONCERT.

The programme of the eighteenth Symphony concert given at Music Hall last Saturday evening was as follows:

Prelude, "Lohengrin".....Wagner
Symphony No. 3, in D major op. 37.....Klughardt
(First time in the United States.)
Two movements from concerto for violoncello, in D minor, op. 82.....Reinecke
(First time in Boston.)
Overture, "Egmont".....Beethoven

The symphony played was by a man comparatively unknown in this country, and the work was not the less welcome on that account. It is not a great symphony, and Klughardt is not a Mozart or a Beethoven, or even a Mendelssohn; but it is a good thing to hear modern compositions, that we may either desire a closer acquaintance with them or refuse our friendship. There are some excellent people who wish that only a few and world-approved names appear upon these programmes, and they reproachfully shake their heads when the symphony is not one of the nine, and the overture is not familiar. Music, however, is not confined to any one period or any one country. To thoroughly enjoy the best in music it is necessary to hear much; the ancient and the modern, the grave and the light. The programmes of our symphony concerts have too frequently shown an illiberal, if not a bigoted, spirit; and the catholicity lately displayed should be encouraged and not censured. Surely no one can accuse Moritz Hauptmann, the famous theorist, of looseness of musical morals. The old Cantor in Leipzig was the severest of the severe. Yet, shortly before his death, he wrote the following golden words concerning the narrowness and triteness of the Gewandhaus programmes: "The 'Eroica,' 'Calm Sea and Happy Voyage,' the E flat major Concerto, these are all most excellent pieces, but entirely too familiar; one knows every note, every little note, beforehand. I should often like to hear something else as yet unknown, whether it be of the past or present. Not that I wish to turn my back upon loved and tried friends, but I desire the acquaintance of other people. Nor should highest peaks exist without valleys and hills. And it were also a good thing for the public not to be obliged to constantly hear familiar pieces, for people bury themselves in gloomy admiration without any attempt at discrimination; and anything new inconveniences them, for they do not know exactly what they ought to say. We do not need to hear all the Beethoven symphonies every winter; in truth that is too much of a good thing. Where only the best is given, there will soon be no best. Each day can not be Sunday."

August Klughardt was born at Coethen in 1847 and is now kapellmeister at Dessau. In the course of his life he spent four years at Weimar, and his intercourse with Liszt is said to have influenced his style. This influence, however, is not felt in the symphony played Saturday. He has written three operas; three symphonies, "The Forest," "Lenore" and the one in D; overtures, chamber music and songs. This symphony in D is neither a very original or remarkable composition, and only the first movement rises to symphonic dignity; still it is melodious and pleasing music, with fresh themes clearly expressed, and developments in which knowledge is gracefully displayed, not rudely thrust upon the attention. The first movement is by far the strongest; the themes are interesting and well contrasted; there are abundant evidences of technical skill, and the whole movement is, in fact, admirably written. The largo is vague; it makes no decided impression. But it soothes, and it is free from the odium "intellectuality" which nowadays so often passes for genuine musical thought. The scherzo runs over with melody, and its lightness is akin to triviality. The finale is made up of "rapid fiddling" and suggestions of the operatic. The symphony is scored discreetly and often ingeniously. The brass is reduced to two horns and the trumpets—a rare thing in modern compositions of this class—and the fortissimos are never blatant. Klughardt has not striven here to produce great effects, or paint in musical colors natural scenery, or express assorted emotions: he has contented himself with writing music, and he has even been guilty of inventing a tune or two.

Mr. Leo Schulz played two movements of Reinecke's concerto in D minor for the 'cello; he chose the first and second, and played them in inverted order. It is generally believed in Leipzig that Reinecke is a musician of rare parts. At his best, his music is only a faint echo of Mendelssohn's, and at his worst it is respectable and dull. He is said to be a man of great amiability. It is probable, then, that whenever he is inclined to moroseness, or, like John Ford, gets "deep in a dump," he vents his spleen by writing pieces for the 'cello. His concerto is a depressing thing, "tiring the most consummate patience with a tedious exposition of some jejune thought." Mr. Schulz displayed a small, pinched tone and considerable technical skill. His intonation was not faultless, especially in the dreary cadenza. While his phrasing was musician-like, his performance of the stern task was not free from hardness and angularity. He was warmly applauded and twice recalled.

The playing of the orchestra in the Symphony was generally excellent, but there was much to be desired in the performance of the prelude to "Lohengrin." The quality of the tone was often coarse where it should have been most delicate, and the tone itself, in strings and wind, was at times impure. Yet such is the great beauty of the music that, as ever, it called forth genuine and long-continued applause. Nor was the "Egmont" overture so well played as upon former occasions. The rhythm and rhetorical accentuation were often slighted, and the overture was played in a perfunctory manner. It would have been well had Mr. Nikisch paid more attention to the work as a whole, and not given his undivided care solely to wrenching Beethoven's score in the nine measures just before the coda-section trio for the sake of a cheap effect. The programme of the concert to be given Tuesday evening, March 14, is as follows: Symphonic Prologue to Shakspeare's "Othello," by Arnold Krug; a concerto for piano and orchestra, by Paderewski (first time); a suite for strings and four horns, by Arthur Whiting (first time), and Liszt's Rakoczy March. The soloist is Mrs. Julia Rive King.

PHILIP HALE.

MUSIC NOTES.

The sixth and last of the Kneisel Quartette concerts will be given this evening at Union Hall. The quartette will be assisted by Mrs. [illegible] Weyman and Mrs. Helen Hopekirk. They will play the "Kaiser" quartette in C [illegible] selections from Cherubini and [illegible] Mrs. Weyman will sing an [illegible] by Dressel; and a [illegible] by Mrs. Hopekirk and [illegible]

BOSTON DAILY ADVERTISER
Established 1813.

MONDAY MORNING, MAR. 9, 1891.

THE SYMPHONY CONCERT OF SATURDAY EVENING.

A Programme of Some Novelties, But the General Effect of Which Was Dulness—Mr. Leo Schulz, the 'Cello Player, the Soloist—Other Music Notes.

Although the concert of Saturday night contained novelties, it was by no means an exciting affair, and at times positive dulness seemed to reign. The prelude to "Lohengrin" was taken a little too deliberately and the phrases were too uniform, spite of the fortissimo of the final climaxes. The shading of the solo violins in the high passages in harmonics was commendable. These passages, by the way, are typical, for Wagner alone, of all the great masters, does not use the harp for celestial tone-coloring, but violins and woodwind in prolonged notes, in the highest positions. Schumann, Berlioz, Saint-Saens, in fact all the modern tone-colorists who have given celestial pictures, use the harp in them, purely because of the association of ideas which comes to us from the Scriptures, and this very association of the harp with heaven and the angels, only came about because the instrument was the most developed possessed by man at the time that the sacred book was written. Wagner's tone-coloring is intrinsically the more ecstatic, and one cannot but agree with the sarcasm of Theophile Gautier, that a "harp concert lasting 10,000 years must end by becoming tiresome." Wagner is the first who has broken through this harp conventionality.

Then came a new symphony by Klughardt. A German might sum up the work as "*Klug und hart!*" It is learned but cold, and leaves one entirely unmoved. There is much American music more worthy of performance in these concerts, and certainly either of Paine's symphonies is better than this work. It would be unjust to deny that the modest scoring is a step in the right direction, and that the symmetrical form of the first movement is not to be contemned. But in this first movement the themes are not attractive although melodic, and the last movement seems almost a light opera salad. One asks unconsciously the question of the old French critic — "What does this symphony want with me?" The melodic idea is not carried out in the manner of Haydn or Mozart, and the melody which begins the third movement is rather of a "Trompeter von Sakkingen" type than a true theme for sonata form. Later on this movement degenerates into a mere scene de ballet. There are bold modulations in the finale, and some ingenious turns of treatment, so that one is afraid to pass a resolute judgment on the work as a whole, but the impression left is, that while one obtains occasional glimpses of the lion's skin, one is not absolutely sure that there is a lion under it. The performance of the work was good. Reinecke's violoncello concerto in D minor followed, at least two movements of it, and these two were given in reversed order, I believe. This was unjust to the composer, and it was still more unjust to the soloist, Mr. Leo Schulz, to place these movements after the symphony. The allegro was the most characteristic movement, and it presented some touches of the Slavonic style in progressions of augmented seconds in its melody. The cadenza was far too long. Mr. Schulz played with refinement, generally pure intonation, and even in the most difficult skipping passages, in phrases where bowing and pizzicato were simultaneously employed, and in double-stopping, he was always secure; but his harmonics broke a couple of times and his tone was rather too light, although this wore away towards the end of the movement. One can, however, always praise the sympathetic style of this artist. He received two recalls.

The concert ended with the "Egmont Overture." The work seemed exaggerated in the reading, the pauses were pushed to a theatrical length, but the final passages were overwhelmingly successful, and freedom shrieked (without any falling Kosciusko) on the piccolo, in a manner that was stirring enough, and the concert ended at 9:30.

LOUIS C. ELSON.

Boston Journal.

MONDAY MORNING, MARCH 9, 1891.

The Symphony Concert.

Late comers at the Symphony Concert Saturday night missed a performance of the prelude to Wagner's "Lohengrin," which was one of the finest bits of playing given by Mr. Nikisch's orchestra this season. Even the most confirmed anti-Wagnerite could not but be roused to enthusiasm by such a rendition. From the opening to the close of the prelude the ensemble was perfect. It was such work as can only be done by this orchestra, but which, we regret to say, is not always done. The organization was in excellent form all through the evening. Perhaps its members had received new inspiration from their recention in New York and the other cities which have been visited during the previous two weeks. With such playing no one would object if Wagner was represented on the programme every evening. New interest was given to this magnificent prelude, and the concert closed with a performance of Beethoven's matchless overture "Egmont," a hearing of which, it is said, inspired Wagner himself to devote himself to music. Here, as in the Wagner prelude, the orchestra brought out all the effects possible. Mr. Nikisch's readings were clear and conservative, and these two numbers were a delightful opening and close of an excellent programme. The author of the symphony proper, which was given as the second selection, was a new name to the Symphony auditors—August Klughardt, a German who is Hof-Kapellmeister at Dessau. The work given had its first performance at the Leipsic Gewundhaus, and as a composer his work is well known in Germany. It was an instructive and entertaining performance. The author has never sacrificed melody in its composition, the first and last movements are exceedingly bright—the development is easily followed at the same time showing rare musical gifts, and there are some beautiful passages in the largo. The introduction of such compositions as this will be gladly welcomed, and the audience followed each movement with pleasure. Leo Schulz was the soloist, giving two movements from Reinecke's concerto in D minor for the 'cello. Mr. Schulz has given evidence in solo playing, outside of the Symphony concerts, of his ability and musical instincts. The number is a selection in which the 'cello takes the lead throughout, and in the allegro calls for remarkable technique and no ordinary skill. Mr. Schulz met all the difficulties readily. His tone was clear and pure, and the hearty applause which he received was every bit deserved. Mr. Nikisch was given almost an ovation at the close of the Wagner prelude, and it was one of the most enjoyable programmes in its entirety that the director has prepared this season. For the next concert, Mrs. Julia Rive-King is to be the soloist, and she will play a concerto for piano and orchestra by the famous Paderenski. A suite for strings and four horns, by Arthur Whiting, will also receive its initial performance at that time.

Gazette

BOSTON, SUNDAY MORNING, MARCH 8.

MUSICAL.

The Symphony Concerts.

The eighteenth concert of the Boston Symphony Orchestra was not of striking interest. It opened with the prelude to "Lohengrin," which has been better played in Music Hall than it was on this occasion. The tempo at which it was taken was somewhat slower than that to which we have been accustomed, and the music lost proportionately in its characteristic airy lightness, and there was much untunefulness in both the strings and the wind instruments. Next came a work new to Boston, Symphony No. 3, in D-major, op. 37, by August Klughardt, a name unknown hitherto to our concert programmes. It is a bright and pleasing work, of no great depth, but remarkable, in this musical era of struggling after ugly originality, bizarre effects in harmony and rhythm, and newness at any cost, for its naivete, its simple melodiousness, and its adherence to a style that modern composers have abandoned as wholly old-fashioned. Even in the matter of orchestration, simplicity is the rule, and there are no ponderous effects. The score is without trombones and has only two horns. This in itself is a surprise, and one not utterly unwelcome. The symphony is not a masterpiece, by any means, but it has the merit of perfect clearness, is manifestly the work of a gifted musician who can produce something better than Kapellmeister music. The work is well made, tuneful, graceful in its harmonic treatment, skilful and clean in its orchestration, and showing excellent learning discreetly used. The opening movement is light, brilliant and interesting, curiously quaint now and then, especially in its second subject, clever in its free working out after the double bar, easy and natural in its flow and pleasing generally. The largo is less meritorious. Its meaning is not clear, and though it moves without effort and is charming in its instrumentation, it says nothing worth the saying. The next movement on the other hand, is delightful. It opens in the style of a vigorous minuet, and the quaintness noticed in the opening allegro, again appears with greater frequency and in a more marked manner. There are two trios. The first is charming in its pretty grace and in its dainty orchestral effects; the second falls into the scherzo style, and is no less attractive. The finale opens with a thoroughly Haydnesque theme, but it soon abandons this, and, before the movement has progressed far, it lapses into sprightly commonplace, almost suggesting a comic opera medley. It is all fresh enough, gay enough, and ear-pleasing enough, but is lacking in that dignity which is imparted to even such playful finales by Haydn and Mozart. It is a genial work, and we would rather hear it than some of the profounder symphonies by modern composers that have found a place on these programmes; but there are many better symphonies by Haydn and by Mozart that have not been played by the Symphony Orchestra, and which are more entitled to a hearing. The work was finely played and made a pleasing impression, although it excited no very marked enthusiasm. It was too clear, too easily understood, too free from noise and bombast to excite much respect in a symphony concert audience, which, as a rule, palpitates more readily to the incomprehensible. Then came the slow movement and finale from a concerto in D minor for violoncello, by Reinecke. This music was also new to Boston. It is Kapellmeister music of the most pronounced kind; highly proper and eminently respectable music; even prudish music, that would scorn to be caught in anything remotely suggesting impropriety, and wholly uninteresting, in addition. It maunders along in a faultless manner, and is—well, pure Reinecke, and nothing else. It was played by Mr. Leo Schultz, with much refinement of taste and excellent technical skill, but in a colorless style. His tone was thin and cloudy and his performance throughout was depressing in its lack of energy. His task, however, was not a very inspiriting one, and as we have heard him to much better advantage, we are inclined to lay the general ineffectiveness of his performance to the music he played. He was, however, heartily, perhaps sympathetically applauded, and was twice recalled. The concert ended with a spirited performance of Beethoven's "Egmont" Overture, the one masterpiece the programme presented. At the next concert will be given: Symphonic Prologue to Shakspeare's "Othello," by Arnold Krug, a concerto for piano and orchestra by Paderewski (first time), a suite for strings and four horns, by Arthur Whitlor (first time), and Liszts' Rakoczy March. The soloist is Mrs. Julia Rive King.

—— The Symphony Orchestra is no longer synonymous with musical propriety! It has gone in for the ordinary concert custom of "taking encores." More's the pity!

Boston Transcript

MONDAY, MARCH 9, 1891.

Boston Symphony Orchestra.

The eighteenth concert of the season, Saturday evening, offered four selections:

Wagner—Prelude to "Lohengrin."
August Klughardt—Op. 37, Symphony in D, No. 3.
(First time in the United States.)
Reinecke—Op. 82. Romance and Allegretto moderato from Concerto in D minor for Violoncello.
(First time in Boston.)
Beethoven—Overture to "Egmont."
Soloist: Mr. Leo Schulz.

Not a very interesting programme, although the short Beethoven Overture, with so much beauty, fire and passion condensed in it, went far to redeem the rest. That, after all, was the newest feature of a programme mainly new. That is one of the things that never can grow old. Does the sky above, all sown with stars and planets, do the gorgeous or the softest sunsets, ever become old and tiresome? No more does a real masterwork of musical genius, like that "Egmont" overture—at least, not when rendered so superbly as it was on Saturday evening. Mr. Nikisch was at his best in conducting the performance, and the orchestra were with him in spirit and intention. When Shakspeare is most intensely tragic, as in Othello, Lear or Hamlet, he is still supremely beautiful; the sense of beauty, the hopeful view of life, the faith in overruling, all-prevailing good, has not forsaken you when the play is over. That is one of the criteria of greatness, of essential genius in poetry and art. That criterion Beethoven can stand in this and in his Coriolanus Overture, the two most graphic ones which he composed, both on the darkest background, in the lowest tone of color.

Wagner's *Vorspiel* to "Lohengrin," on the contrary, moves or serenely floats in the higher realms of tone, suggesting supernatural, ethereal light. It is one of the short list of Wagnerian pieces which are really well adapted to concert performance. There is a certain mystic charm about it, which Wagner mystifies still more in his literary explanation of it cited in the Bulletin. You are supposed to see the swan-drawn-boat approaching, bearing the Knight of the Holy Grail, attended, it may be, by clouds of angel forms and faces. The picture as it were is breathed across the stage, the watery scene. Starting with the highest violin and flute tones, just visible as a point of light in the distance, the harmony grows fuller, broader, deeper, louder, as the mysterious phenomenon approaches, reaches a pitch of grand *fortissimo* when it seems to touch the shore, and then recedes, diminishes again and vanishes afar, foreshadowing the conclusion of the drama. There is certainly much beauty in this gradually growing and again fading scenic tone-picture. The instrumental coloring is richly, delicately blended. It is a very ingenious, perhaps we may say poetic, study of instrumentation for a special purpose. Unusual instruments, bass-clarinet, corno di bassetto, etc., are liberally introduced. All flows smoothly, well-proportioned. The mystical, romantic element is felt. It differs again from the Beethoven overtures with which we were contrasting it in the want of action, of dramatic force and progress. It depicts a dream, not life. Without a struggle, without effort, the vision comes and fades away. There is no human passion in it, nothing real to take hold of. Yet the opera, or music-drama, "Lohengrin," which follows, has not a little life and passion; it has progress and excitement, independently of Swan or Grail. It has contrasted characters, stirring ensembles, knights and heralds who make thrilling appeals with their trumpets. The wedding scene is gorgeous; the gathering of the clans, so to speak, in the last act, each headed by its choir of trumpets, is full of excitement, if the morose dialogue of the ugly couple on the steps of the cathedral, in the second act, be tedious beyond endurance. The Prelude was read and executed more finely, more impressively, than ever before in our hearing.

The symphonist was wholly a new name to us. The Bulletin, however, tells us that he is Court Kapellmeister in Dessau, which is his native place; that he has composed chamber music, two or three operas, three symphonies and an oratorio. This third Symphony in D was first brought out in the Leipzig Gewandhaus concerts. We hoped the more from it when we found that its score was not loaded with unusual instruments; not even with the modern complement of brass—that is, it has no trombones and only two horns. There was a chance, then, of finding quality not buried up in quantity; a chance of essential bonâ fide music speaking for itself.

And verily, it did prove to be a better symphony, more musical, more entertaining, more lit up with pleasing, bright ideas, less heavy, dull and tedious and depressing than nine out of ten of the new symphonies which have been invoked upon us (not always as blessings) in the last half-dozen years. The themes of the first movement (*Allegro*) are lively, interesting, fresh, somewhat original. The wood-wind quartet, which ushers in the second theme, keeps expectation alive and happy. That second theme, taken up (*staccato*) by the violins, has a march-like rhythm quite exhilarating; and the "working-up" section of the movement is musician-like and clever, albeit a little prolix. The slow movement (*Largo*) is serious and gloomy, rather more than sad. Yet it is not without charm and freshness. The third movement, at first *Moderato*, then quickening to *Allegro*, is not exactly minuet nor scherzo. It is gay and playful, with several pretty thoughts in it; in the second portion, after the proclamation of a single horn tone, it becomes virtually ballet music, and even more so in the Finale (*Allegro moderato*). It is not a great symphony—a light one on the whole, but genial, not far-fetched; sincerely we may say "tolerable and (not) to be endured." The instrumentation throughout was agreeable. The ruling spirit of the composer seemed to be more concerned with music than with mere *effect*.

The two movements from Reinecke's 'Cello Concerto were passably sweet and very dull. Not that Mr. Schulz did not do himself credit in the artistic rendering of them. His tone was richly musical, his intonation true, even in the overtones, his phrasing and expression all that could be desired. But the musical matter of performance seemed not worthy of the effort; respectable, elegant and graceful, to be sure, all in good form, presentable, but unrewarding. The cadenza in the second of the movements might or might not have been the work of Reinecke himself. It was not intolerably long, like the one which Reinecke introduced into a Concerto by Haydn, but it was [illegible] far-fetched in some of its phrases more cacophonous than we are wont to hear even in [illegible] and quite out of keeping with the [illegible] of the composition.

Another very modern [illegible] for better or for worse, [illegible] phonic prologue to [illegible] it is Shakspeare's "Othello," [illegible] (born at Hamburg in 1849, [illegible] 1868, teacher in Stern's Conservatory [illegible] in 1877; still lives at Hamburg); a Concerto in A minor, op. 17, by Paderewski (Russian presumably), for which Mrs. Julia Rive King will make her reappearance here after a number of years; a new suite for strings and four horns (in G minor, op. 8), by Arthur Whiting; and Liszt's "Rakoczy March." [illegible] *et fortissimo* etc.

[10

Boston Post

MONDAY MORNING, MARCH 9, 1891.

MUSIC.

THE SYMPHONY CONCERT.

The programme of the eighteenth Symphony concert given at Music Hall last Saturday evening was as follows:

Prelude, "Lohengrin" ..... Wagner
Symphony No. 3, in D major op. 37 ..... Klughardt
(First time in the United States.)
Two movements from concerto for violoncello, in D minor, op. 82 ..... Reinecke
(First time in Boston.)
Overture, "Egmont" ..... Beethoven

The symphony played was by a man comparatively unknown in this country, and the work was not the less welcome on that account. It is not a great symphony, and Klughardt is not a Mozart or a Beethoven, or even a Mendelssohn; but it is a good thing to hear modern compositions, that we may either desire a closer acquaintance with them or refuse our friendship. There are some excellent people who wish that only a few and world-approved names appear upon these programmes, and they reproachfully shake their heads when the symphony is not one of the nine, and the overture is not familiar. Music, however, is not confined to any one period or any one country. To thoroughly enjoy the best in music it is necessary to hear much; the ancient and the modern, the grave and the light. The programmes of our symphony concerts have too frequently shown an illiberal, if not a bigoted, spirit; and the catholicity lately displayed should be encouraged and not censured. Surely no one can accuse Moritz Hauptmann, the famous theorist, of looseness of musical morals. The old Cantor in Leipzig was the severest of the severe. Yet, shortly before his death, he wrote the following golden words concerning the narrowness and triteness of the Gewandhaus programmes:

"The 'Eroica,' 'Calm Sea and Happy Voyage,' the E flat major Concerto, these are all most excellent pieces, but entirely too familiar; one knows every note, every little note, beforehand. I should often like to hear something else as yet unknown, whether it be of the past or present. Not that I wish to turn my back upon loved and tried friends, but I desire the acquaintance of other people. Nor should highest peaks exist without valleys and hills. And it were also a good thing for the public not to be obliged to constantly hear familiar pieces, for people bury themselves in gloomy admiration without any attempt at discrimination; and anything new inconveniences them, for they do not know exactly what they ought to say. We do not need to hear all the Beethoven symphonies every winter; in truth that is too much of a good thing. Where only the best is given, there will soon be no best. Each day can not be Sunday."

August Klughardt was born at Coethen in 1847 and is now kapellmeister at Dessau. In the course of his life he spent four years at Weimar, and his intercourse with Listz is said to have influenced his style. This influence, however, is not felt in the symphony played Saturday. He has written three operas; three symphonies, "The Forest," "Lenore" and the one in D; overtures, chamber music and songs. This symphony in D is neither a very original or remarkable composition, and only the first movement rises to symphonic dignity; still it is melodious and pleasing music, with fresh themes clearly expressed, and developments in which knowledge is gracefully displayed, not rudely thrust upon the attention. The first movement is by far the strongest; the themes are interesting and well contrasted; there are abundant evidences of technical skill, and the whole movement is, in fact, admirably written. The largo is vague; it makes no decided impression. But it soothes, and it is free from the odious "intellectuality" which nowadays so often passes for genuine musical thought. The scherzo runs over with melody, and its lightness is akin to triviality. The finale is made up of "rapid fiddling" and suggestions of the operetta. The symphony is scored discreetly and often ingeniously. The brass is reduced to two horns and the trumpets—a rare thing in modern compositions of this class—and the fortissimos are never blatant. Klughardt has not striven here to produce great effects, or paint in musical colors natural scenery, or express assorted emotions: he has contented himself with writing music, and he has even been guilty of inventing a tune or two.

Mr. Leo Schulz played two movements of Reinecke's concerto in D minor for the 'cello; he chose the first and second, and played them in inverted order. It is generally believed in Leipzig that Reinecke is a musician of rare parts. At his best, his music is only a faint echo of Mendelssohn's, and at his worst it is respectable and dull. He is said to be a man of great amiability. It is probable, then, that whenever he is inclined to moroseness, or, like John Ford, gets "deep in a dump," he vents his spleen by writing pieces for the 'cello. This concerto is a depressing thing, "tiring the most consummate patience with a tedious repetition of some jejune thought." Mr. Schulz displayed a small, pinched tone and considerable technical skill. His intonation was not faultless, especially in the dreary cadenza. While his phrasing was musician-like, his performance of the stern task was not free from hardness and angularity. He was warmly applauded and twice recalled.

The playing of the orchestra in the Symphony was generally excellent, but there was much to be desired in the performance of the Prelude to "Lohengrin." The quality of the tone was often coarse where it should have been most delicate, and the tone itself, in strings and wind, was at times impure. Yet such is the great beauty of the music that, as ever, it called forth genuine and long-continued applause. Nor was the "Egmont" overture so well played as upon former occasions. The rhythm and rhetorical accentuation were often slighted, and the overture was played in a perfunctory manner. It would have been well had Mr. Nikisch paid more attention to the work as a whole, and not given his undivided care solely to wrenching Beethoven's text in the nine measures just before the Allegro con brio for the sake of a cheap effect.

The programme of the concert to be given Saturday evening, March 14, is as follows: Symphonic Prologue to Shakspere's "Othello," by Arnold Krug; a concerto for piano and orchestra, by Paderewski (first time); a suite for strings and four horns, by Arthur Whiting (first time), and Liszt's Rakoczy March. The soloist is Mrs. Julia Rive King.

PHILIP HALE.

MUSIC NOTES.

The sixth and last of the Kneissel Quartette concerts will be given this evening at Union Hall. The quartette will be assisted by Mrs. Walter C. Wyman and Mrs. Helen Hopekirk. The ensemble will play the "Kaiser" quartette in C [illegible] and selections from Cherubini and [illegible]. Mrs. Wyman will sing an [illegible] and songs by Dressel; and a [illegible] and violin by Mrs. [illegible] played by the composer and

BOSTON DAILY ADVERTISER
Established 1813.

MONDAY MORNING, MAR. 9, 1891.

THE SYMPHONY CONCERT OF SATURDAY EVENING.

A Programme of Some Novelties, But the General Effect of Which Was Dulness—Mr. Leo Schulz, the 'Cello Player, the Soloist—Other Music Notes.

Although the concert of Saturday night contained novelties, it was by no means an exciting affair, and at times positive dulness seemed to reign. The prelude to "Lohengrin" was taken a little too deliberately and the phrases were too uniform, spite of the fortissimo of the final climaxes. The shading of the solo violins in the high passages in harmonics was commendable. These passages, by the way, are typical, for Wagner alone, of all the great masters, does not use the harp for celestial tone-coloring, but violins and woodwind in prolonged notes, in the highest positions. Schumann, Berlioz, Saint-Saens, in fact all the modern tone-colorists who have given celestial pictures, use the harp in them, purely because of the association of ideas which comes to us from the Scriptures, and this very association of the harp with heaven and the angels, only came about because the instrument was the most developed possessed by man at the time that the sacred book was written. Wagner's tone-coloring is intrinsically the more ecstatic, and one cannot but agree with the sarcasm of Theophile Gautier, that a "harp concert lasting 10,000 years must end by becoming tiresome." Wagner is the first who has broken through this harp conventionality.

Then came a new symphony by Klughardt. A German might sum up the work as "*Klug und hart!*" It is learned but cold, and leaves one entirely unmoved. There is much American music more worthy of performance in these concerts, and certainly either of Paine's symphonies is better than this work. It would be unjust to deny that the modest scoring is a step in the right direction, and that the symmetrical form of the first movement is not to be contemned. But in this first movement the themes are not attractive although melodic, and the last movement seems almost a light opera salad. One asks unconsciously the question of the old French critic — "What does this symphony want with me?" The melodic idea is not carried out in the manner of Haydn or Mozart, and the melody which begins the third movement is rather of a "Trompeter von Sakkingen" type than a true theme for sonata form. Later on this movement degenerates into a mere scene de ballet. There are bold modulations in the finale, and some ingenious turns of treatment, so that one is afraid to pass a resolute judgment on the work as a whole, but the impression left is, that while one obtains occasional glimpses of the lion's skin, one is not absolutely sure that there is a lion under it. The performance of the work was good. Reinecke's violoncella concerto in D minor followed, at least two movements of it, and these two were given in reversed order, I believe. This was unjust to the composer, and it was still more unjust to the soloist, Mr. Leo Schulz, to place these movements after the symphony. The allegro was the most characteristic movement, and it presented some touches of the Slavonic style in progressions of augmented seconds in its melody. The cadenza was far too long. Mr. Schulz played with refinement, generally pure intonation, and even in the most difficult skipping passages, in phrases where bowing and pizzicato were simultaneously employed, and in double-stopping, he was always secure; but his harmonics broke a couple of times and his tone was rather too light, although this wore away towards the end of the movement. One can, however, always praise the sympathetic style of this artist. He received two recalls.

The concert ended with the "Egmont Overture." The work seemed exaggerated in the reading, the pauses were pushed to a theatrical length, but the final passages were overwhelmingly successful, and freedom shrieked (without any falling Kosciusko) on the piccolo, in a manner that was stirring enough, and the concert ended at 9:30.

LOUIS C. ELSON.

Boston Journal.

MONDAY MORNING, MARCH 9, 1891.

The Symphony Concert.

Late comers at the Symphony Concert Saturday night missed a performance of the prelude to Wagner's "Lohengrin," which was one of the finest bits of playing given by Mr. Nikisch's orchestra this season. Even the most confirmed anti-Wagnerite could not but be roused to enthusiasm by such a rendition. From the opening to the close of the prelude the ensemble was perfect. It was such work as can only be done by this orchestra, but which, we regret to say, is not always done. The organization was in excellent form all through the evening. Perhaps its members had received new inspiration from their recention in New York and the other cities which have been visited during the previous two weeks. With such playing no one would object if Wagner was represented on the programme every evening. New interest was given to this magnificent prelude, and the concert closed with a performance of Beethoven's matchless overture "Egmont," a hearing of which, it is said, inspired Wagner himself to devote himself to music. Here, as in the Wagner prelude, the orchestra brought out all the effects possible. Mr. Nikisch's readings were clear and conservative, and these two numbers were a delightful opening and close of an excellent programme. The author of the symphony proper, which was given as the second selection, was a new name to the Symphony auditors—August Klughardt, a German who is Hof-Kapellmeister at Dessau. The work given had its first performance at the Leipsic Gewundhaus, and as a composer his work is well known in Germany. It was an instructive and entertaining performance. The author has never sacrificed melody in its composition, the first and last movements are exceedingly bright—the development is easily followed at the same time showing rare musical gifts, and there are some beautiful passages in the largo. The introduction of such compositions as this will be gladly welcomed, and the audience followed each movement with pleasure. Leo Schulz was the soloist, giving two movements from Reinecke's concerto in D minor for the 'cello. Mr. Schulz has given evidence in solo playing, outside of the Symphony concerts, of his ability and musical instincts. The number is a selection in which the 'cello takes the lead throughout, and in the allegro calls for remarkable technique and no ordinary skill. Mr. Schulz met all the difficulties readily. His tone was clear and pure, and the hearty applause which he received was every bit deserved. Mr. Nikisch was given almost an ovation at the close of the Wagner prelude, and it was one of the most enjoyable programmes in its entirety that the director has prepared this season. For the next concert, Mrs. Julia Rive-King is to be the soloist, and she will play a concerto for piano and orchestra by the famous Paderenski. A suite for strings and four horns, by Arthur Whiting, will also receive its initial performance at that time.

Gazette

BOSTON, SUNDAY MORNING, MARCH 8.

MUSICAL.

The Symphony Concerts.

The eighteenth concert of the Boston Symphony Orchestra was not of striking interest. It opened with the prelude to "Lohengrin," which has been better played in Music Hall than it was on this occasion. The tempo at which it was taken was somewhat slower than that to which we have been accustomed, and the music lost proportionately in its characteristic airy lightness, and there was much untunefulness in both the strings and the wind instruments. Next came a work new to Boston, Symphony No. 3, in D major, op. 37, by August Klughardt, a name unknown hitherto to our concert programmes. It is a bright and pleasing work, of no great depth, but remarkable, in this musical era of struggling after ugly originality, bizarre effects in harmony and rhythm, and newness at any cost, for its naivete, its simple melodiousness, and its adherence to a style that modern composers have abandoned as wholly old-fashioned. Even in the matter of orchestration, simplicity is the rule, and there are no ponderous effects. The score is without trombones and has only two horns. This in itself is a surprise, and one not utterly unwelcome. The symphony is not a masterpiece, by any means, but it has the merit of perfect clearness, is manifestly the work of a gifted musician who can produce something better than Kapellmeister music. The work is well made, tuneful, graceful in its harmonic treatment, skilful and clean in its orchestration, and showing excellent learning discreetly used. The opening movement is light, brilliant and interesting, curiously quaint now and then, especially in its second subject, clever in its free working out after the double bar, easy and natural in its flow and pleasing generally. The largo is less meritorious. Its meaning is not clear, and though it moves without effort and is charming in its instrumentation, it says nothing worth the saying. The next movement on the other hand, is delightful. It opens in the style of a vigorous minuet, and the quaintness noticed in the opening allegro, again appears with greater frequency and in a more marked manner. There are two trioe. The first is charming in its pretty grace and in its dainty orchestral effects; the second falls into the scherzo style, and is no less attractive. The finale opens with a thoroughly Haydnesque theme, but it soon abandons this, and, before the movement has progressed far, it lapses into sprightly commonplace, almost suggesting a comic opera medley. It is all fresh enough, gay enough, and ear-pleasing enough, but is lacking in that dignity which is imparted to even such playful finales by Haydn and Mozart. It is a genial work, and we would rather hear it than some of the profounder symphonies by modern composers that have found a place on these programmes; but there are many better symphonies by Haydn and by Mozart that have not been played by the Symphony Orchestra, and which are more entitled to a hearing. The work was finely played and made a pleasing impression, although it excited no very marked enthusiasm. It was too clear, too easily understood, too free from noise and bombast to excite much respect in a symphony concert audience, which, as a rule, palpitates more readily to the incomprehensible. Then came the slow movement and finale from a concerto in D minor for violoncello, by Reinecke. This music was also new to Boston. It is Kapellmeister music of the most pronounced kind; highly proper and eminently respectable music; even prudish music, that would scorn to be caught in anything remotely suggesting impropriety, and wholly uninteresting, in addition. It maunders along in a faultless manner, and is—well, pure Reinecke, and nothing else. It was played by Mr. Leo Schultz, with much refinement of taste and excellent technical skill, but in a colorless style. His tone was thin and cloudy and his performance throughout was depressing in its lack of energy. His task, however, was not a very inspiriting one, and as we have heard him to much better advantage, we are inclined to lay the general ineffectiveness of his performance to the music he played. He was, however, heartily, perhaps sympathetically applauded, and was twice recalled. The concert ended with a spirited performance of Beethoven's "Egmont" Overture, the one masterpiece the programme presented. At the next concert will be given: Symphonic Prologue to Shakespeare's "Othello," by Arnold Krug, a concerto for piano and orchestra by Paderewski (first time), a suite for strings and four horns, by Arthur Whiting (first time), and Liszt's Rakoczy March. The soloist is Mrs. Julia Rive King.

— The Symphony Orchestra is no longer synonymous with musical propriety! It has gone in for the ordinary concert custom of "taking encores." More's the pity!

Boston Transcript

MONDAY, MARCH 9, 1891.

Boston Symphony Orchestra.

The eighteenth concert of the season, Saturday evening, offered four selections:

Wagner—Prelude to "Lohengrin."
August Klughardt—Op. 37, Symphony in D, No. 3.
(First time in the United States.)
Reinecke—Op. 82. Romance and Allegretto moderato from Concerto in D minor for Violoncello.
(First time in Boston.)
Beethoven—Overture to "Egmont."
Soloist: Mr. Leo Schulz.

Not a very interesting programme, although the short Beethoven Overture, with so much beauty, fire and passion condensed in it, went far to redeem the rest. That, after all, was the newest feature of a programme mainly new. That is one of the things that never can grow old. Does the sky above, all sown with stars and planets, do the gorgeous or the softest sunsets, ever become old and tiresome? No more does a real masterwork of musical genius, like that "Egmont" overture—at least, not when rendered so superbly as it was on Saturday evening. Mr. Nikisch was at his best in conducting the performance, and the orchestra were with him in spirit and intention. When Shakspeare is most intensely tragic, as in Othello, Lear or Hamlet, he is still supremely beautiful; the sense of beauty, the hopeful view of life, the faith in overruling, all-prevailing good, has not forsaken you when the play is over. That is one of the criteria of greatness, of essential genius in poetry and art. That criterion Beethoven can stand in this and in his Coriolanus Overture, the two most graphic ones which he composed, both on the darkest background, in the lowest tone of color.

Wagner's *Vorspiel* to "Lohengrin," on the contrary, moves or serenely floats in the higher realms of tone, suggesting supernatural, ethereal light. It is one of the short list of Wagnerian pieces which are really well adapted to concert performance. There is a certain mystic charm about it, which Wagner mystifies still more in his literary explanation of it cited in the Bulletin. You are supposed to see the swan-drawn-boat approaching, bearing the Knight of the Holy Grail, attended, it may be, by clouds of angel forms and faces. The picture as it were is breathed across the stage, the watery scene. Starting with the highest violin and flute tones, just visible as a point of light in the distance, the harmony grows fuller, broader, deeper, louder, as the mysterious phenomenon approaches, reaches a pitch of grand *fortissimo* when it seems to touch the shore, and then recedes, diminishes again and vanishes afar, foreshadowing the conclusion of the drama. There is certainly much beautv in this gradually growing and again fading scenic tone-picture. The instrumental coloring is richly, delicately blended. It is a very ingenious, perhaps we may say poetic, study of instrumentation for a special purpose. Unusual instruments, bass-clarinet, corno di bassetto, etc., are liberally introduced. All flows smoothly, well-proportioned. The mystical, romantic element is felt. It differs again from the Beethoven overtures with which we were contrasting it in the want of action, of dramatic force and progress. It depicts a dream, not life. Without a struggle, without effort, the vision comes and fades away. There is no human passion in it, nothing real to take hold of. Yet the opera, or music-drama, "Lohengrin," which follows, has not a little life and passion; it has progress and excitement, independently of Swan or Grail. It has contrasted characters, stirring ensembles, knights and heralds who make thrilling appeals with their trumpets. The wedding scene is gorgeous; the gathering of the clans, so to speak, in the last act, each headed by its choir of trumpets, is full of excitement, if the morose dialogue of the ugly couple on the steps of the cathedral, in the second act, be tedious beyond endurance. The Prelude was read and executed more finely, more impressively, than ever before in our hearing.

The symphonist was wholly a new name to us. The Bulletin, however, tells us that he is Court Kapellmeister in Dessau, which is his native place; that he has composed chamber music, two or three operas, three symphonies and an oratorio. This third Symphony in D was first brought out in the Leipzig Gewandhaus concerts. We hoped the more from it when we found that its score was not loaded with unusual instruments; not even with the modern complement of brass—that is, it has no trombones and only two horns. There was a chance, then, of finding quality not buried up in quantity; a chance of essential bonâ fide music speaking for itself.

And verily, it did prove to be a better symphony, more musical, more entertaining, more lit up with pleasing, bright ideas, less heavy, dull and tedious and depressing than nine out of ten of the new symphonies which have been invoked upon us (not always as blessings) in the last half-dozen years. The themes of the first movement (*Allegro*) are lively, interesting, fresh, somewhat original. The wood-wind quartet, which ushers in the second theme, keeps expectation alive and happy. That second theme, taken up (*staccato*) by the violins, has a march-like rhythm quite exhilarating; and the "working-up" section of the movement is musician-like and clever, albeit a little prolix. The slow movement (*Largo*) is serious and gloomy, rather more than sad. Yet it is not without charm and freshness. The third movement, at first *Moderato*, then quickening to *Allegro*, is not exactly minuet nor scherzo. It is gay and playful, with several pretty thoughts in it; in the second portion, after the proclamation of a single horn tone, it becomes virtually ballet music, and even more so in the Finale (*Allegro moderato*). It is not a great symphony—a light one on the whole, but genial, not far-fetched; sincerely we may say "tolerable and (not) to be endured." The instrumentation throughout was agreeable. The ruling spirit of the composer seemed to be more concerned with music than with mere *effect*.

The two movements from Reinecke's 'Cello Concerto were passably sweet and very dull. Not that Mr. Schulz did not do himself credit in the artistic rendering of them. His tone was richly musical, his intonation true, even in the overtones, his phrasing and expression all that could be desired. But the musical matter of performance seemed not worthy of the effort; respectable, elegant and graceful, to be sure, all in good form, presentable, but unrewarding. The cadenza in the second of the movements might or might not have been the work of Reinecke himself. It was not intolerably long, like the one which Reinecke introduced into a Concerto by Haydn, but it was *outré*, far-fetched in some of its phrases more cacophonous than we are wont to hear from owls or frogs, and added neither to the meaning nor the beauty of the composition.

Another very modern programme invites us, for better or for worse, next Saturday: a symphonic prologue to Shakspeare's (take notice it is Shakspeare's) "Othello," by Arnold Krug (born at Hamburg in 1849, pupil at Leipzig in 1868, teacher in Stern's Conservatory in Berlin in 1877; still lives at Hamburg); a piano concerto in A minor, op. 17, by Paderewski (Russian presumably), for which Mrs. Julia Rive-King will make her reappearance here after a number of years; a new suite for strings and four horns (in G minor, op. 8), by Arthur Whiting; and Liszt's "Rakoczy March." "*Quod bonum et faustum sit*," etc.

J. S. D.

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UNION HALL, 48 BOYLSTON STREET.

SIXTH SEASON 1890-91.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin.
Mr. OTTO ROTH, 2d Violin.
Mr. LOUIS SVECENSKI, Viola.
Mr. ANTON HEKKING, Violoncello.

WITH THE ASSISTANCE OF

Mrs. WALTER C. WYMAN,
Mrs. HELEN HOPEKIRK.

VI. CONCERT.

MONDAY, MARCH 9TH, AT 8, P. M.

PROGRAMME.

HELEN HOPEKIRK. SONATA FOR PIANO AND VIOLIN. E minor. (MS.)
Andante; Allegro con vivo.—Andante pastorale.—Presto.
(First time.)
MRS. HOPEKIRK and MR. KNEISEL.

DELIBES. ARIOSO.
MRS. WYMAN.

a) TSCHAIKOWSKY. ANDANTE from QUARTET in D major.

b) CHERUBINI. SCHERZO from QUARTET in E flat major.
KNEISEL QUARTET.

OTTO DRESEL. SONGS WITH PIANO.
a) MIT TAUSEND SCHOENSTEN MYRTHEN UND VERGISSMEINNICHT. (MS.)
b) THE VIOLET'S GRAVE. (MS.)
c) ES HAT DIE WARME FRUEHLINGSNACHT. (MS.)
d) SWEET AND LOW.
(By request.)
MRS. WYMAN.

HAYDN. KAISER QUARTET in C major, No. 17.
Allegro.—Poco adagio cantabile.—Minuetto.—Finale, presto.
KNEISEL QUARTET.

The Piano used is a Knabe.

Boston Journal.

WITH SUPPLEMENT.

TUESDAY MORNING, MARCH 10, 1891.

The Kneisel Quartette Concert.

The closing concert in the series by the Kneisel Quartette took place last evening in Union Hall before a large audience. The patrons of this organization have been exceedingly numerous all the season, and it is creditable to Boston musical people that the efforts of this quartette, which is probably not excelled in the performance of chamber music in this country, have been so well appreciated. It has given some of the best chamber music to be found—it has introduced many novelties, including works by our own Boston composers, and it has had the assistance in its various appearances of the best solo artists to be obtained.

The novelties of last evening were a sonata for piano and violin by Mme. Helen Hopekirk and some manuscript songs by Otto Dresel, sung by Mrs. Wyman. The sonata of Mme. Hopekirk was given by the composer herself at the piano and Mr. Kneisel as violinist, and it was given before a Boston audience for the first time. She was well received, and the production was very much to be commended. Particularly pleasing was the second movement, and while not specially given to display of either instrument in the work, the piano is given considerable importance, and calls for an admirable command of that instrument.

The vocal soloist was Mrs. Wyman. Her first selection was the arioso of Delibes, and later were given four songs by Dresel, the latter being "Sweet and Low," a composition which obtained the prize for the best setting of Tennyson's poem when Mr. Dresel first came to Boston. Mrs. Wyman gave these songs—all of them—in English, and to the pleasure of the audience, though it was apparent that the "Sweet and Low" gave the greatest enjoyment, and it was the most commendable composition. It is always a pleasure to hear Mrs. Wyman. Her singing is so artistic and tuneful; there is so little striving for effect, and she is so apparently devoted to her art. To our mind her renditions were hardly up to the standard, either in singing or the selections themselves, of her appearance in Music Hall with the Symphony Orchestra, but an artist cannot always be in best form. The quartette gave as its numbers the Andante from Tschaikowsky's Quartette in D major, a Scherzo from Cherubini and the Kaiser Quartette of Father Haydn. None of these were novelties, but the superb ensemble of this quartette made them seem like a new creation. Particularly beautiful was the delivery of the Tschaikowsky number.

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Helen Hopekirk—Sonata for piano and violin. E minor. (MS.) (First time.)
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Delibes—Arioso.
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(*b*) Cherubini—Scherzo from quartet in E flat major.
Kneisel Quartet.
Otto Dresel—Songs with piano. (*a*) "Mit tausend schoensten Myrthen und Vergissmeinnicht." (MS.) (*b*) "The Violet's Grave." (MS.) (*c*) "Es hat die warme Fruehlingsnacht." (MS.) (*d*) "Sweet and Low." (By request.)
Mrs Wyman.
Haydn—Kaiser Quartet in C major, No. 77.
Kneisel Quartet.

As will be seen, the number in which Mme. Hopekirk took part was one of her own compositions. Mme. Hopekirk for several years has held a foremost position as a pianist, but has not heretofore shown her ability as a composer to any marked degree. The sonata of last evening, however, must entitle her to high rank. It was given in a finished style by herself and Mr. Kneisel, and every movement called forth applause. The composition, it is stated, was written during a summer outing in Halstatt, Austria, and is the most important result of Mme. Hopekirk's two years study with Nawratel, a Viennese teacher.

While it was a rare treat to hear Mme. Hopekirk interpret her own musical ideas, nothing could be sweeter or more charming than the group of songs delightfully rendered by Mrs. Wyman, and the audience showed its pleasure by calling her back again and again.

The three works by the quartet were performed in their usually excellent manner, and completed a varied and interesting programme.

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Mr. Leo Schultz, Soloist, in Reinecke's Concerto for Violoncello.

The eighteenth Symphony programme was:

Wagner.....Prelude, "Lohengrin."
August Klughardt, Symphony No. 3 in D major, Op. 37.
Allegro.
Largo.
Moderato; Allegro.
Allegro.
(First time in the United States.)
Reinecke, Two Movements from Concerto for Violoncello, in D minor, Op. 82.
Romance.
Allegro moderato.
(First time in Boston.)
Beethoven.....Overture, "Egmont."

The new symphony is interesting. Klughardt dispenses with the full modern orchestra, scoring his work without trombones, and in the slow movement without trumpets. He is a good scholar, and his knowledge of counterpoint expressed in the first and concluding movements is excellent; but nowhere is he pedantic or obscure. He writes with an ever prominent melody, and while his themes may not all have the true symphonic character, and the finale is lacking somewhat in dignity, nevertheless Klughardt has produced a symphony of a good deal of value; it is not great but it is musically sympathetic enough not to be classed with "Kappelmeister" music. Clearness of diction, knowledge of the limitations of the different instrumental groups, a nice sense of color and considerable fancy are its dominating qualities. The first movement is most regular in form, even to the old-fashioned adherence to the repeat. The themes lend themselves readily to treatment, the development section, cut somewhat in the performance, containing many an imaginative touch. The promise held out at the opening of the slow movement, is not wholly answered, although this section is interesting, by reason of the composer's invention. The third movement begins in the manner of a minuet; two trios follow, and then the minuet mood is reproduced; a real scherzo follows, built on what has preceded. The finale is full of variety, both of idea and instrumentation. In Klughardt's symphony is an ever-present spontaneity; it was an agreeable task for him to write it, and it is no task at all for cultivated people to like it. It was cordially received, and its performance was very good. Klughardt is a native of Dessau, Germany, where he now lives and works.

The other novelty at this concert was by that excellent musical jurist, Carl Reinecke of Leipzig. Mr. Schultz played the second and the first movements of the concerto in the order named, which in point of technique are irreproachably made, but are lacking in vitality. The themes of the work are Slavonic—how remindful is the first subject of the allegro of a song by Taubert. It is a concerto for solo instrument, with accompaniment of orchestra, the model being Mozart and the early Beethoven. Mr. Schultz is an earnest and conscientious player, well schooled and possessed of a good technique. His tone is not as deep and vibrant as that of some of our resident violoncello players, but he is a master of style. The somewhat chilly cadenza introduced into the *allegro* was probably the composition of Mr. Schultz. The player was rewarded with two recalls at the close of the performance. Mr. Schultz is an enterprising artist; he has played at two Symphony concerts and produced three novelties.

Both the "Lohengrin" prelude and the "Egmont" overture were read with a beautiful appreciation of their poetic and dramatic significance. The concert as a whole was delightful. The next programme is: Arnold Krug, Symphonic Prologue to Shakespeare's "Othello"; Paderewski, Concerto for piano and orchestra in A minor, op. 17, (first time in the United States); Arthur Whiting, Suite for strings and four horns in G minor, op. 8, (first performance); Liszt, Rakoczy March. Soloist, Mrs. Julia Rive-King.

Boston Daily Globe.

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Original Composition by Mme. Hopekirk Has Its First Hearing.

Despite the inclemency of the weather a large and enthusiastic audience was present to listen to the last concert of the season by the Kneisel quartet, in Union Hall, last evening.

The opening number, a new sonata by Mme. Hopekirk, was finely performed by Mrs. Hopekirk and Mr. Kniesel, and was given good recognition by the audience. Mrs. Wyman next sang the "Arioso," by Delibes, in a delightful manner. She also sang four songs by Otto Dresel, three of them in manuscript. The fourth was the famous setting of Tennyson's "Sweet and Low." Mrs. Wyman's singing of this last was faultless, and the audience showed its approval in three enthusiastic recalls.

The work of the quartet was excellent, especially in the andante in D major, by Tschaikowskij, which was played with a grace that was charming. The "Scherzo" by Cherubini, and the "Kaiser Quartet," by Handel, were well rendered. Mr. Arthur Foote was the accompanist of the evening.

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(First time.)
Mrs. Hopekirk and Mr. Kneisel.
Arioso.....Delibes
Mrs. Wyman.
(*a*) Andante from quartette, D major..Tschaikowsky
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(BY REQUEST.)
Mrs. Wyman.
Kaiser Quartette, C major, No. 77.....Haydn

The woman has until late years been of influence in music through charm of voice and witchery of finger-play; not through original musical thought expressed in writing. The passions excited by her have moved men to frame immortal melodies; but few women have poured out their longings and raptures in music of their own invention. So that it has been claimed, and with reason, that the only influence that woman has exerted in this branch of art has been subtle or borrowed. Still we find names of women in the catalogue of composers of this century, names worthy of attention. There is Louise Bertini, the friend of Berlioz, who wrote four operas. There is Jeanne Farrene, whose music has been praised by Schumann and Joachim, and a symphony and overture by her have been played at the concerts of the Paris Conservatory. The Countess of Grandval, who is now living, has written six operas, two masses, a setting of the Stabat Mater which is devout and impressive, besides pieces for orchestra and lighter works. There is Augusta Holmes, a remarkable character; Miss Chaminade, whose orchestral suite has lately been played in Paris with genuine success. There are English women whose claims are serious and to be treated with respect.

And now comes Mrs. Hopekirk with a sonata for violin and pianoforte, played for the first time last evening. It is in three movements. The first is more conspicuous for its well-contrasted themes than for any skill shown in the developments where her invention flags. The themes are repeated over and over again, with slight variations, until they lose their freshness. The second movement, an andante pastorale of Scotch character, is pretty and the most pleasing part of the work. The last movement, a presto, is commonplace. The sonata as a whole shows more taste in the shaping of melody than in counterpoint. There are crude passages and awkward modulations, but at the same time many measures are smoothly written and are effective. Mrs. Hopekirk was apparently so much interested in the pianoforte part that she forgot the proper balance which should be preserved in ensemble playing, and at times the violin, finely played by Mr. Kneisel, suffered. She was recalled after the finale.

The almost absolute perfection which the members of the justly famous quartette have reached was observed in the delightful excerpts from Cherubini and Tschaikowsky and the familiar quartette of Haydn. The andante of the Russian is always heard with pleasure, and its serenade-like air, so full of pleasing melancholy, was played with deep feeling by Mr. Kneisel. The Cherubini quartette, one movement of which was played last evening, was a favorite number of the celebrated Florentine Quartette, and the scherzo seems like an anticipation of Mendelssohn.

Mrs. Wyman displayed the beauties of her voice and the cunning of her art in an interesting song by Delibes and four songs in manuscript written by the late Otto Dresel. She was most heartily and deservedly applauded.

All lovers of music regret that this series of concerts is now a thing of the past. The programmes have been catholic, and the performance of them was most admirable. The new works brought out during the sixth season were Mr. Foote's pianoforte quartette in C; Mr. Whiting's sonata for pianoforte and violin in G, and Mrs. Hopekirk's sonata for pianoforte and violin in E. PHILIP HALE.

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UNION HALL, 48 BOYLSTON STREET.

SIXTH SEASON 1890-91.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin,
Mr. OTTO ROTH, 2d Violin,
Mr. LOUIS SVECENSKI, Viola,
Mr. ANTON HEKKING, Violoncello,

WITH THE ASSISTANCE OF

Mrs. WALTER C. WYMAN,
Mrs. HELEN HOPEKIRK.

VI. CONCERT.

MONDAY, MARCH 9TH, AT 8. P. M.

PROGRAMME.

HELEN HOPEKIRK. SONATA FOR PIANO AND VIOLIN. E minor. (MS.)
Andante; Allegro con vivo.—Andante pastorale.—Presto.
(First time.)
MRS. HOPEKIRK and MR. KNEISEL.

DELIBES. ARIOSO.
MRS. WYMAN.

a) TSCHAIKOWSKY. ANDANTE from QUARTET in D major.

b) CHERUBINI. SCHERZO from QUARTET in E flat major.
KNEISEL QUARTET.

OTTO DRESEL. SONGS WITH PIANO.
a) MIT TAUSEND SCHOENSTEN MYRTHEN UND VERGISSMEINNICHT. (MS.)
b) THE VIOLET'S GRAVE. (MS.)
c) ES HAT DIE WARME FRUEHLINGSNACHT. (MS.)
d) SWEET AND LOW.
(By request.)
MRS. WYMAN.

HAYDN. KAISER QUARTET in C major, No. 77.
Allegro.—Poco adagio cantabile.—Minuetto —
Finale, presto.
KNEISEL QUARTET.

The Piano used is a Knabe.

Boston Journal.

WITH SUPPLEMENT.

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[110]

Mme. Helen Hopekirk, heretofore unknown as a composer, save of some fugitive pieces for piano, and for voice, is of Scotch family. Her first public appearance as pianist was made quite early in life. Since her return from studying at Leipzig, Mme. Hopekirk has been almost continually before the public of two continents; her first visit to the United States occurring during the season of 1885-86. After a protracted period of living in Vienna, Mme. Hopekirk returns this season for a second look at America.

The sonata, which was written during a summer outing in Halstatt, Austria, is the most important result of Mme. Hopekirk's two years study with Nawratel, a much respected teacher of composition, who lives in Vienna, and was taught by Nottebohm, the Beethoven literateur.

The sonata opens with a short introduction, *andante*, in E minor, which leads to the first movement, the first theme of which is given out *ff* by the piano, taken up four bars later by the violin and further developed. A connecting passage in B major leads to a repetition of the theme somewhat later, *ff*, for violin and piano, which is worked out in double counterpoint. This leads to a sudsidiary passage in E minor in which the two instruments work in imitation. After many modulatious, the second theme enters in G major, the melody being given to the violin with a contrapuntal accompaniment for piano. After eight bars this order is reversed, the piano taking the melody, and the counterpoint reversed for the violin. Through many keys and in different figures this is developed, till the closing subsidiary passage of the first section of the movment enters in G major, and in that key closes a short reminiscence of the introduction leading to the second section. The first theme is selected for the working out, which begins in A minor and travels through many keys, a short canon being introduced in the middle. After this a new episode enters and is worked out between the two instruments, till the repetition of the first subject in the original key of E minor; the movement ending by means of a coda in E major.

The *andante pastorale* is also written in sonata form, with a very short working out section. The first theme, in B major, enters for piano, in 3-4 time, and eight bars later is taken by the violin. An episode of a rippling character for the violin in semi-quavers, with a quiet background of chords on the piano, leads to a second theme in F sharp major, and the first section ends in that key. Twelve bars suffices for the working out part, for which the first theme is used imitatively, and then is repeated the first theme in B major,—the second theme in B. A short coda finishes the movement.

The *presto* is written in rondo form, and is in 2-4 time; violin and piano beginning simultaneously. The principal theme in E minor being first given to the piano, and on repetition later, to the violin. The second theme is in B major, and has something Northern in character. In the middle of the movement an episode occurs in C major—like a far off echo of the first motif of the second movement of the sonata. Towards the end of this episode a crescendo enters and increases gradually to the entrance of the first theme again *ff*. The rest of the movement is worked out in the usual way, and towards the end a fugato suddenly enters *piano*, and leads to a coda *maestoso*, in which the first motif of the first movement enters in E major, and with that the work is brought to a close.

The *andante* from Tschaikowsky's D major quartet is a favorite selection with quartet players. It shows the rough Russian less characteristically than the symphonies, the overtures and the piano concerto with which Boston audiences are more familiar, being less national in spirit.

Cherubini's first string quartet, the one from which the *scherzo* played today is taken, was found dust ridden on a shelf years after it was written. It is an interesting fact that at the time Cherubini composed it, 1811, he had never seen a quartet score of either Mozart or Beethoven. The scherzo suggested to one writer that Mendelssohn was not the first to discover fairies in music.

When sending for publication in a New York paper Robert Franz's tribute to to his friend Otto Dresel, Mr. S. B. Schlesinger added the following: Coming to America thirty odd years ago, Otto Dresel soon won for himself many friends in Boston and elsewhere, who have remained his friends for life. Like the Abolitionists, who believed slavery an evil, and, working for its abolishment, never swerved from that purpose, so Otto Dresel believed Bach and Handel the greatest masters in music, and he labored untiringly to make their productions known. If he was not more tolerant he was at least true to his convictions. Of his own productions he thought very little. He never was satisfied with them, and on that ground endeavored to suppress his own compositions, which were always classic and good, instead of leaving them alone and adding others to them. Shortly after his arrival in Boston a prize of $200 (a good deal of money at that time) was offered for the best song, if I remember rightly, by the publishing firm of Richardson. Dresel, rather reluctantly (because he never expected to get the prize), sent in his charming setting of Tennyson's "Sweet and Low." The judges awarded the prize to him, and he was most agreeably astonished. For years Otto Dresel conducted clubs in Boston for the performance of Bach and other good music. His arrangement for four hands of Beethoven's symphonies are, I believe, considered the best that have ever been published. I was told that at the Royal Academy of music at London his arrangements of Handel's arias were extensively used and much admired. In his private capacity he was the staunchest and best friend and companion, and many a poor artist has been educated and aided by him.

The quartet in C is among the most graceful and ingenious of Haydn's contributions to chamber music. Its popularity has been in a great measure owing to the variations on the Austrian National Hymn (second movement—*poco adagio cantabile*. It will be observed that in the four variations the theme is given in turn to the second violin, violoncello, viola and first violin.

SUMMARY OF WORKS PERFORMED, SIXTH SEASON, 1890-1891.

BEETHOVEN.	STRING QUARTET, E flat major, op. 74.
	STRING QUARTET, C sharp minor, op. 131.
	STRING QUINTET C, major, op. 29.
BOCCHERINI.	MINUET for STRINGS, A major, No. 2.
BRAHMS.	PIANO QUARTET, G minor, op. 25.
CHERUBINI.	SCHERZO from STRING QUARTET, E flat major.
FOOTE.	PIANO QUARTET, C major, op. 23 (new)
HAYDN.	STRING QUARTET, C major. (Kaiser.)
HOPEKIRK.	SONATA for PIANO and VIOLIN, E major. (new.)
MOZART.	STRING QUARTET, D minor. (K 451.)
RUBINSTEIN.	SONATA for PIANO and CELLO, D major, op. 18.
TSCHAIKOWSKY.	ANDANTE from STRING QUARTET, D major.
SCHUBERT.	PIANO TRIO, B flat, op. 99.
	FANTASIE for PIANO and VIOLIN, C minor.
	QUARTET-SATZ, C minor.
SCHUMANN.	STRING QUARTET, A minor, op. 41, No. 1.
SVENDSEN.	STRING QUARTET, A minor.
WHITING, A.	SONATA for PIANO and VIOLIN, in G, op. 7. (new)

G. H. W.

Boston Journal.

MONDAY, MARCH 9, 1891.

18th Symphony Concert.

Symphony by Klughardt.

Mr. Leo Schultz, Soloist, in Reinecke's Concerto for Violoncello.

The eighteenth Symphony programme was:

Wagner.....Prelude, "Lohengrin."
August Klughardt, Symphony No. 3 in D major, Op. 37.
Allegro.
Largo.
Moderato; Allegro.
Allegro.
(First time in the United States.)
Reinecke, Two Movements from Concerto for Violoncello, in D minor, Op. 82.
Romance.
Allegro moderato.
(First time in Boston.)
Beethoven.....Overture, "Egmont."

The new symphony is interesting. Klughardt dispenses with the full modern orchestra, scoring his work without trombones, and in the slow movement without trumpets. He is a good scholar, and his knowledge of counterpoint expressed in the first and concluding movements is excellent; but nowhere is he pedantic or obscure. He writes with an ever prominent melody, and while his themes may not all have the true symphonic character, and the finale is lacking somewhat in dignity, nevertheless Klughardt has produced a symphony of a good deal of value; it is not great but it is musically sympathetic enough not to be classed with "Kappelmeister" music. Clearness of diction, knowledge of the limitations of the different instrumental groups, a nice sense of color and considerable fancy are its dominating qualities. The first movement is most regular in form, even to the old-fashioned adherence to the repeat. The themes lend themselves readily to treatment, the development section, cut somewhat in the performance, contalning many an imaginative touch. The promise held out at the opening of the slow movement, is not wholly answered, although this section is interesting, by reason of the composer's invention. The third movement begins in the manner of a minuet; two trios follow, and then the minuet mood is reproduced; a real scherzo follows, built on what has preceded. The finale is full of variety, both of idea and instrumentation. In Klughardt's symphony is an ever-present spontaneity; it was an agreeable task for him to write it, and it is no task at all for cultivated people to like it. It was cordially received, and its performance was very good. Klughardt is a native of Dessau, Germany, where he now lives and works.

The other novelty at this concert was by that excellent musical jurist, Carl Reinecke of Leipzig. Mr. Schultz played the second and the first movements of the concerto in the order named, which in point of technique are irreproachably made, but are lacking in vitality. The themes of the work are Slavonic—how remindful is the first subject of the allegro of a song by Taubert. It is a concerto for solo instrument, with accompaniment of orchestra, the model being Mozart and the early Beethoven. Mr. Schultz is an earnest and conscientious player, well schooled and possessed of a good technique. His tone is not as deep and vibrant as that of some of our resident violoncello players, but he is a master of style. The somewhat chilly cadenza introduced into the *allegro* was probably the composition of Mr. Schultz. The player was rewarded with two recalls at the close of the performance. Mr. Schultz is an enterprising artist; he has played at two Symphony concerts and produced three novelties.

Both the "Lohengrin" prelude and the "Egmont" ove ture were read with a beautiful appreciation of their poetic and dramatic signifi ance. The concert as a whole was delightful. The next programme is: Arnold Krug, Symphonic Prologue to Shakespeare's "Othello"; Paderewski, Concerto for piano and orchestra in A minor, op. 17, (first time in the United States); Arthur Whiting, Suite for strings and four horns in G minor, op. 8, (first performance); Liszt, Rakoczy March. Soloist, Mrs. Julia Rive-King.

Boston Journal.

WITH SUPPLEMENT.

TUESDAY MORNING, MARCH 10, 1891.

The Kneisel Quartette Concert.

The closing concert in the series by the Kneisel Quartette took place last evening in Union Hall before a large audience. The patrons of this organization have been exceedingly numerous all the season, and it is creditable to Boston musical people that the efforts of this quartette, which is probably not excelled in the performance of chamber music in this country, have been so well appreciated. It has given some of the best chamber music to be found—it has introduced many novelties, including works by our own Boston composers, and it has had the assistance in its various appearances of the best solo artists to be obtained.

The novelties of last evening were a sonata for piano and violin by Mme. Helen Hopekirk and some manuscript songs by Otto Dresel, sung by Mrs. Wyman. The sonata of Mme. Hopekirk was given by the composer herself at the piano and Mr. Kneisel as violinist, and it was given before a Boston audience for the first time. She was well received, and the production was very much to be commended. Particularly pleasing was the second movement, and while not specially given to display of either instrument in the work, the piano is given considerable importance, and calls for an admirable command of that instrument.

The vocal soloist was Mrs. Wyman. Her first selection was the arioso of Delibes, and later were given four songs by Dresel, the latter being "Sweet and Low," a composition which obtained the prize for the best setting of Tennyson's poem when Mr. Dresel first came to Boston. Mrs. Wyman gave these songs—all of them—in English, and to the pleasure of the audience, though it was apparent that the "Sweet and Low" gave the greatest enjoyment, and it was the most commendable composition. It is always a pleasure to hear Mrs. Wyman. Her singing is so artistic and tuneful; there is so little striving for effect, and she is so apparently devoted to her art. To our mind her renditions were hardly up to the standard, either in singing or the selections themselves, of her appearance in Music Hall with the Symphony Orchestra, but an artist cannot always be in best form. The quartette gave as its numbers the Andante from Tschaikowsky's Quartette in D major, a Scherzo from Cherubini and the Kaiser Quartette of Father Haydn. None of these were novelties, but the superb ensemble of this quartette made them seem like a new creation. Particularly beautiful was the delivery of the Tschaikowsky number.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
Vol. LXXXIX., No. 69.

TUESDAY, MARCH 10, 1891.

THE KNEISEL QUARTET.

The sixth and closing concert by the Kneisel quartet in its course in the Union Hall was given last evening, and was, perhaps, the most notable of the series, the quartet having the assistance of Mrs. Helen Hopekirk and Mrs. Walter C. Wyman. The programme was as follows:

Helen Hopekirk—Sonata for piano and violin, E minor. (MS.) (First time.)
Mrs. Hopekirk and Mr. Kneisel.
Delibes—Arioso.
Mrs. Wyman.
(a) Tschaikowsky—Andante from quartet in D major.
(b) Cherubini—Scherzo from quartet in E flat major.
Kneisel Quartet.
Otto Dresel—Songs with piano. (a) "Mit tausend schoensten Myrthen und Vergissmeinnicht." (MS.) (b) "The Violet's Grave." (MS.) (c) "Es hat die warme Fruehlingsnacht." (MS.) (d) "Sweet and Low." (By request.)
Mrs Wyman.
Haydn—Kaiser Quartet in C major, No. 77.
Kneisel Quartet.

As will be seen, the number in which Mme. Hopekirk took part was one of her own compositions. Mme. Hopekirk for several years has held a foremost position as a pianist, but has not heretofore shown her ability as a composer to any marked degree. The sonata of last evening, however, must entitle her to high rank. It was given in a finished style by herself and Mr. Kneisel, and every movement called forth applause. The composition, it is stated, was written during a summer outing in Halstatt, Austria, and is the most important result of Mme. Hopekirk's two years study with Nawratel, a Viennese teacher.

While it was a rare treat to hear Mme. Hopekirk interpret her own musical ideas, nothing could be sweeter or more charming than the group of songs delightfully rendered by Mrs. Wyman, and the audience showed its pleasure by calling her back again and agai .

The three works by the quartet were performed in their usually excellent manner, and completed a varied and interesting programme.

Boston Daily Globe.

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Original Composition by Mme. Hopekirk Has Its First Hearing.

Despite the inclemency of the weather a large and enthusiastic audience was present to listen to the last concert of the season by the Kneisel quartet, in Union Hall, last evening.

The opening number, a new sonata by Mme. Hopekirk, was finely performed by Mrs. Hopekirk and Mr. Kneisel, and was given good recognition by the audience. Mrs. Wyman next sang the "Arioso," by Delibes, in a delightful manner. She also sang four songs by Otto Dresel, three of them in manuscript. The fourth was the famous setting of Tennyson's "Sweet and Low." Mrs. Wyman's singing of this last was faultless, and the audience showed its approval in three enthusiastic recalls.

The work of the quartet was excellent, especially in the andante in D major, by Tschaikowskil, which was played with a grace that was charming. The "Scherzo" by Cherubini, and the "Kaiser Quartet," by Handel, were well rendered. Mr. Arthur Foote was the accompanist of the evening.

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Brattle Hall, Cambridge.

TUESDAY EVENING, MARCH 31, AT 8.

TUESDAY EVENING, APRIL 21, AT 8.

TWO CONCERTS

—BY THE—

KNEISEL QUARTET.

ASSISTING ARTISTS:

MRS. ARTHUR NIKISCH. MME. HELEN HOPEKIRK.

MR. ARTHUR FOOTE.

TUESDAY EVENING, MARCH 31, SOLOIST, MME. HELEN HOPEKIRK.

Tickets with reserved seats now on sale at the University Bookstore, Cambridge.

Boston Journal.

WITH SUPPLEMENT.

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The Kneisel Quartette Concert.

The closing concert in the series by the Kneisel Quartette took place last evening in Union Hall before a large audience. The patrons of this organization have been exceedingly numerous all the season, and it is creditable to Boston musical people that the efforts of this quartette, which is probably not excelled in the performance of chamber music in this country, have been so well appreciated. It has given some of the best chamber music to be found—it has introduced many novelties, including works by our own Boston composers, and it has had the assistance in its various appearances of the best solo artists to be obtained.

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The vocal soloist was Mrs. Wyman. Her first selection was the arioso of Delibes, and later were given four songs by Dresel, the latter being "Sweet and Low," a composition which obtained the prize for the best setting of Tennyson's poem when Mr. Dresel first came to Boston. Mrs. Wyman gave these songs—all of them—in English, and to the pleasure of the audience, though it was apparent that the "Sweet and Low" gave the greatest enjoyment, and it was the most commendable composition. It is always a pleasure to hear Mrs. Wyman. Her singing is so artistic and tuneful; there is so little striving for effect, and she is so apparently devoted to her art. To our mind her renditions were hardly up to the standard, either in singing or the selections themselves, of her appearance in Music Hall with the Symphony Orchestra, but an artist cannot always be in best form. The quartette gave as its numbers the Andante from Tschaikowsky's Quartette in D major, a Scherzo from Cherubini and the Kaiser Quartette of Father Haydn. None of these were novelties, but the superb ensemble of this quartette made them seem like a new creation. Particularly beautiful was the delivery of the Tschaikowsky number.

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Mrs. Hopekirk and Mr. Kneisel.

Delibes—Arioso.
Mrs. Wyman.

(a) Tschaikowsky—Andante from quartet in D major.
(b) Cherubini—Scherzo from quartet in E flat major.
Kneisel Quartet.

Otto Dresel—Songs with piano. (a) "Mit tausend schoensten Myrthen und Vergissmeinnicht." (MS.) (b) "The Violet's Grave." (MS.) (c) "Es hat die warme Fruehlingsnacht." (MS.) (d) "Sweet and Low." (By request.)
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[110]

Boston Daily Globe.

MONDAY, MARCH 9, 1891.

18th Symphony Concert. Symphony by Klughardt.

Mr. Leo Schultz, Soloist, in Reinecke's Concerto for Violoncello.

The eighteenth Symphony programme was:

Wagner.....Prelude, "Lohengrin."
August Klughardt, Symphony No. 3 in D major, Op. 37.
Allegro.
Largo.
Moderato; Allegro.
Allegro.
(First time in the United States.)
Reinecke, Two Movements from Concerto for Violoncello, in D minor, Op. 82.
Romance.
Allegro moderato.
(First time in Boston.)
Beethoven.....Overture, "Egmont."

The new symphony is interesting. Klughardt dispenses with the full modern orchestra, scoring his work without trombones, and in the slow movement without trumpets. He is a good scholar, and his knowledge of counterpoint expressed in the first and concluding movements is excellent; but nowhere is he pedantic or obscure. He writes with an ever prominent melody, and while his themes may not all have the true symphonic character, and the finale is lacking somewhat in dignity, nevertheless Klughardt has produced a symphony of a good deal of value; it is not great but it is musically sympathetic enough not to be classed with "Kappelmeister" music. Clearness of diction, knowledge of the limitations of the different instrumental groups, a nice sense of color and considerable fancy are its dominating qualities. The first movement is most regular in form, even to the old-fashioned adherence to the repeat. The themes lend themselves readily to treatment, the development section, cut somewhat in the performance, containing many an imaginative touch. The promise held out at the opening of the slow movement, is not wholly answered, although this section is interesting, by reason of the composer's invention. The third movement begins in the manner of a minuet; two trios follow, and then the minuet mood is reproduced; a real scherzo follows, built on what has preceded. The finale is full of variety, both of idea and instrumentation. In Klughardt's symphony is an ever-present spontaneity; it was an agreeable task for him to write it, and it is no task at all for cultivated people to like it. It was cordially received, and its performance was very good. Klughardt is a native of Dessau, Germany, where he now lives and works.

The other novelty at this concert was by that excellent musical jurist, Carl Reinecke of Leipzig. Mr. Schultz played the second and the first movements of the concerto in the order named, which in point of technique are irreproachably made, but are lacking in vitality. The themes of the work are Slavonic—how remindful is the first subject of the allegro of a song by Taubert. It is a concerto for solo instrument, with accompaniment of orchestra, the model being Mozart and the early Beethoven. Mr. Schultz is an earnest and conscientious player, well schooled and possessed of a good technique. His tone is not as deep and vibrant as that of some of our resident violoncello players, but he is a master of style. The somewhat chilly cadenza introduced into the *allegro* was probably the composition of Mr. Schultz. The player was rewarded with two recalls at the close of the performance. Mr. Schultz is an enterprising artist: he has played at two Symphony concerts and produced three novelties.

Both the "Lohengrin" prelude and the "Egmont" overture were read with a beautiful appreciation of their poetic and dramatic significance. The concert as a whole was delightful. The next programme is: Arnold Krug, Symphonic Prologue to Shakespeare's "Othello"; Paderewski, Concerto for piano and orchestra in A minor, op. 17, (first time in the United States); Arthur Whiting, Suite for strings and four horns in G minor, op. 8, (first performance); Liszt, Rakoczy March. Soloist, Mrs. Julia Rive-King.

...ADVERTISER
...tablished 1813.
...MORNING, MAR. 10, 1891.

MUSICAL MATTERS.

...Kneisel Quartette Concert of Last Night.

...the rich musical feast which the ... Quartette has given us this season, ... a light and enjoyable musical des... at Union Hall last night, in which ...ant, rather than profound music, was ...dominant. The first number was the ...most interesting, for it was a sonata for ...violin and piano, by Helen Hopekirk, ...splendidly played by the composer and ...Kneisel. So few ladies have at...tempted to write in the sonata form, ...and such a large percentage of even these ...have been overthrown by it, that it is a ...real pleasure to state that Mme. Hope...kirk has succeeded within the rather ...modest proportions of this classical num...ber. The chief fault of the first move...ment is that it attracts more by its themes ...than by their development. So masculine ...and bold a chief theme would sug...gest a more extensive working-out. ...But the exposition is exceedingly ...attractive, and the two themes are in fine ...contrast, the second being entirely beau...tiful, and the returning passage (subse...quently used as transition to develop...ment) remarkably effective. The coda is ...well built up from the ponderous double ...chords of the chief theme. Altogether ...Mme. Hopekirk has achieved a worthy ...combination of the emotional and intel...lectual here.

The second movement—adante pastor...ale—was genial and unforced. But the ...final rondo displayed more originality of ...thought than any other part of the work, ...and its dashing, yet quaint character, ...made it a very effective finale.

Mrs. Wyman was the vocalist and her ...broad and noble voice was heard to best ...advantage in the Delibes "Arioso." Yet ...a still greater popular success was won in ...the group of songs by Otto Dresel. The ...first of these was not especially ...characteristic, but the second ("The ...Violet's Grave") reminded of Rob...ert Franz in its fine inter...weaving of melody and accom...paniment, and also in the adoption of the ...strophe form. The setting of "Sweet and ...Low" was also a worthy composition, ...especially in the sequence at the end of ...the stanzas. It was sung with great ex...pression and won the artist a triple recall. ...In this connection one would like to men...tion another, very delicate, treatment of ...the same subject as a duet, by Robert ...Bonner, which is scarcely better known ...than Mr. Dresel's.

The quartette played in the usual fault...less manner. The Tschaikowsky andante, ...that of the muted violins and pizzicato ac...companiment, was received as a musical ...bonbon, grateful to the taste, and in the ...Cherubini scherzo the dialogue between ...'cello and violins was very daintily ren...dered, while the "Kaiser Quartette," by ...Haydn, was piquant with its drone bass, ...and especially in its presentation of "Gott ...erhalte Franz den Kaiser," which ...gave each player his opportunity in ...turn (of course the chances were ...well used) and proved that we ...can learn something in variation still, ...even from "the father of instrumental ...form." But the place of honor in this pro...gramme was, as intimated, achieved by ...Mme. Hopekirk's work. When women ...study music less with the intention of ...merely pleasing we may have more female ...composers who can create a sonata.

LOUIS C. ELSON.

Grand Opera House, New Bedford.

CONCERT

—BY THE—

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

TUESDAY EVENING, MARCH 10, 1891.

PROGRAMME.

BERLIOZ.	OVERTURE. "Benvenuto Cellini." op. 23.
SAINT-SAËNS.	CONCERTO for PIANOFORTE, in G minor.
SCHUBERT.	SYMPHONY No. 8. in B minor, (Unfinished.) Allegro moderato.—Andante con moto.
	SOLOS FOR VIOLIN.
a) WIENIAWSKI.	ROMANZA.
b) SARASATE.	SPANISH DANCE.
	SOLOS FOR PIANOFORTE.
a) CHOPIN.	BERCEUSE.
b) SCHUBERT-LISZT.	ERLKÖNIG.
GOLDMARK.	SYMPHONY. (Rustic Wedding). op. 26. WEDDING MARCH, with variations.—Moderato molto. BRIDAL SONG.—Allegretto. IN THE GARDEN.—Andante. DANCE.—Finale. Allegro molto.

SOLOISTS:

MADAME HELEN HOPEKIRK.

MR. FRANZ KNEISEL.

The Piano used is a Knabe.

Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VII. CONCERT.

THURSDAY, MARCH 19TH, AT 7.45, P.M.

PROGRAMME.

GOLDMARK.	OVERTURE. "Prometheus."
BRAHMS.	FIRST MOVEMENT from CONCERTO for VIOLIN.
WAGNER.	WALDWEBEN from SIEGFRIED.
RAFF.	SYMPHONY No. 3. "Im Walde." IN THE DAY TIME. (Allegro).—IN THE TWILIGHT. (Largo).—DANCE OF THE DRYADS. (Allegro assai).—NIGHT. SILENT BREATH OF NIGHT IN THE FOREST. ENTRANCE AND DEPARTURE OF THE WILD HUNT WITH FRAU HOLLE AND WOTAN. BREAK OF DAY. (Allegro.)

SOLOIST:

MR. FRANZ KNEISEL.

Boston Daily Traveller

TUESDAY, MARCH 10, 1891.

Kneisel Quartet Concert—Mrs. Hopekirk's New Sonata—Notes.

The sixth and last concert of the season by the Kneisel Quartet was given last night in Union Hall. An interesting novelty was first on the programme, namely, a sonata for piano and violin in E minor, composed by Mrs. Helen Hopekirk, who was the player of the piano part, Mr. Kneisel being her associate. It was doubtless a surprise to those who knew of Mrs. Hopekirk only as a pianist, to find her the composer of so equable and fluent piece of writing as this sonata. It seems that when at Leipsic her first student days, though devoted to the piano in particular, embraced a perfunctory look at composition, but it was not until she had won a name as a player that she entered seriously upon its study. Her real master in composition was Nawratel of Vienna. The sonata is a straightforward and clear work. In form it is regular, barring the permissible liberty of an introduction, the first movement being a veritable classic in dignity. The freer slow movement is followed by a rondo of chaste design and happy spirit. The work is full of sentiment, and it grows in interest, for although the first movement is the more scholarly, the finale has equal musicianship and more imagination. It is not unlikely that the charming andante pastorale of Mrs. Hopekirk's sonata was suggested by some such summer scene as inspired Beethoven to write the pastorale of his sixth symphony. The musical feeling here is undeniable, and it is beautifully expressed. After one hearing it is not our purpose to pass final judgment on any work, but our first impression of this sonata finds utterance in praise, and it seems more than likely were Mrs. Hopekirk to devote still further time to composition the result would be altogether gratifying and welcome, even in these times of prolific industry among musicians. The sonata was well played, Mr. Kneisel entering into its spirit with ardor, Mrs. Hopekirk playing quite con amore. The reception of the work left no doubt as to the high degree of pleasure it gave.

The quartet numbers at this concert were a favorite andante by Tschaikowsky, a scherzo by Cherubini, and Haydn's "Kaiser" quartet, all familiar music. A further and artistic contribution to the pleasure of last evening's audience was Mrs. Walter C. Wyman, who sang to the helpful piano accompaniment of Arthur Foote, Delibes's Arioso, and a set of songs by the late Otto Dresel, three of which were in manuscript. The songs reflect Robert Franz, though they have sufficient individuality to stand alone. No previous series of Kneisel concerts has been more successful than that just ended; the programmes have been more interesting but a little less lofty than usual. A creditable feature has been the attention given to new works. I ... be said that Mr. Kneisel has most ... for next year's con... suita...

The Beacon.

BOSTON, SATURDAY, MAR. 14, 1891.

THE SYMPHONY CONCERTS.

The audience of last Saturday evening had the first hearing in this country of the third symphony of August Klughardt, a German *kapellmeister*, of whose chamber music something is known here, and who has contributed to home performances a few operas and considerable lighter work. Judging by the faint applause which followed the presentation of the several movements, the Symphony public will not clamor for a second hearing of this music very soon, and yet there are many meritorious qualities in it; but, on the other hand, when all is said and done, the impression left is rather that of four fantasias than of a symphony. The author has the gift of melody, although this is sometimes rather trivial and folk-song-ish, and he has the art of clear statement which no figures of speech obscure. He is individual enough, and yet one can feel at times in his writing the influence of Haydn, Mozart and Bach, and there is an occasional touch which makes one think of Saint-Saëns and other men of these later days. All the devices by which thematic development is conducted appear to be familiar to him, and he uses them liberally, but without ostentation. He does not avail himself of the full modern orchestra and he employs the brass instruments—the trumpets especially—rather in the old-fashioned way, for adding tone-color in long notes, than in the direct exposition of phrases. The first movement has a distinct march quality, and a good deal of it would serve military purposes capitally; the slow movement is romantic and suave; the *scherzo* is irregular and changeful in movement and feeling, and one portion is of a delightful butterfly sort, which hints at a probable capacity for writing ballets; the last movement is very brisk and gay, with a kind of *moto perpetuo* running through most of it, and coming abruptly and unexpectedly to its end. There is a very free use of fluent counterpoint all through the symphony, a good deal of imitation and a smart *fugato* in at least two movements; the wind and string wings are often very nicely and tastefully contrasted, and while one recognizes in the neatness of all the workmanship a professional touch, one yet feels that there is in the author a sweet, fresh and pleasant spirit, but no genius. There is a deal of music in the world better worth hearing, if only Boston directors would look it up and learn it; Vienna and Leipsig do not complete the universe of musical art. Mr. Leo Schulz, unhappily placed to follow the symphony, gave for his solo two movements from a pretty but rather insignificant 'cello concerto by Reinecke. He played them in entirely good style, nice phrasing, just intonation, as much feeling as they permitted, and a tone satisfying in all respects but that of quantity. The short cadenza, which was pleasant enough, was his own; there was no great need of it, but perhaps its introduction spared us one of Reinecke's own, from which—if the one Mr. Hekking played be a fair specimen—the Lord deliver us! The prelude to "Lohengrin" was well played as the first number, and the overture to "Egmont," too often exaggerated and artificial in reading, had the last place. Tonight Mme. Rivé-King will give the first American performance of Paderewski's A-minor pianoforte concerto; the orchestra will play Krug's prelude to "Othello," Liszt's "Rakozsy" march, a new *suite* for strings and horn quartette by Mr. Arthur Whiting.

THE KNEISEL QUARTETTE.

Even Bernhardt could not draw away many of the good people who cultivate at once fashion and true pleasure from the last Kneisel concert, which fell on Monday evening. Several of the numbers were standard or familiar—Haydn's "Kaiser" quartette, an *andante* from Tschaikowsky and a *scherzo* from Cherubini, in which last were many light-tripping measures half too fanciful for the pen which was generally so reserved and methodical. The chief novelty of the evening was a sonata for piano and violin, written by Mrs. Helen Hopekirk, and played by her with Mr. Kneisel. It is a careful, elegant and interesting composition—not exactly inspired, however, and sounding sometimes as if it had been written about as much so that its author could claim to have made a sonata as for any other reason. Its key is E-minor, and the short introduction is rather gloomy and tearful; the *allegro* which comes out of it is by no means sadly sentimental, but dashes about from key to key with that restlessness which beginners in composition are wont to show and is not always happy or reasonable in its roamings, which are in truth unduly protracted, as if the themes were not quite sure of their way home. The *andante* is much better and more agreeable; its theme has a distinct Scottish flavor and is treated solidly and with brevity. The last movement is also very good, but has not the freshness and the freedom of the second. The work had an excellent presentation, of course, only marred by Mrs. Hopekirk's disposition to play too loud occasionally. There was also vocal music, an *arioso* of Delibes and four songs (three in manuscript) by the late Mr. Dresel being sung by Mrs. Walter C. Wyman, whose style has not yet all the elegance required for such music and a small room. We are very likely in error, but it seemed to us that the Delibes air required a gentler, more pensive and pleading character than Mrs. Wyman imparted to it, and the Dresel songs, beautifully as they were phrased, suffered from the shrill tones and the dragging attack which seems inseparable from the Marchesi training. If a perfect progression, absolutely *ligato* and wholly devoid of *portamento*, be required anywhere, it is in such songs as the last, for Mr. Dresel, while believing heartily in the *lied*, did not believe in it as an accompaniment or an accidental adjunct to a pianoforte *morceau*, and his airs depend no less on purity of vocal style than on that delightful clearness of enunciation which the singer gave them. Mrs. Wyman has a full, broad and telling voice, the very weight of which no doubt makes more difficult that *finesse* which she should yet seek to perfect.

BOSTON DAILY ADVERTISER
Established 1813.

TUESDAY MORNING, MAR. 10, 1891.

MUSICAL MATTERS.

The Kneisel Quartette Concert of Last Night.

After the rich musical feast which the Kneisel Quartette has given us this season, came a light and enjoyable musical dessert, at Union Hall last night, in which pleasant, rather than profound music, was predominant. The first number was the most interesting, for it was a sonata for violin and piano, by Helen Hopekirk, splendidly played by the composer and Mr. Kneisel. So few ladies have attempted to write in the sonata form, and such a large percentage of even these have been overthrown by it, that it is a real pleasure to state that Mme. Hopekirk has succeeded within the rather modest proportions of this classical number. The chief fault of the first movement is that it attracts more by its themes than by their development. So masculine and bold a chief theme would suggest a more extensive working-out. But the exposition is exceedingly attractive, and the two themes are in fine contrast, the second being entirely beautiful, and the returning passage (subsequently used as transition to development) remarkably effective. The coda is well built up from the ponderous double chords of the chief theme. Altogether Mme. Hopekirk has achieved a worthy combination of the emotional and intellectual here.

The second movement—adante pastorale—was genial and unforced. But the final rondo displayed more originality of thought than any other part of the work, and its dashing, yet quaint character, made it a very effective finale.

Mrs. Wyman was the vocalist and her broad and noble voice was heard to best advantage in the Delibes "Arioso." Yet a still greater popular success was won in the group of songs by Otto Dresel. The first of these was not especially characteristic, but the second ("The Violet's Grave") reminded of Robert Franz in its fine interweaving of melody and accompaniment, and also in the adoption of the strophe form. The setting of "Sweet and Low" was also a worthy composition, especially in the sequence at the end of the stanzas. It was sung with great expression and won the artist a triple recall. In this connection one would like to mention another, very delicate, treatment of the same subject as a duet, by Robert Bonner, which is scarcely better known than Mr. Dresel's.

The quartette played in the usual faultless manner. The Tschaikowsky andante, that of the muted violins and pizzicato accompaniment, was received as a musical bonbon, grateful to the taste, and in the Cherubini scherzo the dialogue between cello and violins was very daintily rendered, while the "Kaiser Quartette," by Haydn, was piquant with its drone bass, and especially in its presentation of "Gott erhalte Franz den Kaiser," which gave each player his opportunity in turn (of course the chances were well used) and proved that we can learn something in variation still, even from "the father of instrumental form." But the place of honor in this programme was, as intimated, achieved by Mme. Hopekirk's work. When women study music less with the intention of merely pleasing we may have more female composers who can create a sonata.

LOUIS C. ELSON.

Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

VII. CONCERT.

THURSDAY, MARCH 19TH, AT 7.45, P.M.

PROGRAMME.

GOLDMARK.	OVERTURE. "Prometheus."
BRAHMS.	FIRST MOVEMENT from CONCERTO for VIOLIN.
WAGNER.	WALDWEBEN from SIEGFRIED.
RAFF.	SYMPHONY No. 3. "Im Walde."

IN THE DAY TIME. (Allegro.)—IN THE TWILIGHT. (Largo.)—DANCE OF THE DRYADS. (Allegro assai.)—NIGHT. SILENT BREATH OF NIGHT IN THE FOREST. ENTRANCE AND DEPARTURE OF THE WILD HUNT WITH FRAU HOLLE AND WOTAN. BREAK OF DAY. (Allegro.)

SOLOIST:

MR. FRANZ KNEISEL.

Grand Opera House, New Bedford.

CONCERT

—BY THE—

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

TUESDAY EVENING, MARCH 10, 1891.

PROGRAMME.

BERLIOZ.	OVERTURE. "Benvenuto Cellini." op. 23.
SAINT-SAENS.	CONCERTO for PIANOFORTE, in G minor.
SCHUBERT.	SYMPHONY No. 8. in B minor. (Unfinished.) Allegro moderato.—Andante con moto
	SOLOS FOR VIOLIN.
a) WIENIAWSKI.	ROMANZA.
b) SARASATE.	SPANISH DANCE.
	SOLOS FOR PIANOFORTE.
a) CHOPIN.	BERCEUSE.
b) SCHUBERT-LISZT.	ERLKONIG.
GOLDMARK.	SYMPHONY. (Rustic Wedding). op. 26. WEDDING MARCH, with variations.—Moderato molto. BRIDAL SONG.—Allegretto. IN THE GARDEN.—Andante. DANCE.—Finale. Allegro molto

SOLOISTS:

MADAME HELEN HOPEKIRK.

MR. FRANZ KNEISEL.

The Piano used is a Knabe

Boston Daily Traveller.

TUESDAY, MARCH 10, 1891.

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The Beacon.

BOSTON, SATURDAY, MAR. 14, 1891.

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SUNDAY HERALD

BOSTON, MARCH 15, 1891.

The Symphony Concert Soloist, Mme. Rive-King.

The reappearance upon the local stage of Mme. Rive-King, the accomplished pianist, made a very pleasant feature of the Boston Symphony orchestra's concert last evening at Music Hall, and this always favorite artist had a very friendly greeting when she came to the piano to play, for the first time in this country, Paderewski's concerto for piano and orchestra in A minor, op. 17.

This composer has found a recognition in recital programmes here which has aroused quite an interest in his larger works, and the first hearing of the concerto played last evening quite realized the pleasant anticipations concerning its characteristics, and fully justified Mme. King in her choice of it as one of the season's novelties.

Paderewski shows in all his works, and especially in this concerto, the influences of his nationality, and the singular fascination of the folk songs and dances of his native Poland is at all times felt in listening to the composition from his hand heard last evening. The opening allegro has the least evidence of genius of all the three movements of the concerto, as its themes are built up in traditional form and worked out in compliance with accepted rules.

It is in the lovely "Romanes," making the middle movement, that the composer takes prominence over the musician, as its melodious ideas are put in the straightforward way that charms and delights by its very simplicity. In the final allegro, though, all the training and clever skill of the musician is brought to the aid of the composer and the grand melodious thematic ideas are worked out with a splendid freedom and dash that gives a most brilliant ending to this thoroughly delightful composition.

Mme. King gave her best efforts to the work she had in hand, and her many artistic triumphs before Boston audiences were vividly recalled by her performance of the solo part. She ranks with the best of the world's pianists, and has steadily held the high position she gained years ago, during her earlier tour in this country. She plays in a grand, broad style, which is seldom realized by women pianists, and with fine sentiment and expression in such movements as the "romance" of the concerto of last evening. She won her audience in the most honest fashion, and was rewarded with many recalls upon the completion of her task.

Another novelty claimed the attention of the audience at last evening's concert, this being a suite for the string orchestra and four horns by Mr. Arthur Whiting of this city, the work having its first public hearing on this occasion. It consists of six short movements styled "Praeludium" (appassionato assai), "Aria" (allegretto grazioso), "Scherzo" (vivace e scherzando), "Romanze (adagietto), and Finale (moderato e maestoso). Mr. Whiting wisely confided his composition to Mr. Nikisch for performance, and it received every possible attention in the reading given.

The suite shows evidence of the best work Mr. Whiting has made public, and is a vastly interesting study throughout. Much originality has been shown in the use of the novel combination of instruments for which the suite is composed, and the several movements are admirably contrasted. The audience was evidently impressed with the value of this novelty, and gave it a hearty commendation at its conclusion.

A very finished performance of the Bach-Esser "Toccata" made the introductory number of the programme, and the "Rakoczy" march brought the concert to a brilliant ending.

Boston [illegible]

TWENTY-FOUR PAGES.

SUNDAY, MARCH 15, 1891.

Symphony and Concerts Heard in Music Hall.

The programme arranged by Director Nikisch for last week's symphony concert was not the most enjoyable of the season. Several of the selections were decidedly heavy, to say the least, and of variety there was little. The orchestra, too, was not always up to the Nikisch standard of excellence.

The most enjoyable, if not a particularly notable, number was the concerto in A minor, for pianoforte and orchestra, op. 17, by I. J. Paderewski. The soloist was Mrs. Julia Rive-King, a pianist well-known here, and justly regarded as an excellent artist. She has a splendid command of technique, and intepret with a deal of vigor and considerable expression. The Paderewski concerto would be a trying work for any artist, and Mrs. King is to be complimented upon her performance. She was cordially applauded and twice recalled at its conclusion. Of the three movements of the concerto, which it may be well to mention had not before been played in the United States, the andante is the most interesting. The solo instrument is pleasantly heard in what has been described as a rippling figure of accompaniment in triplets of semi-quavers, carried through 36 bars. It was in these passages that Mrs. King's skill appeared to greatest advantage. The subject matter of the concerto is generally characterized by melodies, and delightful effects of harmony are frequently gained. The final movement is marked by long passages of octaves, which were brilliantly played by the soloist. The orchestra is prominent throughout.

Bostonians naturally welcome an opportunity of hearing a composition of one of their own favorite musicians, accordingly much interest was felt in the performance of Mr. Arthur Whiting's suite for strings and four horns, in G minor, op. 8, a work not before heard in public. It cannot be said that this suite, for a unique combination of instruments, proved particularly pleasing to the audience. The usually undemonstrative rehearsal audience was uncommonly reserved in its applause. If Mr. Whiting's latest work does not rank among his best, it is certainly a scholarly composition, original in treatment.

A toccata by Bach-Esser was the opening number of the programme, and Liszt's Rokaczy march, brilliantly played, ended the concert.

There will be two soloists at this week's symphony concert, Miss Lena Little, vocalist; and Mr. Otto Roth, violinst. The programme will be as follows: Rubinstein, overture, "Antony and Cleopatra;" Gluck, aria, "Orfeo;" Spohr, concerto for violin in E minor. Songs with piano—"Wie bist du meine Koenigin;" Secchi, "Love me or not;" Hiller, "Im Maien;" Dvorak, symphony in D minor.

THE BOSTON TIMES

BOSTON, SUNDAY, MARCH 15, 1891.

FOURTH KNEISEL CONCERT.

The Kneisel quartette gave their fourth concert of the season in Union hall Monday evening. Mrs. Walter C. Wyman and Mrs. Helen Hopekirk were the assisting artists. The programme consisted of Mrs. Hopekirk's sonata for piano and violin in E minor; songs by Délibes and Otto Dresel; selections from the quartette music by Tschaikowski and Cherubini; and Haydn's Kaiser quartette in C major.

Mrs. Hopekirk's sonata is a creditable piece of music, limited, 'tis true, by the composer's inherent deficiency of created means, yet in an academic sense of the term it is scholarly and well made. The restless and numerous modulations of the first movement are somewhat amateurish in their effect; and, throughout the work the laborious efforts of the pianist to appear what it would seem impossible for her to be, namely, a well-endowed composer, are more or less impressive. The performance of the work was by the composer, and Mr. Kneisel.

The andante from the Tschaikowski quartette in D minor, the scherzo from the Cherubini quartette and the Kaiser quartette were one and all superbly given, and with some of the very best playing that has yet been heard from Mr. Kneisel and his associates. The tone-shadings were exceptionally well made, while the technical clearness and precision with which the works were performed could not have been surpassed.

Mrs. Wyman is a very interesting and accomplished singer, and though she lacked the temperament that seemed ever so much needed for the Delibes arioso, she fully atoned for this in her charming singing of the songs by Dresel.

Boston Courier.

SUNDAY MORNING, MARCH 15, 1891.

THE KNEISEL QUARTET.

The sixth and last concert of the season of this organization was given in Music Hall, Monday evening. Pains had evidently been taken to make the programme one of the most attractive and most popular of all; and in both respects more than the usual amount of success was attained. Two novelties were presented, the first, a sonata for piano and violin, by Mrs. Helen Hopekirk, which was played by the composer and Mr. Kneisel. The performance of this work demonstrated these facts: That this excellent pianist has the gift of melody, and is mistress of the art of composition, to a considerable degree. There are three movements, the first, which is preceded by a short introduction, being the most interesting. Its themes are fresh, move naturally, and are tastefully contrasted. The piano part is broad, brilliant and difficult, and is also at times too strong for that of the violin, which instrument, however, is given a better chance than is frequently the case in similar works written by those whose specialty is the pianoforte. The andante pastorale was a graceful opening, but cannot be said to come to much, as a whole. The principal theme of the closing presto, in rondo form, strongly suggests that of the scherzo in Schumann's second symphony, and the effect produced by it is dashing, if somewhat devoid of character. The sonata was played with a spirit that accorded well with its style, although the piano part was not as clear and well controlled as was to have been expected. Its close was greeted with much applause. The remaining novelty consisted of a group of songs (three of which were in manuscript) by Otto Dresel, sung by Mrs. Walter C. Wyman to the accompaniment of Mr. Arthur Foote. They proved to be melodious and artistic in design, and were rendered tastefully, although with little variety of tone. Mrs. Wyman was also heard in an arioso, by Delibes, wherein a similar monotony was noticeable, but which was sung in a manner broad and well sustained. Her efforts also won a warm response from the audience. The numbers performed by the quartet were the andante, from the string quartet in D major, by Tschaikowsky—a wholly exquisite movement, delightfully played; scherzo from Cherubini's quartet in E flat, and Haydn's "Kaiser" quartet, the performance of which was marked by much delicacy and by a surpassingly fine ensemble that prevailed throughout. So ended the sixth season of this splend d quartet, whose artistic aims are more and more truly appreciated by many of the most musical people of Boston.

T. P. CURRIER.

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SUNDAY HERALD.

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The Symphony Concert Soloist, Mme. Rive-King.

The reappearance upon the local stage of Mme. Rive-King, the accomplished pianist, made a very pleasant feature of the Boston Symphony orchestra's concert last evening at Music Hall, and this always favorite artist had a very friendly greeting when she came to the piano to play, for the first time in this country, Paderewski's concerto for piano and orchestra in A minor, op. 17.

This composer has found a recognition in recital programmes here which has aroused quite an interest in his larger works, and the first hearing of the concerto played last evening quite realized the pleasant anticipations concerning its characteristics, and fully justified Mme. King in her choice of it as one of the season's novelties.

Paderewski shows in all his works, and especially in this concerto, the influences of his nationality, and the singular fascination of the folk songs and dances of his native Poland is at all times felt in listening to the composition from his hand heard last evening. The opening allegro has the least evidence of genius of all the three movements of the concerto, as its themes are built up in traditional form and worked out in compliance with accepted rules.

It is in the lovely "Romance," making the middle movement, that the composer takes prominence over the musician, as its melodious ideas are put in the straightforward way that charms and delights by its very simplicity. In the final allegro, though, all the training and clever skill of the musician is brought to the aid of the composer and the grand melodious thematic ideas are worked out with a splendid freedom and dash that gives a most brilliant ending to this thoroughly delightful composition.

Mme. King gave her best efforts to the work she had in hand, and her many artistic triumphs before Boston audiences were vividly recalled by her performance of the solo part. She ranks with the best of the world's pianists, and has steadily held the high position she gained years ago, during her earlier tour in this country. She plays in a grand, broad style, which is seldom realized by women pianists, and with fine sentiment and expression in such movements as the "romance" of the concerto of last evening. She won her audience in the most honest fashion, and was rewarded with many recalls upon the completion of her task.

Another novelty claimed the attention of the audience at last evening's concert, this being a suite for the string orchestra and four horns by Mr. Arthur Whiting of this city, the work having its first public hearing on this occasion. It consists of six short movements styled "Præambulum" (appassionato assai), "Aria" (allegretto grazioso), "Scherzo" (vivace e scherzando), "Romanze (adagietto), and Finale (moderato e maestoso). Mr. Whiting wisely confided his composition to Mr. Nikisch for performance, and it received every possible attention in the reading given.

The suite shows evidence of the best work Mr. Whiting has made public, and is a vastly interesting study throughout. Much originality has been shown in the use of the novel combination of instruments for which the suite is composed, and the several movements are admirably contrasted. The audience was evidently impressed with the value of this novelty, and gave it a hearty commendation at its conclusion.

A very finished performance of the Bach-Esser "Toccata" made the introductory number of the programme, and the "Rakoczy" march brought the concert to a brilliant ending.

Boston Sunday Globe.

TWENTY-FOUR PAGES.

SUNDAY, MARCH 15, 1891.

Symphony and Concerts Heard in Music Hall.

The programme arranged by Director Nikisch for last week's symphony concert was not the most enjoyable of the season. Several of the selections were drearily heavy, to say the least, and of variety there was little. The orchestra, too, was not always up to the Nikisch standard of excellence.

The most enjoyable, if not a particularly notable, number was the concerto in A minor, for pianoforte and orchestra, op. 17, by I. J. Paderewski. The soloist was Mrs. Julia Rive-King, a pianist well-known here, and justly regarded as an excellent artist. She has a splendid command of technique, and intepprets with a deal of vigor and considerable expression. The Paderewski concerto would be a trying work for any artist, and Mrs. King is to be complimented upon her performance. She was cordially applauded and twice recalled at its conclusion. Of the three movements of the concerto, which it may be well to mention had not before been played in the United States, the andante is the most interesting. The solo instrument is pleasantly heard in what has been described as a rippling figure of accompaniment in triplets of semi-quavers, carried through 36 bars. It was in these passages that Mrs. King's skill appeared to greatest advantage. The subject matter of the concerto is generally characterized by melodies, and delightful effects of harmony are frequently gained. The final movement is marked by long passages of octaves, which were brilliantly played by the soloist. The orchestra is prominent throughout.

Bostonians naturally welcome an opportunity of hearing a composition of one of their own favorite musicians, accordingly much interest was felt in the performance of Mr. Arthur Whiting's suit for strings and four horns, in G minor, op. 8, a work not before heard in public. It cannot be said that this suite, for a unique combination of instruments, proved particularly pleasing to the audience. The usually undemonstrative rehearsal audience was uncommonly reserved in its applause. If Mr. Whiting's latest work does not rank among his best, it is certainly a scholarly composition, original in treatment.

A toccata by Bach-Esser was the opening number of the programme, and Liszt's Rokaczy march, brilliantly played, ended the concert.

There will be two soloists at this week's symphony concert, Miss Lena Little, vocalist; and Mr. Otto Roth, violinst. The programme will be as follows: Rubinstein, overture, "Antony and Cleopatra;" Gluck, aria, "Orfeo;" Spohr, concerto for violin in E minor. Songs with piano—"Wie bist du meine Koenigin," Secchi, "Love me or not;" Hiller, "Im Maien;" Dvorak, symphony in D minor.

THE BOSTON TIMES

BOSTON, SUNDAY, MARCH 15, 1891.

FOURTH KNEISEL CONCERT.

The Kneisel quartette gave their fourth concert of the season in Union hall Monday evening. Mrs. Walter C. Wyman and Mrs. Helen Hopekirk were the assisting artists. The programme consisted of Mrs. Hopekirk's sonata for piano and violin in E minor; songs by Délibes and Otto Dresel; selections from the quartette music by Tschaikowski and Cherubini; and Haydn's Kaiser quartette in C major.

Mrs. Hopekirk's sonata is a creditable piece of music, limited, 'tis true, by the composer's inherent deficiency of created means, yet in an academic sense of the term it is scholarly and well made. The restless and numerous modulations of the first movement are somewhat amateurish in their effect; and, throughout the work the laborious efforts of the pianist to appear what it would seem impossible for her to be, namely, a well-endowed composer, are more or less impressive. The performance of the work was by the composer, and Mr. Kneisel.

The andante from the Tschaikowski quartette in D minor, the scherzo from the Cherubini quartette and the Kaiser quartette were one and all superbly given, and with some of the very best playing that has yet been heard from Mr. Kneisel and his associates. The tone-shadings were exceptionally well made, while the technical clearness and precision with which the works were performed could not have been surpassed.

Mrs. Wyman is a very interesting and accomplished singer, and though she lacked the temperament that seemed ever so much needed for the Délibes arioso, she fully atoned for this in her charming singing of the songs by Dresel.

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Boston Courier.

SUNDAY MORNING, MARCH 15, 1891.

THE KNEISEL QUARTET.

The sixth and last concert of the season of this organization was given in Music Hall, Monday evening. Pains had evidently been taken to make the programme one of the most attractive and most popular of all; and in both respects more than the usual amount of success was attained. Two novelties were presented, the first, a sonata for piano and violin, by Mrs. Helen Hopekirk, which was played by the composer and Mr. Kneisel. The performance of this work demonstrated these facts: That this excellent pianist has the gift of melody, and is mistress of the art of composition, to a considerable degree. There are three movements, the first, which is preceded by a short introduction, being the most interesting. Its themes are fresh, move naturally, and are tastefully contrasted. The piano part is broad, brilliant and difficult, and is also at times too strong for that of the violin, which instrument, however, is given a better chance than is frequently the case in similar works written by those whose specialty is the pianoforte. The andante pastorale was a graceful opening, but cannot be said to come to much, as a whole. The principal theme of the closing presto, in rondo form, strongly suggests that of the scherzo in Schumann's second symphony, and the effect produced by it is dashing, if somewhat devoid of character. The sonata was played with a spirit that accorded well with its style, although the piano part was not as clear and well controlled as was to have been expected. Its close was greeted with much applause. The remaining novelty consisted of a group of songs (three of which were in manuscript) by Otto Dresel, sung by Mrs. Walter C. Wyman to the accompaniment of Mr. Arthur Foote. They proved to be melodious and artistic in design, and were rendered tastefully, although with little variety of tone. Mrs. Wyman was also heard in an arioso, by Delibes, wherein a similar monotony was noticeable, but which was sung in a manner broad and well sustained. Her efforts also won a warm response from the audience. The numbers performed by the quartet were the andante, from the string quartet in D major, by Tschaikowsky—a wholly exquisite movement, delightfully played; scherzo from Cherubini's quartet in E flat, and Haydn's "Kaiser" quartet, the performance of which was marked by much delicacy and by a surpassingly fine ensemble that prevailed throughout. So ended the sixth season of this splend d quartet, whose artistic aims are more and more truly appreciated by many of the most musical people of Boston.

T. P. CURRIER.

Boston Post

MONDAY MORNING, MARCH 16.

THE SYMPHONY CONCERT.

The programme of the nineteenth Symphony concert, given Saturday evening at Music Hall, was as follows:

Concerto for piano and orchestra, in A minor, op 17. ..... Paderewski
(First time in the United States.)
Suite for strings and four horns, in G minor, op 8, ... Arthur Whiting
(First time.)
Rakoczy March ..... Liszt

The concerto of Ignace Jean Paderewski was played last year in the cities of London, Paris, Berlin and Frankfort by the composer, and in each town the composition and the player evoked conflicting criticisms. Without doubt his personal appearance and mannerisms impaired the value of his performance. Last month he revisited Berlin, and Otto Lessmann, while he praised his playing, admitted that his long, dishevelled locks and the face of a poseur, which were once regarded as the exterior tokens of artistic temperament, prejudiced at first the hearer. In Paris he turned the heads of the women by the tenderness of his touch and the brilliancy of his bravura; but his concerto was not warmly praised by the musicians and critics, and the applause followed his playing of Liszt.

Paderewski evidently wrote this concerto as a show-piece, to be exhibited by him in the course of his wanderings; for it is a vehicle of virtuosity. It is written for the pianoforte, for that particular instrument and for its display; it is not written for a complete orchestra in which the pianoforte enters as an orchestral instrument. It is cast in the orthodox mould, the movements are separate, there is no attempt at great originality in treatment. It is a concerto which makes severer demands upon the player's technique than mind. The bravura-work is dazzling, and would be more effective were it not almost incessant. From the beginning to the end, there is but little relief, and technical difficulties are constantly held up before the eyes of the spectator. There is little or no depth of feeling, there is but very little feigned or genuine passion. Everything lies upon the surface, to be looked at, to be praised, to be forgotten. The concerto is like a long-continued setting-off of fireworks; rockets soar airward and die in fiery agony; pinwheels revolve and throw out dazzling sparks; colored lights and Roman candles, flower-pots and mines amuse and hold the attention; set pieces compel one to admire the art of the maker; the last spark is extinct, and the darkness which follows is the more intense.

Yes, this concerto is a show-piece, a collection of brilliant passages, a test of the performer's endurance; and Mrs. Rive-King played the pianoforte part exceedingly well. Difficulties were lost sight of in the ease with which she conquered them. The concerto is admirably adapted for the display of her peculiar talents. Her playing was characterized by crispness and clearness, accuracy and brilliancy. It was a pleasing exhibition of bravura, and that alone; for the music made no demands upon her temperament. There was no call upon the emotions of the player, there was no question of appealing to the feelings of the hearer. She was loudly applauded and twice recalled.

Mr. Whiting's suite is in six movements, and one of them, an intermezzo, was omitted Saturday evening. It is an ambitious, carefully-written work. It is free from triviality; it is devoid of even a suggestion of sensuousness. Such a work should certainly be treated with respect, for the aim of the composer is a lofty one, and his industry and perseverance are to be commended. But industry and perseverance when inspiration is not added unto them cannot produce a real and abiding thing of beauty. Airs which haunt and harmonies which delight are like unto the songs of the Elizabethan dramatists. "They are not to be hammered out by the most diligent ingenuity, not to be spun by the light of the most assiduously fed lamp. The wind of such inspiration blows where, and only where, it listeth."

Mr. Whiting takes his own music too seriously. Wishing to avoid sensuous strains, he strives to produce "intellectual" music; and he is apparently unable to stand at a distance from his work and hear it and judge it. It is the fashion in these days to sneer at the attention paid by some to the value of melody. But Handel and Bach, Mozart and Beethoven were men who invented tunes and took pains in the inventing of them. It is true that no composer thinks of a melody without certain accompanying harmonies; but in music which is destined to live and delight, the melody is definable and easily remembered. Mr. Whiting is unfortunately weak in melodic invention. He seeks to make up for this by a frequent and harassing use of odd rhythmical devices; and he almost always chooses the complex rather than the simple, to gain effects. The result is that much of his music seems strained and unnatural. Nor is it free from the reproach of dryness.

The scherzo of this suite is the most pleasing movement. It is graceful in thought and treatment, and is interesting throughout. The other movements seemed labored and perplexing. There was hearty applause after the finale, and Mr. Whiting was obliged to retire to it by bowing from his place in the parquet.

The other numbers of the programme are familiar and do not demand attention.

The programme of the concert to be given Saturday evening, March 21, includes Dvorak's Symphony in D minor; Rubinstein's overture, "Antony and Cleopatra"; and Spohr's Concerto for Violin in E minor, which will be played by Mr. Otto Roth. Miss Lena Little will sing an arie from Gluck's "Orfeo" and songs by Brahms, Secchi and Hiller.

PHILIP HALE.

BOSTON DAILY ADVERTISER
Established 1813.

MONDAY MORNING, MAR. 16, 1891.

THE SYMPHONY CONCERT OF SATURDAY.

Mme. Julie Rive-King the Soloist in Paderewski's Concerto—A New Suite by Mr. Arthur Whiting—The Pianoforte Recital of Adele Aus der Ohe—Notes of Music.

There were some sharp contrasts in the concert of Saturday night, and at least one that was unfortunate. The programme began with a Bach Toccata arranged by Esser. The Toccata was one of the freest modes of expression used by Bach, and became with him a fantasie, or at times a prelude. It was frequently made to precede a fugue, in order that the free style might be contrasted with the stricter expression of counterpoint. Originally it was merely an instrumental fantasie intended to show the resources of some keyed instrument, most particularly the organ, and the root of the word in "Toccare" ("to touch") as well as the early application of the term by the Venetian organists illustrates this clearly. Such a work can rarely gain anything by orchestral transcription, and in a grandiloquent thundering forth of the composition by a modern full orchestra the spirit of the old master is reduced to a minimum. The work was also rather roughly played.

The concert for piano and orchestra by Paderewski was a totally different affair; it spoke of the "end of the century," in its bold modulations and its fiery tone-coloring. Yet the true Polish folk style was in it too, and the themes were interesting and well handled from the start. The chief fault of the first movement was that the piano and orchestra were served up separately, they seldom seemed to coalesce, and at times were even antagonistic, and had not Mme. Rive-King been possessed of a technique far above the common the piano part would have been crushed beneath the weight of instrumentation. The performance was a fine one, both on the part of the soloist and of the orchestra, and the ensemble was never disturbed. The themes in the first movement were all grandoise, but there was no straining to obtain an *outre* effect, as in the preceding sonata works of the composer. The cadenza of the movement was a brilliant affair, and Mme. Rive-King played it very finely.

In the romanza the solo instrument and the orchestra were better intertwined than in the allegro, and the themes were characteristic and in good contrast. The finale had something of the frenzy of Chopin's "Bacchanale," and there was a stupendous crescendo for piano and orchestra in which Mme. Rive-King held her own against the united power of the entire orchestra. At the conclusion of the work two recalls and the contents of a hothouse were poured out upon her.

The last number of the programme was Liszt's arrangement of the Rakoczy March, given with great brilliancy and power, but between the Polish *fierté* and the Hungarian bloodshed was sandwiched in a specimen of New England respectability, in the shape of Arthur Whiting's suite for strings and horns. The juxtaposition was unfortunate, and a most incongruous effect resulted, greatly to the disadvantage of the native work. It is not a pleasant task to condemn the ambitious work of a native composer, but the truth is that the "Appassionata" of the work was not impassioned, the "Romanza" not romantic, and the "Maestoso" not majestic, but excited. Difficulty there was in the work, enough and to spare, but mere difficulty does not constitute merit, and one can apply the old reply of Dorian, the Athenian, to the composition,—"Difficult! I wish it had been impossible!" The passages in arpeggioed chords for violins in the finale were very thorny for any but the greatest artists, but as our violinists are probably as fine a body of musicians as can be found in any orchestra in the world, the phrases were executed with considerable effect. The horns had also some difficult and original passages here. The musicians may well have asked themselves at the end of the work, as the little boy did when he had mastered the alphabet, "Is it worth while going through so much to get so little?" The Romanza seems to have met with shipwreck on the Wagnerian seas, and the influence of Brahms may also ve discerned in a few of its phrases. The Intermezzo was omitted; the suite was quite long enough without it. The aria, in which the cellos sustained the leading part, was the best movement of the whole work. Here there was no such striving after greatness such as marked the rest of the suite, and a good degree of melody, and a commendable shapeliness were apparent. But as a whole the work was disappointing and depressing. Every Bostonian will be glad that Mr. Nikisch is giving attention to the native muse, but one would still like to inquire if he has heard of Prof. John K. Paine and is aware that he is our greatest composer? A selection from "Oedipus Tyrannus" (which work is the high water mark of American composition) would be more acceptable than such a long and dry suite as an example of our musical efforts and advancement.

LOUIS C. ELSON.

Gazette
SUNDAY MORNING EDITION.
BOSTON, MARCH 15, 1891.

The Symphony Concerts.

Last evening's concert by the Boston Symphony Orchestra opened with the admirable Esser arrangement of a Bach Toccata, which was brilliantly and beautifully played. It was followed by a concerto for piano and orchestra, in A minor, op. 17, by Ignace Jean Paderewski, the famous pianist, which was heard here for the first time. It is a strong work, characterized by originality, power and remarkable energy. It is in the most advanced phase of modern pianoforte technique, and is wholly of the new school, save that it is melodious, clear in meaning, and free from mere struggling after novelty at any cost. Unlike most piano concertos of contemporary date, it does not attempt to treat the solo instrument as an essential part of the orchestra, but fulfils the traditional office of the concerto to display the skill and taste of the player. It is well written, full of life and light, rich in finely contrasted effects, is nowhere vague, and is easily understood on a first hearing. The instrumentation is admirable. All three movements are equally interesting, musical and lucid, and a splendid vigor, unflaggingly sustained is a striking characteristic of the work. It was played by Mrs. Julia Rive-King who mastered the difficulties with which it bristles with brilliant finish. Her performance of the concerto was artistic thoughtful and inspiriting, her playing throughout being distinguished by ease, fluency, fire and thorough technical skill. Both the work and the artist were cordially applauded, Mrs. King receiving two recalls. After this came a suite for strings and four horns, in G-minor, op. 8, by Mr. Arthur Whiting. It consists of five movements,—a preamble, an aria, a scherzo, a romanza, and a finale. The music, with the exception of the scherzo, which is clear, bright and pleasing, is so vague, groping and unmeaning on a first hearing that we hesitate to pass a judgment on it. It seemed to us carefully made music, but with not a trace of inspiration or of anything resembling spontaneity in it; music always reaching out with great and apparent effort but failing to seize what it is grasping at. Its most curious aspect is its incongruous mingling of Brahms and Wagner; and it appears to have been made from the piano rather than thought out for the orchestra, much of the violin work suggesting piano rather than violin technique. It is studiously and well put together, but is full of struggle and polyphony signifying nothing. Mr. Whiting is manifestly a clever musician and an earnest student, but he does not appear to have any marked sense of tune. His work is always scholarly, but it is also always dry, labored and puzzling as to its meaning. It was finely played, and at its end there was much applause, the composer bowing his acknowledgments from the balcony in response to an evident call for him. The concert closed with a spirited performance of Liszt's "Rakoczy" march. The programme for the next concert is: Overture, "Antony and Cleopatra," Rubinstein; aria from Gluck's "Orpheus"; concerto for violin in E-minor, Spohr; a group of songs, and Dvorak's symphony in D-minor. There will be two soloists—Miss Lena Little and Mr. Otto Roth.

The last of this season's series of concerts by the Kneisel Quartet was given on Monday night in Union Hall, Mrs. Helen Hopekirk and Mrs. Walter C. Wyman assisting. The performances opened with a sonata for piano and violin, by Mrs. Hopekirk, a pleasing work, correct in form and abundant in spirit and freshness, but showing no marked skill in contrapuntal treatment and but little invention in thematic development. It is melodious, compact and, on the whole, effective and interesting. The opening movement is the best. Its themes stand in excellent contrast with each other, but the vigorous first subject is given such prominence by frequent repetition that the movement becomes monotonously lopsided. The andante is graceful and flowing in melody, and is not subjected to any elaborate working out. It is, in some respects, the most satisfying part of the sonata. The finale is fiery and its animation is well sustained, and themes from the preceding movements are ingeniously suggested. Here again, however, there is a lack of that contrapuntal treatment we look for in works of this kind, and again but little if any recourse is had to thematic development. On the whole the work is pretty rather than profound, but it has the merit of clearness, is never dull and the composer has always refrained from saying more than she was called upon to say. The work was played by Mrs. Hopekirk and Mr. Kneisel with brilliancy and effect, and there was much hearty applause at the end, the composer receiving a cordial recall. The lovely andante of Tschaikowsky's quartet in D-major was exquisitely performed by the Quartet, as was also the Scherzo from Cherubini's Quartet in E-flat, major, a delightful movement. A masterly performance of Haydn's "Kaiser" Quartet brought the concert and the season to an end. Mrs. Wyman sang a tender and expressive ariosa by Delibes, and a group of four songs by the late Otto Dresel. The characteristics that have won for Mrs. Wyman's singing so large an appreciation here were heard in their fullest development, and the warm applause and the recalls that rewarded her efforts were fairly earned. The season of this organization has been very interesting. The works for strings performed were two quartets and a quintet by Beethoven, a quartet by Mozart, a quartet by Haydn, a quartet by Schumann, a quartet by Svensden, a minuet by Boccherini, a quartet satz by Schubert, and a scherzo by Cherubini. For piano and strings there were a quartet by Brahms, a piano trio and a fantasie for piano and violin by Schubert. The new works were a quartet for piano and strings by Arthur Foote, a sonata for piano and violin by Arthur Whiting, and a sonata for the same instrument by Mrs. Helen Hopekirk.

Boston Journal.

MONDAY MORNING, MARCH 16, 1891.

The Symphony Concert.

The soloist at the symphony concert Saturday evening was Mme. Julia Rive-King, who gave to the audience a performance of Paderewski's concerto for piano and orchestra, its first production in America. It was as interesting on account of the beauty of the work itself as for the very thoughtful and brilliant interpretation of it by the pianist and orchestra. The composer is one of the noted pianists of the other country, and attained a large share of his proficiency on that instrument after he had become known as a composer. The concerto played Saturday evening was composed in 1888, and besides some octave passages in the last movement and some few difficult runs and trills it is more an ensemble work than a show piece for the piano. In fact, Mme. King might have selected from a number of other composers pieces more calculated to display the piano and her skill as a pianist. For this reason the choice was all the more creditable, the artist evidently preferring a new work and one that would be interesting from an artistic point of view. She was fully able to master the technical difficulties with ease, and she was at all times in perfect command of herself, the instrument and the spirit of the composition. The soloist was well received, and the rendition and work itself deserves leading mention in the performance of the evening.

Another novelty was a suite for strings and four horns, the composition of Arthur Whiting, one of our well known resident musicians. The suite is in six movements, only five of which were played, and the work is scholarly and marked by some very unique combinations for the different instruments. The aria is very pleasing, but as a whole the work appears at first hearing to be more pedantic than tuneful. It was listened to with interest by the audience, and the young composer who was seated in the gallery was compelled to acknowledge the plaudits of the auditors at its close. The suite was well played, under Mr. Nikisch, and for the other orchestral numbers there was a Toccata by Bach, arranged by Esser, and Liszt's "Rakoczy March." The latter gave much pleasure, and was superbly rendered. At the next concert there are to be two soloists—Otto Roth, violinist, and Miss Lena Little, a contralto, who has recently returned from Europe and has been received with much hearty commendation in New York. It will be Miss Little's first public appearance in this city.

Boston Post

FRIDAY MORNING, MARCH 20.

THE CAMBRIDGE CONCERT.

The seventh of the Cambridge series of concerts of the Boston Symphony Orchestra, under the direction of Mr. Nikisch, was given last evening at the Sanders Theatre. The programme was as follows:

Overture—"Prometheus" ..... Goldmark
First movement from Concerto for Violin ..... Brahms
Waldweben from Siegfried ..... Wagner
Symphony No. 3—"Im Walde" ..... Raff

Three of these numbers have been played at the concerts in Music Hall this season, and the concerto was brought out by Mr. Kneisel at the ninth concert of the Boston season of '89-'90. The programme was not the less interesting on this account.

The Goldmark overture gains somewhat upon a second hearing. At first the effective instrumentation seems to hide in a measure the inherent beauty and strength of the work, and it appears to be a collection of highly dramatic and brilliantly-colored passages. But there is more in this overture than merely well-contrived effects. It is a sincere and earnest composition, full of the modern spirit, showing here and there the marked influence of Wagner, as is the case with the later writings of Goldmark. Although it is not descriptive or programme music, it is very suggestive, and woe and compassion, vengeance and heroic suffering may be easily found in the overture by those who are not content unless music tells them something or has a "meaning." It was loudly applauded.

Between the modern Goldmark and the romantic Raff came the Waldweben of Wagner, and this excerpt from "Siegfried" evidently delighted the audience. Whether portions of Wagner's operas gain or lose by arranging them for concert purposes is a much debated question which it were idle here to discuss. There is no doubt, however, that such arrangements most favorably impress lovers of music who only know Wagner by his earlier operas and these excerpts. They thus hear the most musical pages of the later operas and are spared the dreary measures which come before and after. Audiences take it for granted that they are only sample numbers, and they fain would hear the complete operas. The whole is judged by a very small part. Then again such pages are more effective when thus isolated. The hearer's ear has not been fatigued, his mind is not jaded by the endless repetitions of the short phrases which are intended to constantly recall preceding scenes or anticipate those which ensue. It is by no means improbable that fifty years from now the Wagner of the "Ring" will be known chiefly by such extracts.

It was an excellent idea to give the first movement of the Brahms concerto and that movement alone. For the concerto is very long—the first movement takes twenty minutes—and however well it may be played, the attention flags before the end is reached. Mr. Kneisel played the extract superbly, with great beauty of tone, unexaggerated feeling, unfailing accuracy and rare intelligence. He was most enthusiastically applauded. The last concert of theseries will be given April 16.

PHILIP HALE.

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Boston Post

MONDAY MORNING, MARCH 16.

THE SYMPHONY CONCERT.

The programme of the nineteenth Symphony concert, given Saturday evening at Music Hall, was as follows:

Toccata.....Bach—Esser
Concerto for piano and orchestra, in A minor, op 17.....Paderewski
(First time in the United States.)
Suite for strings and four horns, in G minor, op 8, MS.....Arthur Whiting
(First time.)
Rakoczy March.....Liszt

The concerto of Ignace Jean Paderewski was played last year in the cities of London, Paris, Berlin and Frankfort by the composer, and in each town the composition and the player provoked conflicting criticisms. Without doubt his personal appearance and mannerisms impaired the value of his performance. Last month he revisited Berlin, and Otto Lessmann, while he praised his playing, admitted that his long, dishevelled locks and the face of a *poseur*, which were once regarded as the exterior tokens of artistic temperament, prejudiced at first the hearer. In Paris he turned the heads of the women by the tenderness of his touch and the brilliancy of his bravura; but his concerto was not warmly praised by the musicians and critics, and the applause followed his playing of Liszt.

Paderewski evidently wrote this concerto as a show-piece, to be exhibited by him in the course of his wanderings; for it is a vehicle of virtuosity. It is written for the pianoforte, for that particular instrument and for its display; it is not written for a complete orchestra in which the pianoforte enters as an orchestral instrument. It is cast in the orthodox mould, the movements are separate, there is no attempt at great originality in treatment. It is a concerto which makes severer demands upon the player's technique than mind. The bravura-work is dazzling, and would be more effective were it not almost incessant. From the beginning to the end, there is but little relief, and technical difficulties are constantly held up before the eyes of the spectator. There is little or no depth of feeling, there is but very little feigned or genuine passion. Everything lies upon the surface, to be looked at, to be praised, to be forgotten. The concerto is like a long-continued setting-off of fireworks; rockets soar airward and die in fiery agony; pinwheels revolve and throw out dazzling sparks; colored lights and Roman candles, flower-pots and mines amuse and hold the attention; set pieces compel one to admire the art of the maker; the last spark is extinct, and the darkness which follows is the more intense.

Yes, this concerto is a show-piece, a collection of brilliant passages, a test of the performer's endurance; and Mrs. Rive-King played the pianoforte part exceedingly well. Difficulties were lost sight of in the ease with which she conquered them. The concerto is admirably adapted for the display of her peculiar talents. Her playing was characterized by crispness and clearness, accuracy and brilliancy. It was a pleasing exhibition of bravura, and that alone; for the music made no demands upon the emotions of the player, there was no question of appealing to the feelings of the hearer. She was loudly applauded and twice recalled.

Mr. Whiting's suite is in six movements, and one of them, an intermezzo, was omitted Saturday evening. It is an ambitious, carefully-written work. It is free from triviality; it is devoid of even a suggestion of sensuousness. Such a work should certainly be treated with respect, for the aim of the composer is a lofty one, and his industry and perseverance are to be commended. But industry and perseverance when inspiration is not added unto them cannot produce a real and abiding thing of beauty. Airs which haunt and harmonies which delight are like unto the songs of the Elizabethan dramatists. "They are not to be hammered out by the most diligent ingenuity, not to be spun by the light of the most assiduously fed lamp. The wind of such inspiration blows where, and only where, it listeth."

Mr. Whiting takes his own music too seriously. Wishing to avoid sensuous strains, he strives to produce "intellectual" music; and he is apparently unable to stand at a distance from his work and hear it and judge it. It is the fashion in these days to sneer at the attention paid by some to the value of melody. But Handel and Bach, Mozart and Beethoven were men who invented tunes and took pains in the inventing of them. It is true that no composer thinks of a melody without certain accompanying harmonies; but in music which is destined to live and delight, the melody is definable and easily remembered. Mr. Whiting is unfortunately weak in melodic invention. He seeks to make up for this by a frequent and harassing use of odd rhythmical devices; and he almost always chooses the complex rather than the simple, to gain effects. The result is that much of his music seems strained and unnatural. Nor is it free from the reproach of dryness.

The scherzo of this suite is the most pleasing movement. It is graceful in thought and treatment, and is interesting throughout. The other movements seemed labored and perplexing. There was hearty applause after the finale, and Mr. Whiting was obliged to response to it by bowing from his place in the gallery.

The other numbers of the programme are familiar and do not demand attention.

The programme of the concert to be given Saturday evening, March 21, includes Dvorak's Symphony in D minor; Rubinstein's overture, "Antony and Cleopatra"; and Spohr's Concerto for Violin in E minor, which will be played by Mr. Otto Roth. Miss Lena Little will sing an aria from Gluck's "Orfeo" and songs by Brahms, Secchi and Hiller.

PHILIP HALE.

BOSTON DAILY ADVERTISER
Established 1813.

MONDAY MORNING, MAR. 16, 1891.

THE SYMPHONY CONCERT OF SATURDAY.

Mme. Julie Rive-King the Soloist in Paderewski's Concerto—A New Suite by Mr. Arthur Whiting—The Pianoforte Recital of Adele Aus der Ohe—Notes of Music.

There were some sharp contrasts in the concert of Saturday night, and at least one that was unfortunate. The programme began with a Bach Toccata arranged by Esser. The Toccata was one of the freest modes of expression used by Bach, and became with him a fantasie, or at times a prelude. It was frequently made to precede a fugue, in order that the free style might be contrasted with the stricter expression of counterpoint. Originally it was merely an instrumental fantasie intended to show the resources of some keyed instrument, most particularly the organ, and the root of the word in "Toccare" ("to touch") as well as the early application of the term by the Venetian organists illustrates this clearly. Such a work can rarely gain anything by orchestral transcription, and in a grandiloquent thundering forth of the composition by a modern full orchestra the spirit of the old master is reduced to a minimum. The work was also rather roughly played.

The concert for piano and orchestra by Paderewski was a totally different affair; it spoke of the "end of the century," in its bold modulations and its fiery tone-coloring. Yet the true Polish folk style was in it too, and the themes were interesting and well handled from the start. The chief fault of the first movement was that the piano and orchestra were served up separately, they seldom seemed to coalesce, and at times were even antagonistic, and had not Mme. Rive-King been possessed of a technique far above the common the piano part would have been crushed beneath the weight of instrumentation. The performance was a fine one, both on the part of the soloist and of the orchestra, and the ensemble was never disturbed. The themes in the first movement were all grandoise, but there was no straining to obtain an *outre* effect, as in the preceding sonata works of the composer. The cadenza of the movement was a brilliant affair, and Mme. Rive-King played it very finely.

In the romanza the solo instrument and the orchestra were better intertwined than in the allegro, and the themes were characteristic and in good contrast. The finale had something of the frenzy of Chopin's "Bacchanale," and there was a stupendous crescendo for piano and orchestra in which Mme. Rive-King held her own against the united power of the entire orchestra. At the conclusion of the work two recalls and the contents of a hothouse were poured out upon her.

The last number of the programme was Liszt's arrangement of the Rakoczy March, given with great brilliancy and power, but between the Polish *fierté* and the Hungarian bloodshed was sandwiched in a specimen of New England respectability, in the shape of Arthur Whiting's suite for strings and horns. The juxtaposition was unfortunate; and a most incongruous effect resulted, greatly to the disadvantage of the native work. It is not a pleasant task to condemn the ambitious work of a native composer, but the truth is that the "Appassionata" of the work was not impassioned, the "Romanza" not romantic, and the "Maestoso" not majestic, but excited. Difficulty there was in the work, enough and to spare, but mere difficulty does not constitute merit, and one can apply the old reply of Dorian, the Athenian, to the composition,—"Difficult! I wish it had been impossible!" The passages in arpeggioed chords for violins in the finale were very thorny for any but the greatest artists, but as our violinists are probably as fine a body of musicians as can be found in any orchestra in the world, the phrases were executed with considerable effect. The horns had also some difficult and original passages here. The musicians may well have asked themselves at the end of the work, as the little boy did when he had mastered the alphabet, "Is it worth while going through so much to get so little?" The Romanza seems to have met with shipwreck on the Wagnerian seas, and the influence of Brahms may also be discerned in a few of its phrases. The Intermezzo was omitted; the suite was quite long enough without it. The aria, in which the cellos sustained the leading part, was the best movement of the whole work. Here there was no such striving after greatness such as marked the rest of the suite, and a good degree of melody, and a commendable shapeliness were apparent. But as a whole the work was disappointing and depressing. Every Bostonian will be glad that Mr. Nikisch is giving attention to the native muse, but one would still like to inquire if he has heard of Prof. John K. Paine and is aware that he is our greatest composer? A selection from "Oedipus Tyrannus" (which work is the high water mark of American composition) would be more acceptable than such a long and dry suite as an example of our musical efforts and advancement.

LOUIS C. ELSON.

Gazette
SUNDAY MORNING EDITION.
BOSTON, MARCH 15, 1891.

The Symphony Concerts.

Last evening's concert by the Boston Symphony Orchestra opened with the admirable Esser arrangement of a Bach Toccata, which was brilliantly and beautifully played. It was followed by a concerto for piano and orchestra, in A minor, op. 17, by Ignace Jean Paderewski, the famous pianist, which was heard here for the first time. It is a strong work, characterized by originality, power and remarkable energy. It is in the most advanced phase of modern pianoforte technique, and is wholly of the new school, save that it is melodious, clear in meaning, and free from mere struggling after novelty at any cost. Unlike most piano concertos of contemporary date, it does not attempt to treat the solo instrument as an essential part of the orchestra, but fulfils the traditional office of the concerto to display the skill and taste of the player. It is well written, full of life and light, rich in finely contrasted effects, is nowhere vague, and is easily understood on a first hearing. The instrumentation is admirable. All three movements are equally interesting, musical and lucid, and a splendid vigor, unflaggingly sustained is a striking characteristic of the work. It was played by Mrs. Julia Rive-King who mastered the difficulties with which it bristles with brilliant finish. Her performance of the concerto was artistic thoughtful and inspiriting, her playing throughout being distinguished by ease, fluency, fire and thorough technical skill. Both the work and the artist were cordially applauded, Mrs. King receiving two recalls. After this came a suite for strings and four horns, in G-minor, op. 8, by Mr. Arthur Whiting. It consists of five movements,—a preamble, an aria, a scherzo, a romanza, and a finale. The music, with the exception of the scherzo, which is clear, bright and pleasing, is so vague, groping and unmeaning on a first hearing that we hesitate to pass a judgment on it. It seemed to us carefully made music, but with not a trace of inspiration or of anything resembling spontaneity in it; music always reaching out with great and apparent effort but failing to seize what it is grasping at. Its most curious aspect is its incongruous mingling of Brahms and Wagner; and it appears to have been made from the piano rather than thought out for the orchestra, much of the violin work suggesting piano rather than violin technique. It is studiously and well put together, but is full of struggle and polyphony signifying nothing. Mr. Whiting is manifestly a clever musician and an earnest student, but he does not appear to have any marked sense of tune. His work is always scholarly, but it is also always dry, labored and puzzling as to its meaning. It was finely played, and at its end there was much applause, the composer bowing his acknowledgments from the balcony in response to an evident call for him. The concert closed with a spirited performance of Liszt's "Rakoczy" march. The programme for the next concert is: Overture, "Antony and Cleopatra," Rubinstein; aria from Gluck's "Orpheus"; concerto for violin in E-minor, Spohr; a group of songs, and Dvorak's symphony in D-minor. There will be two soloists—Miss Lena Little and Mr. Otto Roth.

The last of this season's series of concerts by the Kneisel Quartet was given on Monday night in Union Hall, Mrs. Helen Hopekirk and Mrs. Walter C. Wyman assisting. The performances opened with a sonata for piano and violin, by Mrs. Hopekirk, a pleasing work, correct in form and abundant in spirit and freshness, but showing no marked skill in contrapuntal treatment and but little invention in thematic development. It is melodious, compact and, on the whole, effective and interesting. The opening movement is the best. Its themes stand in excellent contrast with each other, but the vigorous first subject is given such prominence by frequent repetition that the movement becomes monotonously lopsided. The andante is graceful and flowing in melody, and is not subjected to any elaborate working out. It is, in some respects, the most satisfying part of the sonata. The finale is fiery and its animation is well sustained, and themes from the preceding movements are ingeniously suggested. Here again, however, there is a lack of that contrapuntal treatment we look for in works of this kind, and again but little if any recourse is had to thematic development. On the whole the work is pretty rather than profound, but it has the merit of clearness, is never dull and the composer has always refrained from saying more than she was called upon to say. The work was played by Mrs. Hopekirk and Mr. Kneisel with brilliancy and effect, and there was much hearty applause at the end, the composer receiving a cordial recall. The lovely andante of Tschaikowsky's quartet in D-major was exquisitely performed by the Quartet, as was also the Scherzo from Cherubini's Quartet in E-flat, major, a delightful movement. A masterly performance of Haydn's "Kaiser" Quartet brought the concert and the season to an end. Mrs. Wyman sang a tender and expressive ariosa by Delibes, and a group of four songs by the late Otto Dresel. The characteristics that have won for Mrs. Wyman's singing so large an appreciation here were heard in their fullest development, and the warm applause and the recalls that rewarded her efforts were fairly earned. The season of this organization has been very interesting. The works for strings performed were two quartets and a quintet by Beethoven, a quartet by Mozart, a quartet by Haydn, a quartet by Schumann, a quartet by Svensden, a minuet by Boccherini, a quartet satz by Schubert, and a scherzo by Cherubini. For piano and strings there were a quartet by Brahms, a piano trio and a fantasie for piano and violin by Schubert. The new works were a quartet for piano and strings by Arthur Foote, a sonata for piano and violin by Arthur Whiting, and a sonata for the same instrument by Mrs. Helen Hopekirk.

Boston Journal.

MONDAY MORNING, MARCH 16, 1891.

The Symphony Concert.

The soloist at the symphony concert Saturday evening was Mme. Julia Rive-King, who gave to the audience a performance of Paderewski's concerto for piano and orchestra, its first production in America. It was as interesting on account of the beauty of the work itself as for the very thoughtful and brilliant interpretation of it by the pianist and orchestra. The composer is one of the noted pianists of the other country, and attained a large share of his proficiency on that instrument after he had become known as a composer. The concerto played Saturday evening was composed in 1888, and besides some octave passages in the last movement and some few difficult runs and trills it is more an ensemble work than a show piece for the piano. In fact, Mme. King might have selected from a number of other composers pieces more calculated to display the piano and her skill as a pianist. For this reason the choice was all more creditable, the artist evidently preferring a new work and one that would be interesting from an artistic point of view. She was fully able to master the technical difficulties with ease, and she was at all times in perfect command of herself, the instrument and the spirit of the composition. The soloist was well received, and the rendition and work itself deserves leading mention in the performance of the evening.

Another novelty was a suite for strings and four horns, the composition of Arthur Whiting, one of our well known resident musicians. The suite is in six movements, only five of which were played, and the work is scholarly and marked by some very unique combinations for the different instruments. The aria is very pleasing, but as a whole the work appears at first hearing to be more pedantic than tuneful. It was listened to with interest by the audience, and the young composer who was seated in the gallery was compelled to acknowledge the plaudits of the auditors at its close. The suite was well played, under Mr. Nikisch, and for the other orchestral numbers there was a Toccata by Bach, arranged by Esser, and Liszt's "Rakoczy March." The latter gave much pleasure, and was superbly rendered. At the next concert there are to be two soloists—Otto Roth, violinist, and Miss Lena Little, a contralto, who has recently returned from Europe and has been received with much hearty commendation in New York. It will be Miss Little's first public appearance in this city.

Boston Post

FRIDAY MORNING, MARCH 20.

THE CAMBRIDGE CONCERT.

The seventh of the Cambridge series of concerts of the Boston Symphony Orchestra, under the direction of Mr. Nikisch, was given last evening at the Sanders Theatre. The programme was as follows:

Overture—"Prometheus".....Goldmark
First movement from Concerto for Violin....Brahms
Waldweben from Siegfried.....Wagner
Symphony No. 3—"Im Walde".....Raff

Three of these numbers have been played at the concerts in Music Hall this season, and the concerto was brought out by Mr. Kneisel at the ninth concert of the Boston season of '89-'90. The programme was not the less interesting on this account.

The Goldmark overture gains somewhat upon a second hearing. At first the effective instrumentation seems to hide in a measure the inherent beauty and strength of the work, and it appears to be a collection of highly dramatic and brilliantly-colored passages. But there is more in this overture than merely well-contrived effects. It is a sincere and earnest composition, full of the modern spirit, showing here and there the marked influence of Wagner, as is the case with the later writings of Goldmark. Although it is not descriptive or programme music, it is very suggestive, and woe and compassion, vengeance and heroic suffering may be easily found in the overture by those who are not content unless music tells them something or has a "meaning." It was loudly applauded.

Between the modern Goldmark and the romantic Raff came the Waldweben of Wagner, and this excerpt from "Siegfried" evidently delighted the audience. Whether portions of Wagner's operas gain or lose by arranging them for concert purposes is a much debated question which it were idle here to discuss. There is no doubt, however, that such arrangements most favorably impress lovers of music who only know Wagner by his earlier operas and these excerpts. They thus hear the most musical pages of the later operas and are spared the dreary measures which come before and after. Audiences take it for granted that they are only sample numbers, and they fain would hear the complete operas. The whole is judged by a very small part. Then again such pages are more effective when thus isolated. The hearer's ear has not been fatigued, his mind is not jaded by the endless repetitions of the short phrases which are intended to constantly recall preceding scenes or anticipate those which ensue. It is by no means improbable that fifty years from now the Wagner of the "Ring" will be known chiefly by such extracts.

It was an excellent idea to give the first movement of the Brahms concerto and that movement alone. For the concerto is very long—the first movement takes twenty minutes—and however well it may be played, the attention flags before the end is reached. Mr. Kneisel played the extract superbly; with great beauty of tone, unexaggerated feeling, unfailing accuracy and rare intelligence. He was most enthusiastically applauded. The last concert of theseries will be given April 16.

PHILIP HALE.

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Boston Transcript

MONDAY, MARCH 16, 1891.

Boston Symphony Orchestra.

The nineteenth programme (Saturday evening, March 14) was a strange one, without symphony. But not to that can we ascribe a smaller audience than usual. The counter-attraction of the theatre and Sarah Bernhardt must, we suppose, be held responsible for that. Yet the programme was unique and interesting in that way at least:

Bach-Esser: Toccata in F.
Paderewski: Op. 17, Concerto for Pianoforte in A minor.
(First time in the United States.)
Arthur Whiting: Op. 8, (MS.) Suite for Strings and four Horns in G minor.
(First performance.)
Liszt: Rakoczy March.
Soloist: Mrs. Julia Rivé-King.

The great Bach Organ Toccata, so effectively transcribed for orchestra by Esser, was a wholesome and a bracing introduction, as good as any but the greatest kind of overture. Played by many instruments, with an individual intelligence and will behind each, the melodic outline and the interweaving of the parts become to unaccustomed ears much clearer than when heard upon the organ. You have to listen long to the great ocean rolling in its waves before detecting any distinct form or figure; and a great full organ is not unlike the ocean in its multitudinous, bewildering mass of tones not set apart by accent. In Esser's arrangement the leading subject taken by the strings, entering and answered by one body after another of them, or *tutti* contrasted with alternating parts, on long-held pedal points, has a right hearty, reassuring sound; and the wind band, kept in reserve for the great chords of the counter-subject, comes in with splendid color and effect. A few concluding slow chords seem to have been appended to the arrangement, probably because the fugue, which commonly follows, is left off. The Toccata was nobly and superbly played. Each instrument told effectively; but it would be good to hear Professor Paine play it shortly after once more on the great organ, could that but come to life again!

It is long since we have had the pleasure of hearing that excellent pianist, Mrs. Rivé-King, perform in Boston. She was warmly greeted, had a very superior Chickering Grand to play on, and acquitted herself even more admirably than in the old Harvard Association concerts, where she won so much distinction. This time she grappled with a very novel, very original and trying task for a pianist, in the concerto by Paderewski, a much younger Russian composer than Tschaikowsky, and, judging by this first impression, one more original, imaginative, genial, satisfying. We confess we looked forward to the novelty not without fear, but were agreeably disappointed. This ambitious composition of the young Russian Pole (we should have called him) is much in the spirit of the Polish national music, proud and dreamy, and partaking of the Slavonic peculiarities of tonality. The *Allegro* begins with a long orchestral *tutti*. The themes are individual and striking, exciting expectation which is never disappointed. When the piano takes up the main thread of discourse, it develops it with brilliant life and spirit, and with great ingenuity and subtlety, never losing itself in devious passages bristling with all sorts of difficulties. And the game seems worth the candle. You feel that the movement has a meaning; it has something to say, something spontaneous, of inward prompting; whether you understand it, whether it quite understands itself, is not so sure. In the latter part of it are several *cadenza*-like passages, where the piano seems to enter upon a musing soliloquy, but is soon joined by sympathetic companions (a few instruments). These have great beauty and expression, and were beautifully done both by the solo and companion instruments. A real and elaborate cadenza soon follows, "starting *largo* and increasing in force, passion and speed as it proceeds." A solo for the English horn adds interest to this latter portion of the Allegro.

The second movement, a romanza (*Andante*), introduced by horns, but with the theme entering in the oboes, has justly been called "quaintly original and takingly melodious." The motion grows more and more animated and exciting toward the middle, but calms down to a quiet ending. The Finale (*allegro molto vivace*) fully vindicates that marking of its time and character. It has "a tremendous passage of octaves for both hands," and a "long peroration, replete with brilliant passages of octaves, scales, arpeggios and double shakes," which begin "broadly," wax to a *presto* and make an effective ending in the major of the key. Mrs. King was equal to all this, singularly perfect in technique, sure and discreet in reading, phrasing, accent, light and shade, and played her part, which is the principal, as if the music had taken full possession of her. Nor could she have had a better accompaniment, or complement, than she found in that orchestra.

A suite for string orchestra and four horns, and in six movements, most of them elaborate, was something new under the sun. The combination proved more interesting than we were prepared for, especially in several places where the four horns moved in two distinct pairs. The "mellow horn," as we are wont to hear it characterized, is also capable of a rough, stern quality of tone. It can work itself into a passion; and this was very largely the case in Mr. Whiting's *Preambulum* (*Appassionato assai*). It was indeed highly impassioned, like an outburst of conflicting emotions, a wellnigh desperate struggle and protest against fate, an impatient grapple with an insoluble life riddle. The horns seem in no good humor, and the strings wax and warm into a high state of excitement, a rapid and protracted *agitato*, rather interesting if one only knew what it was all about;—perhaps the moody, irrepressible and morbid youthful phase of a too conscious life? The prelude, although stormy, seems to be consistent and to hang together well. A calmer mood must follow. Hence the *Intermezzo* (*Minuet tempo*, which was omitted without warning to the hearers. Then comes a grateful relief. The horns (although they have not worn out their welcome) conclude to be silent for a while, and four 'celli take up the melody of the *Aria* (a graceful *Allegretto* in 4-4). This Aria is in *D* major, for modern Suites do not follow the example of those of the time of Bach and Handel, which confined all their many movements within the circle of one and the same key. In the fourth movement, a playful and vivacious *Scherzo*, in E-flat, 3-8, the horns are welcomed back with a fresh zest. They enter in a mood as lively and excited, if not as stormy, as that of the Preamble. They establish a merry motion of sixteenth notes by

in the minor, with muted strings and syncopated rhythm, seemed to us by all odds the happiest, most original and most interesting movement of the Suite; it was certainly the most enlivening.

The *Romanze* (*adagietto*), in G, 4-4, is serious and serene again, and has considerable beauty, both in the horns and strings and in the way in which they help each other. Following up the thread of emotional development which we picked up at a venture in speaking of the preamble, we may imagine that the successive phases of life's history have here reached a certain height of reconciliation. And perhaps we may further recognize in the moderate and majestic movement of the Finale, which is in G major, 4-4, the period of useful life and action, self-controlled and balanced, equable, unswerving, strong.

This Suite is an ambitious, an elaborate, audacious and far-reaching effort, in some respects far-fetched. But it is an earnest, energetic effort. Perhaps certain modern idols (models) of the young composer are in some degree responsible for it. Be this as it may, we must own to following long passages of it with a clinging, pleased attention; and if we cannot fully understand it from a single hearing, and cannot claim a right to judge its worth, we cannot resist a feeling that there is something in it—indeed, much more than we expected.

Liszt's Racoczy March was Hungarian enough, spirited enough, sensational, ingeniously enough put together, full of surprises and contrasted color, to make a brilliant ending to a concert all so strange; but its impression is tame after that made by Berlioz with the same motives and material. Yet Liszt was the Hungarian, Berlioz only French.

J. S. D.

Boston Daily Traveller

MONDAY, MARCH 16, 1891.

Symphony Concert — Mr. Whiting's New Suite.

The nineteenth Symphony programme was:

Bach-Esser.....Toccata
Paderewski.....Concerto for piano and orchestra, in A minor, op. 17.
Allegro.
Romanza (andante).
Alegro molto vivace.
(First time in the United States.)
Arthur Whiting..Suite for strings and four horns, in G minor, op. 8, MS.
Praeambulum (appassionato assai).
Aria (allegretto grazioso).
Scherzo (vivace e scherzando).
Romanze (adagieto).
Finale (moderato e maestoso).
(First performance.)
Liszt.....Rakoczy March

The piano concerto by Paderewski is a work which we cannot compute on a first hearing; it may be the production of genius; we would not undertake to say it was wholly formless and illogical—it certainly left a negative impression. In form it defers to the classic model, yet the treatment is modern. Its spirit is Slavonic, the peculiarity of some of its melodies being due to this fact. Paderewski is a Pole, and he writes with a good deal of ardor, the solo part of the concerto being brilliant, even vehement, in those movements where virtuosity is expected. With the orchestra he has a neat touch, while as to the qualities of fancy and imagination the slow movement (romanza) of a rhapsodic character is evidence. The concerto had a good performance, and it certainly is not Mme. Rive-King's fault that we did not take to it more decisively. Mme. King is to be complimented on her enterprise in bringing out the work—it had not been heard in the country before last Saturday—which doubtless made more of an appeal to her virtuosic than her spiritual side. She plays with great earnestness, yet not heavily, for her bravura is good, and in the passages admitting of sentiment she showed herself sympathetic.

There are qualities in Mr. Whiting's suite which lead one to think this disciple of Brahms is mellowing somewhat, for while the piece is full of "inward brooding and contemplation," more scholastic than emotional, there is a *scherzo* that is charming, and a *finale* so original and compact, without any extraneous matter, as to show a decided imagination. The *romanze* suffers from over development. Mr. Whiting has shown in the instrumentation of the suite a good deal of invention, and while we do not find ourselves impressed with the lasting value of his unique combination of instruments, he has worked out his problem skilfully, distributing his melodies about equally in the different parts, and with a nice estimate of values, some of the scoring for strings being very artistic. Mr. Nikisch conducted the performance, and had evidently given the work careful study. The several movements, particularly the *scherzo*, were applauded, and at the end of the work the composer answered an evident call by bowing his acknowledgments from his seat in the gallery. The Bach-Esser toccata was finely played, and the Hungarian "Rakoczy," if it did not cause a wild fever of patriotism in the breasts of listening Americans, made the thoughtful reflect on the lack of something similarly inspiring in native lore. The next concert will be interesting. The programme is: Rubinstein, overture, "Antony and Cleopatra" (first time); Gluck, aria, "Orfeo"; Spohr, concerto for violin, in E minor. Songs with piano: (a) Brahms, "Wie bist du meine Koenigin"; (b) Secchi, "Love Me or Not"; (c) Hiller, "Im Maien." Dvorák, symphony in D minor. Soloists: Miss Lena Little, Mr. Otto Roth.

Personals.

Mr. Nikisch has chosen a fine Wagner programme for performance in Philadelphia, Baltimore and Washington next week, namely: Overture and barcarolle "Tannhäuser" (Paris Version); Lohengrin's Legend, (Mr. Andreas Dippel); Waldweben, duet from Act I. of "Die Gotterdammerung," (Mme. Meilke and Mr. Dippel); "Siegfried's Passage to Brunhilde, Morning Dawn and Rhine Journey"; prelude and closing scene, from "Tristan."

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Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VII. CONCERT.

THURSDAY, MARCH 19TH, AT 7.45, P.M.

PROGRAMME.

GOLDMARK. — OVERTURE. "Prometheus."

BRAHMS. — FIRST MOVEMENT from CONCERTO for VIOLIN.

WAGNER. — WALDWEBEN from SIEGFRIED.

RAFF. — SYMPHONY No. 3. "Im Walde."

IN THE DAY TIME. (Allegro).—IN THE TWILIGHT. (Largo).—DANCE OF THE DRYADS. (Allegro assai).—NIGHT. SILENT BREATH OF NIGHT IN THE FOREST. ENTRANCE AND DEPARTURE OF THE WILD HUNT WITH FRAU HOLLE AND WOTAN. BREAK OF DAY. (Allegro.)

SOLOIST:

MR. FRANZ KNEISEL.

Broadway Theatre, Norwich.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

CONCERT,

THURSDAY EVENING, MARCH 26, AT 8.

PROGRAMME.

BEETHOVEN. — OVERTURE. "Lenore" No. 3.

MAILLARD. — ARIA. "Les Dragons de Villars."

SCHUBERT. — UNFINISHED SYMPHONY in B minor.
Allegro.—Andante con moto.

SAINT-SAENS. — DANSE MACABRE.

SERVAIS — FANTASIE CHARACTERISTIQUE for VIOLONCELLO.

SONGS WITH PIANO.

a) GOLDMARK. — DIE QUELLE.
b) GADE. — THE GOLDSMITH.
c) RAFF. — VORSATZ.

WAGNER. — OVERTURE. "Die Meistersinger."

SOLOISTS:

MRS. ARTHUR NIKISCH.

MR. ANTON HEKKING.

Boston Transcript

MONDAY, MARCH 16, 1891.

Boston Symphony Orchestra.

The nineteenth programme (Saturday evening, March 14) was a strange one, without symphony. But not to that can we ascribe a smaller audience than usual. The counter-attraction of the theatre and Sarah Bernhardt must, we suppose, be held responsible for that. Yet the programme was unique and interesting in that way at least:

Bach-Esser: Toccata in F.
Paderewski: Op. 17, Concerto for Pianoforte in A minor.
(First time in the United States.)
Arthur Whiting: Op. 8, (MS.) Suite for Strings and four Horns in G minor.
(First performance.)
Liszt: Rakoczy March.
Soloist: Mrs. Julia Rivé-King.

The great Bach Organ Toccata, so effectively transcribed for orchestra by Esser, was a wholesome and a bracing introduction, as good as any but the greatest kind of overture. Played by many instruments, with an individual intelligence and will behind each, the melodic outline and the interweaving of the parts become to unaccustomed ears much clearer than when heard upon the organ. You have to listen long to the great ocean rolling in its waves before detecting any distinct form or figure; and a great full organ is not unlike the ocean in its multitudinous, bewildering mass of tones not set apart by accent. In Esser's arrangement the leading subject taken by the strings, entering and answered by one body after another of them, or *tutti* contrasted with alternating parts, on long-held pedal points, has a right hearty, reassuring sound; and the wind band, kept in reserve for the great chords of the counter-subject, comes in with splendid color and effect. A few concluding slow chords seem to have been appended to the arrangement, probably because the fugue, which commonly follows, is left off. The Toccata was nobly and superbly played. Each instrument told effectively; but it would be good to hear Professor Paine play it shortly after once more on the great organ, could that but come to life again!

It is long since we have had the pleasure of hearing that excellent pianist, Mrs. Rivé-King, perform in Boston. She was warmly greeted, had a very superior Chickering Grand to play on, and acquitted herself even more admirably than in the old Harvard Association concerts, where she won so much distinction. This time she grappled with a very novel, very original and trying task for a pianist, in the concerto by Paderewski, a much younger Russian composer than Tschaikowsky, and, judging by this first impression, one more original, imaginative, genial, satisfying. We confess we looked forward to the novelty not without fear, but were agreeably disappointed. This ambitious composition of the young Russian Pole (we should have called him) is much in the spirit of the Polish national music, proud and dreamy, and partaking of the Slavonic peculiarities of tonality. The *Allegro* begins with a long orchestral *tutti*. The themes are individual and striking, exciting expectation which is never disappointed. When the piano takes up the main thread of discourse, it develops it with brilliant life and spirit, and with great ingenuity and subtlety, never losing itself in devious passages bristling with all sorts of difficulties. And the game seems worth the candle. You feel that the movement has a meaning: it has something to say, something spontaneous, of inward prompting; whether you understand it, whether it quite understands itself, is not so sure. In the latter part of it are several *cadenza*-like passages, where the piano seems to enter upon a musing soliloquy, but is soon joined by sympathetic companions (a few instruments). These have great beauty and expression, and were beautifully done both by the solo and companion instruments. A real and elaborate cadenza soon follows, "starting *largo* and increasing in force, passion and speed as it proceeds." A solo for the English horn adds interest to this latter portion of the Allegro.

The second movement, a romanza (*Andante*), introduced by horns, but with the theme entering in the oboes, has justly been called "quaintly original and takingly melodious." The motion grows more and more animated and exciting toward the middle, but calms down to a quiet ending. The Finale (*allegro molto vivace*) fully vindicates that marking of its time and character. It has "a tremendous passage of octaves for both hands," and a "long peroration, replete with brilliant passages of octaves, scales, arpeggios and double shakes," which begin "broadly," wax to a *presto* and make an effective ending in the major of the key. Mrs. King was equal to all this, singularly perfect in technique, sure and discreet in reading, phrasing, accent, light and shade, and played her part, which is the principal, as if the music had taken full possession of her. Nor could she have had a better accompaniment, or complement, than she found in that orchestra.

A suite for string orchestra and four horns, and in six movements, most of them elaborate, was something new under the sun. The combination proved more interesting than we were prepared for, especially in several places where the four horns moved in two distinct pairs. The "mellow horn," as we are wont to hear it characterized, is also capable of a rough, stern quality of tone. It can work itself into a passion; and this was very largely the case in Mr. Whiting's *Præambulum* (*Appassionato assai*). It was indeed highly impassioned, like an outburst of conflicting emotions, a wellnigh desperate struggle and protest against fate, an impatient grapple with an insoluble life riddle. The horns seem in no good humor, and the strings wax and warm into a high state of excitement, a rapid and protracted *agitato*, rather interesting if one only knew what it was all about;—perhaps the moody, irrepressible and morbid youthful phase of a too conscious life? The prelude, although stormy, seems to be consistent and to hang together well. A calmer mood must follow. Hence the *Intermezzo* (*Minuet tempo*, which was omitted without warning to the hearers. Then comes a grateful relief. The horns (although they have not worn out their welcome) conclude to be silent for a while, and four 'celli take up the melody of the *Aria* (a graceful *Allegretto* in 4-4). This Aria is in *D* major, for modern Suites do not follow the example of those of the time of Bach and Handel, which confined all their many movements within the circle of one and the same key. In the fourth movement, a playful and vivacious *Scherzo*, in E-flat, 3-8, the horns are welcomed back with a fresh zest. They enter in a mood as lively and excited, if not as stormy, as that of the Preamble. They establish a merry motion of sixteenth notes by way of accompaniment to the principal figure in the first violins. This Scherzo, with its Trio in the minor, with muted strings and syncopated rhythm, seemed to us by all odds the happiest, most original and most interesting movement of the Suite; it was certainly the most enlivening.

The *Romanze* (*adagietto*), in G, 4-4, is serious and serene again, and has considerable beauty, both in the horns and strings and in the way in which they help each other. Following up the thread of emotional development which we picked up at a venture in speaking of the preamble, we may imagine that the successive phases of life's history have here reached a certain height of reconciliation. And perhaps we may further recognize in the moderate and majestic movement of the Finale, which is in G major, 4-4, the period of useful life and action, self-controlled and balanced, equable, unswerving, strong.

This Suite is an ambitious, an elaborate, audacious and far-reaching effort, in some respects far-fetched. But it is an earnest, energetic effort. Perhaps certain modern idols (models) of the young composer are in some degree responsible for it. Be this as it may, we must own to following long passages of it with a clinging, pleased attention; and if we cannot fully understand it from a single hearing, and cannot claim a right to judge its worth, we cannot resist a feeling that there is something in it—indeed, much more than we expected.

Liszt's Racoczy March was Hungarian enough, spirited enough, sensational, ingeniously enough put together, full of surprises and contrasted color, to make a brilliant ending to a concert all so strange; but its impression is tame after that made by Berlioz with the same motives and material. Yet Liszt was the Hungarian, Berlioz only French.

J. S. D.

Boston Daily Traveller

MONDAY, MARCH 16, 1891.

Symphony Concert — Mr. Whiting's New Suite.

The nineteenth Symphony programme was:

Bach-Esser.....Toccata
Paderewski.....Concerto for piano and orchestra, in A minor, op. 17.
Allegro.
Romanza (andante).
Alegro molto vivace.
(First time in the United States.)
Arthur Whiting..Suite for strings and four horns, in G minor, op. 8, MS.
Præambulum (appassionato assai).
Aria (allegretto grazioso).
Scherzo (vivace e scherzando).
Romanze (adagieto).
Finale (moderato e maestoso).
(First performance.)
Liszt.....Rakoczy March

The piano concerto by Paderewski is a work which we cannot compute on a first hearing; it may be the production of genius; we would not undertake to say it was wholly formless and illogical—it certainly left a negative impression. In form it defers to the classic model, yet the treatment is modern. Its spirit is Slavonic, the peculiarity of some of its melodies being due to this fact. Paderewski is a Pole, and he writes with a good deal of ardor, the solo part of the concerto being brilliant, even vehement, in those movements where virtuosity is expected. With the orchestra he has a neat touch, while as to the qualities of fancy and imagination the slow movement (romanza) of a rhapsodic character is evidence. The concerto had a good performance, and it certainly is not Mme. Rive-King's fault that we did not take to it more decisively. Mme. King is to be complimented on her enterprise in bringing out the work—it had not been heard in the country before last Saturday—which doubtless made more of an appeal to her virtuosic than her spiritual side. She plays with great earnestness, yet not heavily, for her bravura is good, and in the passages admitting of sentiment she showed herself sympathetic.

There are qualities in Mr. Whiting's suite which lead one to think this disciple of Brahms is mellowing somewhat, for while the piece is full of "inward brooding and contemplation," more scholastic than emotional, there is a *scherzo* that is charming, and a *finale* so original and compact, without any extraneous matter, as to show a decided imagination. The *romanze* suffers from over development. Mr. Whiting has shown in the instrumentation of the suite a good deal of invention, and while we do not find ourselves impressed with the lasting value of his unique combination of instruments, he has worked out his problem skilfully, distributing his melodies about equally in the different parts, and with a nice estimate of values, some of the scoring for strings being very artistic. Mr. Nikisch conducted the performance, and had evidently given the work careful study. The several movements, particularly the *scherzo*, were applauded, and at the end of the work the composer answered an evident call by bowing his acknowledgments from his seat in the gallery. The Bach-Esser toccata was finely played, and the Hungarian "Rakoczy," if it did not cause a wild fever of patriotism in the breasts of listening Americans, made the thoughtful reflect on the lack of something similarly inspiring in native lore. The next concert will be interesting. The programme is: Rubinstein, overture, "Antony and Cleopatra" (first time); Gluck, aria, "Orfeo"; Spohr, concerto for violin, in E minor. Songs with piano: (a) Brahms, "Wie bist du meine Koenigin"; (b) Secchi, "Love Me or Not"; (c) Hiller, "Im Maien." Dvorák, symphony in D minor. Soloists: Miss Lena Little, Mr. Otto Roth.

Paragraphs.

Mr. Nikisch has chosen a fine Wagner programme for performance in Philadelphia, Baltimore and Washington next week, namely: Overture and barcarolle "Tannhäuser" (Paris Version); Lohengrin's Legend, (Mr. Andreas Dippel); Waldweben, duet from Act I. of "Die Gotterdammerung," (Mme. Meilke and Mr. Dippel); "Siegfried's Passage to Brunhilde, Morning Dawn and Rhine Journey"; prelude and closing scene, from "Tristan."

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Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VII. CONCERT.

THURSDAY, MARCH 19TH, AT 7.45, P.M.

PROGRAMME.

GOLDMARK.	OVERTURE. "Prometheus."
BRAHMS.	FIRST MOVEMENT from CONCERTO for VIOLIN.
WAGNER.	WALDWEBEN from SIEGFRIED.
RAFF.	SYMPHONY No. 3. "Im Walde." IN THE DAY TIME. (Allegro.)—IN THE TWILIGHT. (Largo).—DANCE OF THE DRYADS. (Allegro assai).—NIGHT. SILENT BREATH OF NIGHT IN THE FOREST. ENTRANCE AND DEPARTURE OF THE WILD HUNT WITH FRAU HOLLE AND WOTAN. BREAK OF DAY. (Allegro.)

SOLOIST:

MR. FRANZ KNEISEL.

Broadway Theatre, Norwich.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

CONCERT,

THURSDAY EVENING, MARCH 26, AT 8.

PROGRAMME.

BEETHOVEN.	OVERTURE. "Lenore" No. 3.
MAILLARD.	ARIA. "Les Dragons de Villars."
SCHUBERT.	UNFINISHED SYMPHONY in B minor. Allegro.—Andante con moto.
SAINT-SAENS.	DANSE MACABRE.
SERVAIS	FANTASIE CHARACTERISTIQUE for VIOLONCELLO
	SONGS WITH PIANO.
a) GOLDMARK.	DIE QUELLE.
b) GADE.	THE GOLDSMITH.
c) RAFF.	VORSATZ.
WAGNER.	OVERTURE. "Die Meistersinger."

SOLOISTS:

MRS. ARTHUR NIKISCH.

MR. ANTON HEKKING.

The Beacon.

BOSTON. SATURDAY. MAR. 21, 1891.

THE SYMPHONY CONCERTS.

The first and last pieces on last Saturday's programme were familiar—Esser's orchestral arrangement of the Bach Toccata in F, and Liszt's pictorial presentation of the Rococzy march. These were played with volume and spirit, but the former would have been improved by more of the steadiness of an organ and less of the fluctuating light and shade of an orchestral fantasia. The second place was occupied by the pianoforte concerto of the Polish composer and virtuoso, Paderewski, which has been given frequently in Europe during the last three years, but had not been heard in the United States before. Even more distinctively than the recently-performed concerto of Scharwenka, this is a composition made by a pianist for the display of the piano and of mastery over it. The solo instrument, although it joins constantly with the orchestra and is sometimes only tributary to it, is never merged in it, but stands forward clear, individual and attractive, whether as leader or accompanist. This is not all, however; it is full of melody and the melody is full of character and vitality, while the treatment commands respect for many merits in thematic development, tone-color and proportion in scoring, in spite of the fact that technique has unquestionably been considered above art, the player more than the composer. The opening bar attracts attention by its short decided group of notes which ring like a "*Qui va là?*"; this phrase, occurring frequently throughout the movement, keeps stirring anew the interest, which however, even without its appeal, would not be likely to flag. The energetic motion of the movement is interrupted by some graceful and reflective passages, and the conclusion runs up to a powerful climax. The second movement, which is shaped into a romance, is more Italian than Slavonic in form and feeling, and gives a quiet gratification. The finale is a mass of glittering phrases and brilliant effects, some of which are fairly flashed upon the listeners. A single calm and dignified episode gives fine relief to the splendor, and the conclusion is reached by a sustained flight through long and resplendent passages. Mme. Rivé-King fitted herself and her style perfectly to the concerto. Ever ready, even in the most perplexing difficulties, with execution lucent in purity and unhesitating in velocity, strong without excess and facile without triviality, she won great honors for herself and heightened the possible effects of the music. Another novelty was also given—five movements from a *suite* written by Mr. Arthur Whiting for a string orchestra re-enforced by the horn quartette. In a general way the idea underlying this combination is good, although the unmalleable horn quality limits the use to which that instrument can be put. But Mr. Whiting was not altogether sucessful in his results. He seemed at times to be thinking in the language of the piano and trying to put what he thought into the language of the other instruments; hence there were awkward and unfavorable passages for the violinists and a frequent distribution of chords through such arpeggios as only a piano or harp could give easily and adequately. The composition, apart from this defect, is well put together so far as scholarship and worthy intent are concerned; but it smells of the lamp, and intellect has more part in it than æsthetic disposition. The *aria*, without horns, is sweet and flowing, with a more gracious yielding to the spirit of melody than the other movements, while the *scherzo* has the most freshness and freedom of treatment, a florid counterpointed passage for the basses standing up strongly. The work was well received and Mr. Whiting was obliged to rise in his place and bow his acknowledgments of applause.

Tonight's programme names Dvorák's D minor symphony, Spohr's E-minor violin concerto to be played by Mr. Roth, the first performance of Rubinstein's "Antony and Cleopatra" overture, and vocal music by the contralto, Miss Lena Little, who will sing the "Che farò" from Gluck's "Orfeo," and songs by Brahms, Hiller and Secchi.

THE BOSTON TIMES

BOSTON, SUNDAY, MARCH 22, 1891.

THE SYMPHONIES.

TWENTIETH CONCERT.

Mrs. Lena Little and Mr. Otto Roth were the soloists for the twentieth Symphony concert in Music hall last evening. Mrs. Little has an uncommonly good contralto voice and sang with exceptionally artistic intelligence and feeling an aria from Gluck's "Orpheus" and songs by Brahms, Secchi and Hiller. Mr. Roth was heard in a refined and masterly performance of Spohr's seventh concerto. Cherubini's "Anacreon" and Dvorak's second symphony were admirably played by the orchestra.

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Boston Courier.

SUNDAY MORNING, MARCH 22, 1891.

THE SYMPHONY.

Miss Lena Little, who has recently come to this country from England, is a singer to whom it is a pleasure to listen. She has a contralto voice, of fair compass, which has apparently been subjected to intelligent training. Most of her tones are excellent in quality, some of them warm and rich; although her voice is not one of power, its heighest notes especially being rather weak. At her first appearance in this city, at the twentieth symphony rehearsal and concert, she sang the aria, "I have lost my Eurydice," from Gluck's opera of "Orpheus," and a group of songs with pianoforte accompaniment. Her interpretation of the aria was characterized by an evident appreciation of the music; still, it must be confessed that in point of expressiveness, it was simple and dignified, rather than broad and passionate. Of the three songs, Miss Little was, perhaps, the most successful in "Wie bist du meine Koenigin," by Brahms, her phrasing being well considered and musical. Secchi's "Love me or not," afforded her an opportunity to display her power of sustaining tones, which she improved in an artistic manner; and Hiller's "In Maien" was sung with considerable freedom and facility. In both numbers, while there were indications that her style is not yet that of the full-fledged artist, and that her emotions were too studiously restrained, her singing evinced the possession of a genuinely musical temperament; and her efforts were warmly appreciated by the audience, who recalled her several times.

Mr. Otto Roth also appeared as soloist, in Spohr's concerto for the violin, No. 7, in E minor. He showed good judgment in his selection, for the concerto not only had the merit of comparative brevity, but it formed an admirable vehicle for the exhibition of his pure, delicate tone, and his technique in its present stage of development. It has the conventional three movements, of which the first is the weakest, both in matter and structure. The adagio has a streak of gentle melancholy, and is attractive throughout. The rondo, allegretto, is unusually fresh and bright, and its two principal themes are effectively contrasted. Altogether, the work is interesting, old-fashioned, of course, but warmed by a few of those color-effects, which came to Spohr, as all things come to the hand of genius, and free from the suspicion of "padding," either by the introduction of cadenzas, or by the senseless extension of "free fantasia" passages. Mr. Roth's performance demonstrated that he had made still further gains in repose and fluency, and was so finished and tasteful as to leave little to be desired. He, too, was warmly received, and was recalled with much heartiness.

The opening number was Cherubini's overture to "Anacreon," in place of Rubinstein's new overture to "Antony and Cleopatra," which is now announced to be given at the next concert. After all, the change may prove to have been an agreeable one, unless this recent work of the Russian composer is more virile and original than are its immediate predecessors. Like the Spohr concerto, this favorite overture, by one of the fathers of the French school, has an atmosphere of transparent brightness about it that is reviving—perhaps, because it does not require that close attention that too often makes a labor of pleasure. From the first bar of the allegro, which turns one's thoughts involuntarily to the opening of the allegro of the "Eroica" symphony, all is tuneful and clear, and when played with as much smoothness, beauty of tone (in the strings, particularly), and discrimination, as was the case on this occasion, it must always be sure of a welcome from the true lover of music.

Dvorak's symphony, in D minor, opus 70, came at the end of the programme. That this work contains manifold beauties, hardly any one will deny. Its profusion of themes, the fascinating, skillful, and generally coherent elaboration of them, and its alternating warm and brilliant orchestration, all tend to retain one's interest to the end. And yet no deep note seems to have been sounded in any one of its four movements; while its beauties are by no means superficial, they are not of that nature that excites within one the desire to hear the work again and again. It was well-played, although the moderate, sometimes dragging tempi that Mr Nikisch permitted to prevail, particularly in the first and last movements, softened to an undue extent its natural ruggedness of character.

Gazette

BOSTON, SUNDAY MORNING, MARCH 22.

The Symphony Concert.

The twentieth concert of the Boston Symphony Orchestra, in Music Hall, last night, opened with a fine performance of the perennially fresh and beautiful "Anacreon" overture, and ended with a richly colored, vigorous and impressive rendering of Dvorak's Symphony No. 2, in D minor. The contrasts in the concert were very great, Gluck, Cherubini, Spohr and Dvorak presenting a variety of styles that covered a remarkably wide field. After the overture came the "Che faro senza Eurydice" from Gluck's "Orpheus," which was sung by Miss Lena Little. The artist's voice is a mezzo soprano quasi contralto, and shows every evidence of excellent and careful training. It is somewhat worn, however, and is dry and cold in quality, thin in the lower notes and hollow in the upper. She sings with skill and a certain refinement of taste, but in a perfunctory and colorless style. Her reading of the recitative to the Gluck aria was dry and undramatic, and the air itself was taken at too slow a pace to produce the most desirable effect, the result being tame and inexpressive. Later in the evening Miss Little sang "Wie bist du meine Koenigen," "Love me or not," by Secchi, and Hiller's "In Maien." The second of these, which, by the way, was hardly up to the standard of music which is, or which should be maintained at these concerts, was sung pleasingly and gracefully and was the artist's best success of the evening. The Brahms song was ineffectively given and the Hiller selection was unfortunate and was moreover sung in a "choppy" manner that did not improve it. Miss Little sings with sincerity and inoffensively, and might be heard to advantage in a smaller hall; but here she seemed lacking in force and warmth. She was heartily applauded, and recalled twice after both of her contributions to the concert. Mr. Otto Roth also appeared as a soloist, and played Spohr's concerto for violin, No. 7, in E minor, a work overflowing with graceful melody, beautiful in its orchestration, and of course masterly in the skill with which it is written for the solo instrument and for the display of the technical perfection and the taste of the soloist. Mr. Roth played it with exquisite finish and in a chaste and expressive style that was delightful in effect. Something more in volume of tone might have been desirable, but otherwise the performance was of the highest beauty, both in purity and warmth of sentiment and brilliancy and precision of technique. Above all it was artistic in the best sense, of the word, and two enthusiastic and appreciative recalls rewarded the artist at its close. The next concert will take place April 4, when will be performed: Symphony No. 2, in B flat, Svensden; Concerto for piano No. 2, in A, Liszt. [illegible] for orchestra, Lalo; and Rubinstein's overture [illegible] Cleopatra." The soloist will be

Boston Symphony Orchestra.

*** Season of 1890-91. ***

Leave Boston, Sunday, March 22, at midnight, Providence Depot.
Arrive in New York, Monday, March 23, 7 A. M.
Leave New York Monday, March. 23, at 9 A. M., *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.
Arrive Philadelphia 11.35 A.M,
CONTINENTAL HOTEL.
Rehearsal at 2.30 P.M.
Concert at Academy of Music, 8.00 P.M.
Leave Philadelphia Tuesday, March 24, at 10 A.M., Baltimore and Ohio Depot, 24th and Chestnut Streets.
Arrive Baltimore 12.35 P.M.
CARROLTON HOUSE.
Concert at Concordia Hall, 8 00 P.M.
Leave Baltimore Wednesday, March 25, 10.35 A.M.
Arrive Washington 11.30 A.M.
RIGGS HOUSE.
Concert at Lincoln Hall, 8.00 P.M.
Leave Washington, Baltimore & Ohio Depot, directly after concert.
Arrive New York Thursday, March 26, at 7.00 A.M.
Leave New York, Grand Central Depot, Thursday, March 26, 1 P.M.
Arrive New London 4.27 P.M.
Leave New London 4.30 P.M.
Arrive Norwich 5 P. M.
SUPPER WAUREGAN HOUSE.
Concert at Broadway Theatre 8 P.M.
Leave Norwich directly after concert.
Sleeping Cars ready at New London.
Arrive Boston Friday, March 27 at 7 A.M., Providence Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

SATURDAY, March 21, 1891.

SUNDAY HERALD.

BOSTON, MARCH 22, 1891.

The Symphony Concert, Soloists, Lena Little, Otto Roth.

At last evening's Symphony concert, Mr. Nikisch, the conductor, brought forward a singer, in the person of Miss Lena Little, contralto, who stepped immediately into popular favor, and who honestly won the applause which her contributions to the programme called out. Miss Little came before her audience almost a stranger, as her position among the artists of the New York Metropolitan Opera House company during the season has not made her prominently known here, but she is a singer who will always find a welcome here in the future. Her voice is a singularly true one, and so musical in its quality as to give a peculiar charm to all her vocal efforts. She sings with admirable taste and expression, and shows a skill in technique that gives evidence of a thorough preparation for her position as a soloist.

Her intepretation of the grand aria from Gluck's "Orpheus," "I have lost my Eurydice," quite charmed the audience by the intelligence and good taste shown in its delivery, and in the group of songs at the piano, including Brahms' "Wie bist du meine Koenigin," Secchi's "Love me or not," and Hiller's "Im Maien," the singer fully confirmed the good impression she made in the aria. Mr. Nikisch gave his valuable aid as accompanist to the songs, and Miss Little was repeatedly recalled to acknowledge the applause resulting from her efforts.

Mr. Otto Roth, a member of the violin section of the orchestra, was given his annual appearance as soloist, contributing the Spohr concerto for violin and orchestra in E minor, No. 7. The characteristics of this work were eminently in keeping with the style of this player, and he is to be heartily congratulated upon the success which he attained on this occasion. His tone has gained somewhat in breadth and fullness since his appearance at these concerts last season, and his playing shows a marked improvement in many ways. He was heartily applauded at the end of the concerto, and many times recalled.

The Cherubini overture "Anacreon" was splendidly played as the opening number of the programme, and an equally satisfactory rendering of Dvorak's symphony No. 2, in D minor, ended the concert.

The orchestra makes another of its occasional tours the coming week, resuming the season's series of concerts here on Saturday, April 4, when Mr. Arthur Friedheim will be the soloist.

Boston Journal.

MONDAY MORNING, MARCH 23, 1891.

The Symphony Concert.

The concerts by the Symphony Orchestra are nearing the close of the season—that of Saturday evening being the twentieth in the series. For this occasion Mr. Nikisch had provided two soloists, Mr. Otto Roth, a member of the band, and Miss Lena Little, a young lady who has spent some years in London, and has done considerable singing there with success. It was her first public appearance in Boston, though she had been heard several times in New York. For the pleasure of listening to her singing the Music Hall audience is under great obligations to the management of these concerts—for it was indeed a pleasure. Her first selection, to the accompaniment of the orchestra, was the recitative and aria, "Che faro," from Gluck's "Orpheus," and served to show a broad and artistic style of delivery—possibly not so dramatic as has been heard in this aria—and a voice whose sweetness and power added to a charm of manner which was refinement itself, delighted the listener at once. At the same time it commanded the attention by something which it is difficult to describe. With the piano later in the evening she gave a group of songs by Brahms, Secchi and Hiller—each different in character and requiring entirely different interpretation. Miss Little met the requirements of each style in a masterly manner, demonstrating readily the secret of her reputation in England in this class of selections. The song by Secchi, "Love Me or Not," given in English, was very artistically done, showing excellence in sostenuto and entire absence from vibrato. The Brahms number was also well delivered. Her reception was very cordial, and she will be heartily welcomed to Boston in future appearances.

Mr. Roth chose a concerto for violin by Spohr—a work of great merit, and exceedingly pleasing withal. Mr. Roth improves at every appearance before the Symphony audiences, and his playing was marked by a conscientious understanding of the thought of the composer and a good technique. The accent in the rondo was strongly marked, without obtrusiveness, and the adagio was very cleanly played. He was vigorously recalled. The orchestra gave in a delightful manner Cherubini's "Anacreon" overture, a change from the originally arranged programme, owing, it is understood, to the illness of the young harpist, and closed the concert with Dvorak's symphony in D minor. This production, so characteristic and so remarkable in its treatment, was given a broad rendition by the orchestra, and rounded out an excellent programme. This week there is no Symphony. At the next concert Mr. Arthur Freidheim, a pupil of Liszt, a pianist to whom the technical difficulties of the works of his teacher are said to be as play to him, is to be the soloist.

The Beacon.

BOSTON, SATURDAY, MAR. 21, 1891.

THE SYMPHONY CONCERTS.

The first and last pieces on last Saturday's programme were familiar—Esser's orchestral arrangement of the Bach Toccata in F, and Liszt's pictorial presentation of the Rococzy march. These were played with volume and spirit, but the former would have been improved by more of the steadiness of an organ and less of the fluctuating light and shade of an orchestral fantasia. The second place was occupied by the pianoforte concerto of the Polish composer and virtuoso, Paderewski, which has been given frequently in Europe during the last three years, but had not been heard in the United States before. Even more distinctively than the recently-performed concerto of Scharwenka, this is a composition made by a pianist for the display of the piano and of mastery over it. The solo instrument, although it joins constantly with the orchestra and is sometimes only tributary to it, is never merged in it, but stands forward clear, individual and attractive, whether as leader or accompanist. This is not all, however; it is full of melody and the melody is full of character and vitality, while the treatment commands respect for many merits in thematic development, tone-color and proportion in scoring, in spite of the fact that technique has unquestionably been considered above art, the player more than the composer. The opening bar attracts attention by its short decided group of notes which ring like a "*Qui va là?*"; this phrase, occurring frequently throughout the movement, keeps stirring anew the interest, which however, even without its appeal, would not be likely to flag. The energetic motion of the movement is interrupted by some graceful and reflective passages, and the conclusion runs up to a powerful climax. The second movement, which is shaped into a romance, is more Italian than Slavonic in form and feeling, and gives a quiet gratification. The finale is a mass of glittering phrases and brilliant effects, some of which are fairly flashed upon the listeners. A single calm and dignified episode gives fine relief to the splendor, and the conclusion is reached by a sustained flight through long and resplendent passages. Mme. Rivé-King fitted herself and her style perfectly to the concerto. Ever ready, even in the most perplexing difficulties, with execution lucent in purity and unhesitating in velocity, strong without excess and facile without triviality, she won great honors for herself and heightened the possible effects of the music. Another novelty was also given—five movements from a *suite* written by Mr. Arthur Whiting for a string orchestra re-enforced by the horn quartette. In a general way the idea underlying this combination is good, although the unmalleable horn quality limits the use to which that instrument can be put. But Mr. Whiting was not altogether sucessful in his results. He seemed at times to be thinking in the language of the piano and trying to put what he thought into the language of the other instruments; hence there were awkward and unfavorable passages for the violinists and a frequent distribution of chords through such arpeggios as only a piano or harp could give easily and adequately. The composition, apart from this defect, is well put together so far as scholarship and worthy intent are concerned; but it smells of the lamp, and intellect has more part in it than æsthetic disposition. The *aria*, without horns, is sweet and flowing, with a more gracious yielding to the spirit of melody than the other movements, while the *scherzo* has the most freshness and freedom of treatment, a florid counterpointed passage for the basses standing up strongly. The work was well received and Mr. Whiting was obliged to rise in his place and bow his acknowledgments of applause.

Tonight's programme names Dvorák's D minor symphony, Spohr's E-minor violin concerto to be played by Mr. Roth, the first performance of Rubinstein's "Antony and Cleopatra" overture, and vocal music by the contralto, Miss Lena Little, who will sing the "Che farò" from Gluck's "Orfeo," and songs by Brahms, Hiller and Secchi.

THE BOSTON TIMES

BOSTON, SUNDAY, MARCH 22, 1891.

THE SYMPHONIES.

TWENTIETH CONCERT.

Mrs. Lena Little and Mr. Otto Roth were the soloists for the twentieth Symphony concert in Music hall last evening. Mrs. Little has an uncommonly good contralto voice and sang with exceptionally artistic intelligence and feeling an aria from Gluck's "Orpheus" and songs by Brahms, Secchi and Hiller. Mr. Roth was heard in a refined and masterly performance of Spohr's seventh concerto. Cherubini's "Anacreon" and Dvorak's second symphony were admirably played by the orchestra.

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Boston Courier.

SUNDAY MORNING, MARCH 22, 1891.

THE SYMPHONY.

Miss Lena Little, who has recently come to this country from England, is a singer to whom it is a pleasure to listen. She has a contralto voice, of fair compass, which has apparently been subjected to intelligent training. Most of her tones are excellent in quality, some of them warm and rich; although her voice is not one of power, its heighest notes especially being rather weak. At her first appearance in this city, at the twentieth symphony rehearsal and concert, she sang the aria, "I have lost my Eurydice," from Gluck's opera of "Orpheus," and a group of songs with pianoforte accompaniment. Her interpretation of the aria was characterized by an evident appreciation of the music; still, it must be confessed that in point of expressiveness, it was simple and dignified, rather than broad and passionate. Of the three songs, Miss Little was, perhaps, the most successful in "Wie bist du meine Koenigin," by Brahms, her phrasing being well considered and musical. Secchi's "Love me or not," afforded her an opportunity to display her power of sustaining tones, which she improved in an artistic manner; and Hiller's "In Maien" was sung with considerable freedom and facility. In both numbers, while there were indications that her style is not yet that of the full-fledged artist, and that her emotions were too studiously restrained, her singing evinced the possession of a genuinely musical temperament; and her efforts were warmly appreciated by the audience, who recalled her several times.

Mr. Otto Roth also appeared as soloist, in Spohr's concerto for the violin, No. 7, in E minor. He showed good judgment in his selection, for the concerto not only had the merit of comparative brevity, but it formed an admirable vehicle for the exhibition of his pure, delicate tone, and his technique in its present stage of development. It has the conventional three movements, of which the first is the weakest, both in matter and structure. The adagio has a streak of gentle melancholy, and is attractive throughout. The rondo, allegretto, is unusually fresh and bright, and its two principal themes are effectively contrasted. Altogether, the work is interesting, old-fashioned, of course, but warmed by a few of those color-effects, which came to Spohr, as all things come to the hand of genius, and free from the suspicion of "padding," either by the introduction of cadenzas, or by the senseless extension of "free fantasia" passages. Mr. Roth's performance demonstrated that he had made still further gains in repose and fluency, and was so finished and tasteful as to leave little to be desired. He, too, was warmly received, and was recalled with much heartiness.

The opening number was Cherubini's overture to "Anacreon," in place of Rubinstein's new overture to "Antony and Cleopatra," which is now announced to be given at the next concert. After all, the change may prove to have been an agreeable one, unless this recent work of the Russian composer is more virile and original than are its immediate predecessors. Like the Spohr concerto, this favorite overture, by one of the fathers of the French school, has an atmosphere of transparent brightness about it that is reviving—perhaps, because it does not require that close attention that too often makes a labor of pleasure. From the first bar of the allegro, which turns one's thoughts involuntarily to the opening of the allegro of the "Eroica" symphony, all is tuneful and clear, and when played with as much smoothness, beauty of tone (in the strings, particularly), and discrimination, as was the case on this occasion, it must always be sure of a welcome from the true lover of music.

Dvorak's symphony, in D minor, opus 70, came at the end of the programme. That this work contains manifold beauties, hardly any one will deny. Its profusion of themes, the fascinating, skillful, and generally coherent elaboration of them, and its alternating warm and brilliant orchestration, all tend to retain one's interest to the end. And yet no deep note seems to have been sounded in any one of its four movements; while its beauties are by no means superficial, they are not of that nature that excites within one the desire to hear the work again and again. It was well-played, although the moderate, sometimes dragging tempi that Mr Nikisch permitted to prevail, particularly in the first and last movements, softened to an undue extent its natural ruggedness of character.

Gazette

BOSTON, SUNDAY MORNING, MARCH 22.

The Symphony Concert.

The twentieth concert of the Boston Symphony Orchestra, in Music Hall, last night, opened with a fine performance of the perennially fresh and beautiful "Anacreon" overture, and ended with a richly colored, vigorous and impressive rendering of Dvorak's Symphony No. 2, in D minor. The contrasts in the concert were very great, Gluck, Cherubini, Spohr and Dvorak presenting a variety of styles that covered a remarkably wide field. After the overture came the "Che faro senza Eurydice" from Gluck's "Orpheus," which was sung by Miss Lena Little. The artist's voice is a mezzo soprano quasi contralto, and shows every evidence of excellent and careful training. It is somewhat worn, however, and is dry and cold in quality, thin in the lower notes and hollow in the upper. She sings with skill and a certain refinement of taste, but in a perfunctory and colorless style. Her reading of the recitative to the Gluck aria was dry and undramatic, and the air itself was taken at too slow a pace to produce the most desirable effect, the result being tame and inexpressive. Later in the evening Miss Little sang "Wie bist du meine Koenigen," "Love me or not," by Secchi, and Hiller's "In Maien." The second of these, which, by the way, was hardly up to the standard of music which is, or which should be maintained at these concerts, was sung pleasingly and gracefully and was the artist's best success of the evening. The Brahms song was ineffectively given and the Hiller selection was unfortunate and was moreover sung in a "choppy" manner that did not improve it. Miss Little sings with sincerity and inoffensively, and might be heard to advantage in a smaller hall; but here she seemed lacking in force and warmth. She was heartily applauded, and recalled twice after both of her contributions to the concert. Mr. Otto Roth also appeared as a soloist, and played Spohr's concerto for violin, No. 7, in E minor, a work overflowing with graceful melody, beautiful in its orchestration, and of course masterly in the skill with which it is written for the solo instrument and for the display of the technical perfection and the taste of the soloist. Mr. Roth played it with exquisite finish and in a chaste and expressive style that was delightful in effect. Something more in volume of tone might have been desirable, but otherwise the performance was of the highest beauty, both in purity and warmth of sentiment and brilliancy and precision of technique. Above all it was artistic in the best sense of the word, and two enthusiastic and appreciative recalls rewarded the artist at its close. The next concert will take place April 4, when will be performed: Symphony No. 2, in B flat, Svenseden; Concerto for piano No. 2, in A, Liszt. Rhapsody, for orchestra, Lalo; and Rubinstein's overture, "Antony and Cleopatra." The soloist will be

Boston Symphony Orchestra.

*** Season of 1890-91. ***

Leave Boston, Sunday, March 22, at midnight, Providence Depot.
Arrive in New York, Monday, March 23, 7 A. M.
Leave New York Monday, March. 23, at 9 A. M., *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.
Arrive Philadelphia 11.35 A.M,
CONTINENTAL HOTEL.
Rehearsal at 2.30 P.M.
Concert at Academy of Music, 8.00 P.M.
Leave Philadelphia Tuesday, March 24, at 10 A.M., Baltimore and Ohio Depot, 24th and Chestnut Streets.
Arrive Baltimore 12.35 P.M.
CARROLTON HOUSE.
Concert at Concordia Hall, 8 00 P.M.
Leave Baltimore Wednesday, March 25, 10.35 A.M.
Arrive Washington 11.30 A.M.
RIGGS HOUSE.
Concert at Lincoln Hall, 8.00 P.M.
Leave Washington, Baltimore & Ohio Depot, directly after concert.
Arrive New York Thursday, March 26, at 7.00 A.M.
Leave New York, Grand Central Depot, Thursday, March 26, 1 P.M.
Arrive New London 4.27 P.M.
Leave New London 4.30 P.M.
Arrive Norwich 5 P. M.
SUPPER WAUREGAN HOUSE.
Concert at Broadway Theatre 8 P.M.
Leave Norwich directly after concert.
Sleeping Cars ready at New London.
Arrive Boston Friday, March 27 at 7 A.M., Providence Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

SATURDAY, March 21, 1891.

SUNDAY HERALD.

BOSTON, MARCH 22, 1891.

The Symphony Concert, Soloists, Lena Little, Otto Roth.

At last evening's Symphony concert, Mr. Nikisch, the conductor, brought forward a singer, in the person of Miss Lena Little, contralto, who stepped immediately into popular favor, and who honestly won the applause which her contributions to the programme called out. Miss Little came before her audience almost a stranger, as her position among the artists of the New York Metropolitan Opera House company during the season has not made her prominently known here, but she is a singer who will always find a welcome here in the future. Her voice is a singularly true one, and so musical in its quality as to give a peculiar charm to all her vocal efforts. She sings with admirable taste and expression, and shows a skill in technique that gives evidence of a thorough preparation for her position as a soloist.

Her intepretation of the grand aria from Gluck's "Orpheus," "I have lost my Eurydice," quite charmed the audience by the intelligence and good taste shown in its delivery, and in the group of songs at the piano, including Brahms' "Wie bist du meine Koenigin," Secchi's "Love me or not," and Hiller's "Im Maien," the singer fully confirmed the good impression she made in the aria. Mr. Nikisch gave his valuable aid as accompanist to the songs, and Miss Little was repeatedly recalled to acknowledge the applause resulting from her efforts.

Mr. Otto Roth, a member of the violin section of the orchestra, was given his annual appearance as soloist, contributing the Spohr concerto for violin and orchestra in E minor, No. 7. The characteristics of this work were eminently in keeping with the style of this player, and he is to be heartily congratulated upon the success which he attained on this occasion. His tone has gained somewhat in breadth and fullness since his appearance at these concerts last season, and his playing shows a marked improvement in many ways. He was heart ly applauded at the end of the concerto, and many times recalled.

The Cherubini overture "Anacreon" was splendidly played as the opening number of the programme, and an equally satisfactory rendering of Dvorak's symphony No. 2, in D minor, ended the concert.

The orchestra makes another of its occasional tours the coming week, resuming the season's series of concerts here on Saturday, April 4, when Mr. Arthur Friedheim will be the soloist.

Boston Journal.

MONDAY MORNING, MARCH 23, 1891.

The Symphony Concert.

The concerts by the Symphony Orchestra are nearing the close of the season—that of Saturday evening being the twentieth in the series. For this occasion Mr. Nikisch had provided two soloists, Mr. Otto Roth, a member of the band, and Miss Lena Little, a young lady who has spent some years in London, and has done considerable singing there with success. It was her first public appearance in Boston, though she had been heard several times in New York. For the pleasure of listening to her singing the Music Hall audience is under great obligations to the management of these concerts—for it was indeed a pleasure. Her first selection, to the accompaniment of the orchestra, was the recitative and aria, "Che faro," from Gluck's "Orpheus," and served to show a broad and artistic style of delivery—possibly not so dramatic as has been heard in this aria—and a voice whose sweetness and power added to a charm of manner which was refinement itself, delighted the listener at once. At the same time it commanded the attention by something which it is difficult to describe. With the piano later in the evening she gave a group of songs by Brahms, Secchi and Hiller—each different in character and requiring entirely different interpretation. Miss Little met the requirements of each style in a masterly manner, demonstrating readily the secret of her reputation in England in this class of selections. The song by Secchi, "Love Me or Not," given in English, was very artistically done, showing excellence in sostenuto and entire absence from vibrato. The Brahms number was also well delivered. Her reception was very cordial, and she will be heartily welcomed to Boston in future appearances.

Mr. Roth chose a concerto for violin by Spohr—a work of great merit, and exceedingly pleasing withal. Mr. Roth improves at every appearance before the Symphony audiences, and his playing was marked by a conscientious understanding of the thought of the composer and a good technique. The accent in the rondo was strongly marked, without obtrusiveness, and the adagio was very cleanly played. He was vigorously recalled. The orchestra gave in a delightful manner Cherubini's "Anacreon" overture, a change from the originally arranged programme, owing, it is understood, to the illness of the young harpist, and closed the concert with Dvorak's symphony in D minor. This production, so characteristic and so remarkable in its treatment, was given a broad rendition by the orchestra, and rounded out an excellent programme. This week there is no Symphony. At the next concert Mr. Arthur Freidheim, a pupil of Liszt, a pianist to whom the technical difficulties of the works of his teacher are said to be as play to him, is to be the soloist.

MONDAY MORNING, MARCH 23.

THE SYMPHONY CONCERT.

The programme of the twentieth Symphony concert given in Music Hall last Saturday evening was as follows:

Overture, "Anacreon".....Cherubini
Aria, "I Have Lost My Eurydice," from "Orpheus".....Gluck
Concerto for Violin, No. 7, in E minor.....Spohr
Wie Bist du Meine Koenigin.....Brahms
Love Me or Not.....Secchi
Im Malen.....Hiller
Symphony No. 2, in D minor, op. 70.....Dvorak

The voice of Miss Lena Little, who sang at the last rehearsal and concert, is a mezzo-soprano, and certain of its tones are of genuine contralto quality. It is not distinguished by warmth and color. The upper tones are pale, the lower tones are not free from harshness. Her voice moves slowly in rapid passages, as if with effort, and her delivery is at times sluggish. Yet she has been well taught, and in her singing the skill and patience of the teacher are more noticeable than any display of individuality or temperament. Her musical nature would seem to be phlegmatic.

Therefore her selection of the great air from Gluck's "Orpheus" was unfortunate, for it disclosed the lacks of her musical outfit. The delivery of the recitative was monotonous and devoid of dramatic expression. The air itself was taken in a tempo which was at variance with the rhythmical construction, the traditions, and the expressed wish of the composer. In the original score of the Italian version (1762), the air is marked *vivace*. In that of the French version (1774) it is marked *andante con moto*. In each version the half note is taken as the unit of measure and not the quarter note, and Gluck has indicated this. But in the absence of such directions the very character and rhythm of the air cry out against the tempo chosen by Miss Little. The episodes marked adagio and moderato were not read with dramatic feeling, and there was no contrast made between the passionate grief of the chief theme and the tenderness and entreaties of the episodes. And so the whole air suffered and its effect was lost. A contemporary of Gluck named Boyé claimed that if the words "I have found my Eurydice, and nothing can equal my joy," were substituted for the original text, Gluck's music would be as expressive in the one case as the other. But Miss Little was not seized by poignant grief or keen delight. Her *Orpheus* seemed as resigned to his loss as the hero of Offenbach's operetta, who would never have sought Eurydice had not *Public Opinion* coerced him.

The three songs sung later in the evening gave Miss Little a better opportunity for the display of her art, and the second, though it is a flimsy thing, was sung delightfully. The singer was loudly applauded, and she was recalled twice, after the aria and after the songs.

Mr. Otto Roth gave a very artistic performance of Spohr's violin concerto No. 7. It was admirable from a technical standpoint, and it was musically beautiful in conception and interpretation. Mr. Roth's tone is small in volume; but tone is by no means everything in violin playing, and the finish and purity of his art make ample amends for any deficiency in this respect. The concerto itself is a good example of Spohr's agreeable and melodious style, which is always free from that which could possibly offend; and perhaps for that very reason it produces no marked effect upon the hearer except to put him in a state of vague amiability. Mr. Roth was enthusiastically applauded, a fitting tribute to this modest and talented musician.

The "Anacreon" overture is evidently a favorite with Mr. Nikisch. It was given last season in Music Hall; it lately appeared upon the programme of a Cambridge concert; it was heard Saturday evening. Now Cherubini was not a man of one overture; he wrote others which would be listened to with pleasure. The "Anacreon" was better played by the orchestra than was the symphony of Dvorak. The latter was given with a vigor which at times was unbridled.

The programme of the next concert, which will be given Saturday evening, April 4, includes Svendsen's second Symphony, Lalo's Rhapsody, Liszt's concerto for pianoforte in A major, and Rubinstein's overture "Anthony and Cleopatra," which will be played in Boston for the first time. Mr. Arthur Friedheim will be the soloist.

PHILIP HALE.

TWENTY-FOUR PAGES.
SUNDAY, MARCH 22, 1891.

Symphony Concerts Nearing Their Close.

There were two soloists at yesterday's Symphony concert, Miss Lena Little, contralto, and Mr. Otto Roth, violinist. Miss Little has been heard here in parlor and chamber concerts, but her appearance at Friday's rehearsal was practically an introduction to the Boston public. She made a decidedly pleasant impression. Her voice, without being remarkable for either compass or power, is exceedingly agreeable in tonal quality, and she sings with uncommon grace and ease. Her enunciation is always delightfully clear, and her phrasing is most artistic. Perhaps the least pleasing feature of her voice is the lack of richness in the upper register, but this is compensated for by the general smoothness of tone.

She first sang the aria, "I have lost my Eurydice," from Gluck's "Orpheus," with orchestral accompaniment. She interpreted the exquisite music with artistic effect and displayed a deal of sentiment, making the selection most welcome, even though it did occasionally betray the limitations of her voice. That Miss Little is a ballad rather than a dramatic singer, was shown in the group of songs she sang with piano accompaniment by Mr. Nikisch, later in the concert. Her delivery of the dainty, old-fashioned song by Secchi, entitled "Love Me or Not," could scarcely have been bettered. It was decidedly her best effort. Brahms' "Wie Bist du Mein Koenigin" was also well sung, but Hiller's "Im Malen" was not quite so satisfactory.

Mr. Otto Roth has not now to gain the recognition from Symphony audiences. He some time since established himself in their cordial favor. His performance of Spohr's delightful concerto for violin in E minor, No. 7, won him new honors. He was thrice recalled at its conclusion and well deserved all the hearty applause accorded him. Mr. Roth has an admirable command of technique, a fact made particularly evident by his execution of the brilliant and unusual staccato passages for which Spohr's concert is noted. Admirable also is the sincerity of his playing. He phrases superbly, and, in short, Mr. Roth is a young violinist for whom a brilliant future may be confidently expected.

Owing to the illness of the youthful harpist of the orchestra it was necessary to substitute Cherubini's overture to "Anacreon" for the announced "Antony and Cleopatra" overture. Mr. Nikisch gave a splendid reading of this favorite work, and displayed, as not before, the beauties of Cherubini's novel melodies and strange orchestral effects. Dvorak's Symphony, No. 2, in D minor, op. 70, ended the programme. It was a satisfactory performance throughout, but was most enjoyable for the magnificent interpretation given the scherzo movement.

Mr. Arthur Friedheim will be the soloist at this week's concert and the programme will consist of Svendsen's symphony No. 2, in B flat; Liszt's concerto for pianoforte, No. 2, in A major; Lalo's rhapsody for orchestra, and Rubinstein's overture, "Antony and Cleopatra."

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, MARCH 21, 1891.

Mrs. Rive-King Produces Paderewski's Concerto with the Boston Symphony Orchestra.

John S. Dwight contributes the following review of the Paderewski concerto, and a suite by an American composer to the *Transcript:*

The nineteenth programme (Saturday evening, March 14) was a strange one, without symphony. But not to that can we ascribe a smaller audience than usual. The counter-attraction of the theatre and Sarah Bernhardt must, we suppose, be held responsible for that. Yet the programme was unique and interesting in that way at least.

Bach-Esser: Toccata in F.
Paderewski: Op. 17, Concerto for Pianoforte in A minor.
(First time in the United States.)
Arthur Whiting: Op. 8 (MS.) Suite for Strings and four Horns in G minor.
(First performance.)
Liszt: Rakoczy March.
Soloist: Mrs. Julia Rivé-King.

The great Bach Organ Toccata, so effectively transcribed for orchestra by Esser, was a wholesome and a bracing introduction, as good as any but the greatest kind of overture. Played by many instruments, with an individual intelligence and will behind each, the melodic outline and the interweaving of the parts become to unaccustomed ears much clearer than when heard upon the organ. You have to listen long to the great ocean rolling in its waves before detecting any distinct form of figure; and a great full organ is not unlike the ocean in its multitudinous, bewildering mass of tones not set apart by accent. In Esser's arrangement the leading subject taken by the strings, entering and answered by one body after another of them, or *tutti* contrasted with alternating parts, on long-held pedal points, has a right hearty, reassuring sound; and the wind band, kept in reserve for the great chords of the counter-subject, comes in with splendid color and effect. A few concluding slow chords seem to have been appended to the arrangement, probably because the fugue, which commonly follows, is left off. The Toccata was nobly and superbly played. Each instrument told effectively; but it would be good to hear Professor Paine play it shortly after once more on the great organ, could that but come to life again!

It is long since we have had the pleasure of hearing that excellent pianist, Mrs. Rivé-King, perform in Boston. She was warmly greeted, had a very superior Chickering Grand to play on, and acquitted herself even more admirably than in the old Harvard Association concerts, where she won so much distinction. This time she grappled with a very novel, very original and trying task for a pianist, in the concerto by Paderewski, a much younger Russian composer than Tschaikowsky, and judging by this first impression, one more original, imaginative, genial, satisfying. We confess we looked forward to the novelty not without fear, but were agreeably disappointed. This ambitious composition of the young Russian Pole (we should have called him) is much in the spirit of the Polish national music, proud and dreamy, and partaking of the Slavonic peculiarities of tonality. The *Allegro* begins with a long orchestral *tutti*. The themes are individual and striking, exciting expectation which is never disappointed. When the piano takes up the main thread of discourse, it develops it with brilliant life and spirit, and with great ingenuity and subtlety, never losing itself in devious passages bristling with all sorts of difficulties. And the game seems worth the candle. You feel that the movement has a meaning; it has something to say, something spontaneous, of inward prompting; whether you understand it, whether it quite understands itself, is not so sure. In the latter part of it are several *cadenza*-like passages, where the piano seems to enter upon amusing soliloquy, but is soon joined by sympathetic companions (a few instruments). These have great beauty and expression, and were beautifully done both by the solo and companion instruments. A real and elaborate cadenza soon follows, "starting largo and increasing in force, passion and speed as it proceeds." A solo for the English horn adds interest to this latter portion of the Allegro.

The second movement, a romanza (andante), introduced by horns, but with the theme entering in the oboes, has justly been called "quaintly original and takingly melodious." The motion grows more and more animated and exciting toward the middle, but calms down to a quiet ending. The finale (allegro molto vivace) fully vindicates that marking of its time and character. It has "a tremendous passage of octaves for both hands," and a "long peroration, replete with brilliant passages of octaves, scales, arpeggios and double shakes," which begin "broadly," wax to a presto and make an effective ending in the major of the key. Mrs. King was equal to all this, singularly perfect in technique, sure and discreet in reading, phrasing, accent, light and shade, and played her part, which is the principal, as if the music had taken full possession of her. Nor could she have had a better accompaniment, or complement, than she found in that orchestra.

A suite for string orchestra and four horns, and in six movements, most of them elaborate, was something new under the sun. The combination proved more interesting than we were prepared for, especially in several places where the four horns moved in two distinct pairs. The "mellow horn," as we are wont to hear it characterized, is also capable of a rough, stern quality of tone. It can work itself into a passion, and this was very largely the case in Mr. Whiting's *Præambulum* (*Appassionato assai*). It was indeed highly impassioned, like an outburst of conflicting emotions, a well-nigh desperate struggle and protest against fate, an impatient grapple with an insoluble life riddle. The horns seem in no good humor, and the strings wax and warm into a high state of excitement, a rapid and protracted *agitato*, rather interesting if one only knew what it was all about—perhaps the moody, irrepressible and morbid youthful phase of a too conscious life? The prelude, although stormy, seems to be consistent and to hang together well. A calmer mood must follow. Hence the *Intermezzo* (*Minuet tempo*), which was omitted without warning to the hearers. Then comes a grateful relief. The horns (although they have not worn out their welcome) conclude to be silent for a while, and four 'cellos take up the melody of the *Aria* (a graceful *Allegretto* in 4-4). This aria is in D major, for modern suites do not follow the example of those of the time of Bach and Handel, which confined all their many movements within the circle of one and the same key. In the fourth movement, a playful and vivacious *Scherzo* in E flat 3-8, the horns are welcomed back with a fresh zest. They enter in a mood as lively and excited, if not as stormy, as that of the Preamble. They establish a merry motion of sixteenth notes by way of accompaniment to the principal figure in the first violins. This Scherzo, with its Trio in the minor, with muted strings and syncopated rhythm, seemed to us by all odds the happiest, most original and most interesting movement of the Suite; it was certainly the most enlivening.

The *Romanza* (*adagietto*), in G, 4-4, is serious and serene again, and has considerable beauty, both in the horns and strings and in the way in which they help each other. Following up the thread of emotional development which we picked up at a venture in speaking of the preamble, we may imagine that the successive phases of life's history have here reached a certain height of reconciliation. And perhaps we may further recognize in the moderate and majestic movement of the Finale, which is in G major, 4-4, the period of useful life and action, self-controlled and balanced, equable, unswerving, strong.

This Suite is an ambitious, an elaborate, audacious and far-reaching effort, in some respects far-fetched. But it is an earnest, energetic effort. Perhaps certain modern idols (models) of the young composer are in some degree responsible for it. Be this as it may, we must own to following long passages of it with a clinging, pleased attention; and if we cannot fully understand it from a single hearing, and cannot claim a right to judge its worth, we cannot resist a feeling that there is something in it—indeed, much more than we expected.

Liszt's Racoczy March was Hungarian enough, spirited enough, sensational, ingeniously enough put together, full of surprises and contrasted color, to make a brilliant ending to a concert all so strange; but its impression is tame after that made by Berlioz with the same motives and material. Yet Liszt was the Hungarian, Berlioz only French.

J. S. D.

Boston Post

MONDAY, MORNING, MARCH 23.

THE SYMPHONY CONCERT.

The programme of the twentieth Symphony concert given in Music Hall last Saturday evening was as follows:

Overture, "Anacreon".....Cherubini
Aria, "I Have Lost My Eurydice," from "Orpheus".....Gluck
Concerto for Violin, No. 7, in E minor.....Spohr
Wie Bist du Meine Koenigin.....Brahms
Love Me or Not.....Secchi
Im Maien.....Hiller
Symphony No. 2, in D minor, op. 70.....Dvorak

The voice of Miss Lena Little, who sang at the last rehearsal and concert, is a mezzo-soprano, and certain of its tones are of genuine contralto quality. It is not distinguished by warmth and color. The upper tones are pale, the lower tones are not free from harshness. Her voice moves slowly in rapid passages, as if with effort, and her delivery is at times sluggish. Yet she has been well taught, and in her singing the skill and patience of the teacher are more noticeable than any display of individuality or temperament. Her musical nature would seem to be phlegmatic.

Therefore her selection of the great air from Gluck's "Orpheus" was unfortunate, for it disclosed the lacks of her musical outfit. The delivery of the recitative was monotonous and devoid of dramatic expression. The air itself was taken in a tempo which was at variance with the rhythmical construction, the traditions, and the expressed wish of the composer. In the original score of the Italian version (1762), the air is marked *vivace*. In that of the French version (1774) it is marked *andante con moto*. In each version the half note is taken as the unit of measure and not the quarter note, and Gluck has indicated this. But in the absence of such directions the very character and rhythm of the air cry out against the tempo chosen by Miss Little. The episodes marked adagio and moderato were not read with dramatic feeling, and there was no contrast made between the passionate grief of the chief theme and the tenderness and entreaties of the episodes. And so the whole air suffered and its effect was lost. A contemporary of Gluck named Boyé claimed that if the words "I have found my Eurydice, and nothing can equal my joy," were substituted for the original text, Gluck's music would be as expressive in the one case as the other. But Miss Little was not seized by poignant grief or keen delight. Her *Orpheus* seemed as resigned to his loss as the hero of Offenbach's operetta, who would never have sought Eurydice had not *Public Opinion* coerced him.

The three songs sung later in the evening gave Miss Little a better opportunity for the display of her art, and the second, though it is a flimsy thing, was sung delightfully. The singer was loudly applauded, and she was recalled twice, after the aria and after the songs.

Mr. Otto Roth gave a very artistic performance of Spohr's violin concerto No. 7. It was admirable from a technical standpoint, and it was musically beautiful in conception and interpretation. Mr. Roth's tone is small in volume; but tone is by no means everything in violin playing, and the finish and purity of his art make ample amends for any deficiency in this respect. The concerto itself is a good example of Spohr's agreeable and melodious style, which is always free from that which could possibly offend; and perhaps for that very reason it produces no marked effect upon the hearer except to put him in a state of vague amiability. Mr. Roth was enthusiastically applauded, a fitting tribute to this modest and talented musician.

The "Anacreon" overture is evidently a favorite with Mr. Nikisch. It was given last season in Music Hall; it lately appeared upon the programme of a Cambridge concert; it was heard Saturday evening. Now Cherubini was not a man of one overture; he wrote others which would be listened to with pleasure. The "Anacreon" was better played by the orchestra than was the symphony of Dvorak. The latter was given with a vigor which at times was unbridled.

The programme of the next concert, which will be given Saturday evening, April 4, includes Svendsen's second Symphony, Lalo's Rhapsody, Liszt's concerto for pianoforte in A major, and Rubinstein's overture "Anthony and Cleopatra," which will be played in Boston for the first time. Mr. Arthur Friedheim will be the soloist.

PHILIP HALE.

Boston Sunday Post.

TWENTY-FOUR PAGES.

SUNDAY, MARCH 22, 1891.

Symphony Concerts Nearing Their Close.

There were two soloists at yesterday's Symphony concert, Miss Lena Little, contralto, and Mr. Otto Roth, violinist. Miss Little has been heard here in parlor and chamber concerts, but her appearance at Friday's rehearsal was practically an introduction to the Boston public. She made a decidedly pleasant impression. Her voice, without being remarkable for either compass or power, is exceedingly agreeable in tonal quality, and she sings with uncommon grace and ease. Her enunciation is always delightfully clear, and her phrasing is most artistic. Perhaps the least pleasing feature of her voice is the lack of richness in the upper register, but this is compensated for by the general smoothness of tone.

She first sang the aria, "I have lost my Eurydice," from Gluck's "Orpheus," with orchestral accompaniment. She interpreted the exquisite music with artistic effect and displayed a deal of sentiment, making the selection most welcome, even though it did occasionally betray the limitations of her voice. That Miss Little is a ballad rather than a dramatic singer, was shown in the group of songs she sang with piano accompaniment by Mr. Nikisch, later in the concert. Her delivery of the dainty, old-fashioned song by Secchi, entitled "Love Me or Not," could scarcely have been bettered. It was decidedly her best effort. Brahms' "Wie Bist du Mein Koenigin" was also well sung, but Hiller's "Im Maien" was not quite so satisfactory.

Mr. Otto Roth has not now to gain the recognition from Symphony audiences. He some time since established himself in their cordial favor. His performance of Spohr's delightful concerto for violin in E minor, No. 7, won him new honors. He was thrice recalled at its conclusion and well deserved all the hearty applause accorded him. Mr. Roth has an admirable command of technique, a fact made particularly evident by his execution of the brilliant and unusual staccato passages for which Spohr's concert is noted. Admirable also is the sincerity of his playing. He phrases superbly, and, in short, Mr. Roth is a young violinist for whom a brilliant future may be confidently expected.

Owing to the illness of the youthful harpist of the orchestra it was necessary to substitute Cherubini's overture to "Anacreon" for the announced "Antony and Cleopatra" overture. Mr. Nikisch gave a splendid reading of this favorite work, and displayed, as not before, the beauties of Cherubini's novel melodies and strange orchestral effects. Dvorak's Symphony, No. 2, in D minor, op. 70, ended the programme. It was a satisfactory performance throughout, but was most enjoyable for the magnificent interpretation given the scherzo movement.

Mr. Arthur Friedheim will be the soloist at this week's concert and the programme will consist of Svendsen's symphony No. 2, in B flat; Liszt's concerto for pianoforte, No. 2, in A major; Lalo's rhapsody for orchestra, and Rubinstein's overture, "Antony and Cleopatra."

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, MARCH 21, 1891.

Mrs. Rive-King Produces Paderewski's Concerto with the Boston Symphony Orchestra.

John S. Dwight contributes the following review of the Paderewski concerto, and a suite by an American composer to the *Transcript:*

The nineteenth programme (Saturday evening, March 14) was a strange one, without symphony. But not to that can we ascribe a smaller audience than usual. The counter-attraction of the theatre and Sarah Bernhardt must, we suppose, be held responsible for that. Yet the programme was unique and interesting in that way at least.

Bach-Esser: Toccata in F.
Paderewski: Op. 17, Concerto for Pianoforte in A minor.
(First time in the United States.)
Arthur Whiting: Op. 8 (MS.) Suite for Strings and four Horns in G minor.
(First performance.)
Liszt: Rakoczy March.
Soloist: Mrs. Julia Rivé-King.

The great Bach Organ Toccata, so effectively transcribed for orchestra by Esser, was a wholesome and a bracing introduction, as good as any but the greatest kind of overture. Played by many instruments, with an individual intelligence and will behind each, the melodic outline and the interweaving of the parts become to unaccustomed ears much clearer than when heard upon the organ. You have to listen long to the great ocean rolling in its waves before detecting any distinct form of figure; and a great full organ is not unlike the ocean in its multitudinous, bewildering mass of tones not set apart by accent. In Esser's arrangement the leading subject taken by the strings, entering and answered by one body after another of them, or *tutti* contrasted with alternating parts, on long-held pedal points, has a right hearty, reassuring sound; and the wind band, kept in reserve for the great chords of the counter-subject, comes in with splendid color and effect. A few concluding slow chords seem to have been appended to the arrangement, probably because the fugue, which commonly follows, is left off. The Toccata was nobly and superbly played. Each instrument told effectively; but it would be good to hear Professor Paine play it shortly after once more on the great organ, could that but come to life again!

It is long since we have had the pleasure of hearing that excellent pianist, Mrs. Rivé-King, perform in Boston. She was warmly greeted, had a very superior Chickering Grand to play on, and acquitted herself even more admirably than in the old Harvard Association concerts, where she won so much distinction. This time she grappled with a very novel, very original and trying task for a pianist, in the concerto by Paderewski, a much younger Russian composer than Tschaikowsky, and judging by this first impression, one more original, imaginative, genial, satisfying. We confess we looked forward to the novelty not without fear, but were agreeably disappointed. This ambitious composition of the young Russian Pole (we should have called him) is much in the spirit of the Polish national music, proud and dreamy, and partaking of the Slavonic peculiarities of tonality. The *Allegro* begins with a long orchestral *tutti*. The themes are individual and striking, exciting expectation which is never disappointed. When the piano takes up the main thread of discourse, it develops it with brilliant life and spirit, and with great ingenuity and subtlety, never losing itself in devious passages bristling with all sorts of difficulties. And the game seems worth the candle. You feel that the movement has a meaning; it has something to say, something spontaneous, of inward prompting; whether you understand it, whether it quite understands itself, is not so sure. In the latter part of it are several *cadenza*-like passages, where the piano seems to enter upon amusing soliloquy, but is soon joined by sympathetic companions (a few instruments). These have great beauty and expression, and were beautifully done both by the solo and companion instruments. A real and elaborate cadenza soon follows, "starting largo and increasing in force, passion and speed as it proceeds." A solo for the English horn adds interest to this latter portion of the Allegro.

The second movement, a romanza (andante), introduced by horns, but with the theme entering in the oboes, has justly been called "quaintly original and takingly melodious." The motion grows more and more animated and exciting toward the middle, but calms down to a quiet ending. The finale (allegro molto vivace) fully vindicates that marking of its time and character. It has "a tremendous passage of octaves for both hands," and a "long peroration, replete with brilliant passages of octaves, scales, arpeggios and double shakes," which begin "broadly," wax to a presto and make an effective ending in the major of the key. Mrs. King was equal to all this, singularly perfect in technique, sure and discreet in reading, phrasing, accent, light and shade, and played her part, which is the principal, as if the music had taken full possession of her. Nor could she have had a better accompaniment, or complement, than she found in that orchestra.

A suite for string orchestra and four horns, and in six movements, most of them elaborate, was something new under the sun. The combination proved more interesting than we were prepared for, especially in several places where the four horns moved in two distinct pairs. The "mellow horn," as we are wont to hear it characterized, is also capable of a rough, stern quality of tone. It can work itself into a passion, and this was very largely the case in Mr. Whiting's *Præambulum* (*Appassionato assai*). It was indeed highly impassioned, like an outburst of conflicting emotions, a well-nigh desperate struggle and protest against fate, an impatient grapple with an insoluble life riddle. The horns seem in no good humor, and the strings wax and warm into a high state of excitement, a rapid and protracted *agitato*, rather interesting if one only knew what it was all about—perhaps the moody, irrepressible and morbid youthful phase of a too conscious life? The prelude, although stormy, seems to be consistent and to hang together well. A calmer mood must follow. Hence the *Intermezzo* (*Minuet tempo*), which was omitted without warning to the hearers. Then comes a grateful relief. The horns (although they have not worn out their welcome) conclude to be silent for a while, and four 'cellos take up the melody of the *Aria* (a graceful *Allegretto* in 4-4). This aria is in D major, for modern suites do not follow the example of those of the time of Bach and Handel, which confined all their many movements within the circle of one and the same key. In the fourth movement, a playful and vivacious *Scherzo* in E flat 3-8, the horns are welcomed back with a fresh zest. They enter in a mood as lively and excited, if not as stormy, as that of the Preamble. They establish a merry motion of sixteenth notes by way of accompaniment to the principal figure in the first violins. This Scherzo, with its Trio in the minor, with muted strings and syncopated rhythm, seemed to us by all odds the happiest, most original and most interesting movement of the Suite; it was certainly the most enlivening.

The *Romanza* (*adagietto*), in G, 4-4, is serious and serene again, and has considerable beauty, both in the horns and strings and in the way in which they help each other. Following up the thread of emotional development which we picked up at a venture in speaking of the preamble, we may imagine that the successive phases of life's history have here reached a certain height of reconciliation. And perhaps we may further recognize in the moderate and majestic movement of the Finale, which is in G major, 4-4, the period of useful life and action, self-controlled and balanced, equable, unswerving, strong.

This Suite is an ambitious, an elaborate, audacious and far-reaching effort, in some respects far-fetched. But it is an earnest, energetic effort. Perhaps certain modern idols (models) of the young composer are in some degree responsible for it. Be this as it may, we must own to following long passages of it with a clinging, pleased attention; and if we cannot fully understand it from a single hearing, and cannot claim a right to judge its worth, we cannot resist a feeling that there is something in it—indeed, much more than we expected.

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J. S. D.

Boston Transcript

MONDAY, MARCH 23, 1891.

Boston Symphony Orchestra.

The programme of the twentieth concert of the season, Saturday, March 21, was as follows:

Cherubini—Overture to "Anacreon."
Gluck—Aria, from "Orfeo," "I Have Lost My Eurydice."
Spohr—Violin Concerto, No. 7, in E minor.
Songs with Piano—
a—Brahms: "Wie bist du meine Königin."
b—Secchi: "Love me or not."
c—Hiller: "Im Maien."
Dvorak—Op. 70, Symphony (No. 2), in D minor.
Soloists—Miss Lena Little, contralto; Mr. Otto Roth violinist.

The programme was relished, beginning with three old masters and ending with a brilliant, original and somewhat wild Bohemian symphony. Cherubini's "Anacreon" overture, although we have known good musicians to turn up their noses at its conventional and formal introduction, deserves the favor with which it is generally received; for, from the moment where the principal theme sets in, it is full of life and elasticity, and grows in interest to the end. It has a true Anacreontic spirit and smacks of never-failing youth and love of life. Surely the formal opening in Cherubini's mind meant something. First, the imperative strong chords from D onward, which seem to summon up fine, airy sprites. Then the Oberon horn phrase in which the spell begins to work. Then oboe, flute, clarinet, bassoon, one after another, answer the master's call in echoed phrase as obediently, if not with the same elfish alacrity (for these are not Shakspearian, English fairies, but much more deliberate), as do Mustard-Seed, Peas-Blossom and their fellows to the "translated" Bottom. Indulge the parallel or not, there can be no question that when the violin theme enters we have opened a rich vein of lifesome and exhilarating melody, which speaks of joyous, full content in life, keeping up the happiest spirits to the end. As a piece for ensemble violin playing, worthy of our noble corps of violins, few strains are more piquant, quickening; delightful to the sense and to the mind. The simple motive is developed with wonderful inventiveness and delicacy and strength, the appetite growing with what it feeds on; it is a leisurely, contented theme, it swells to an exciting climax and subsides; has many a pleasing episode and nice bits of color; finally, a yet livelier second theme, and then the two are worked up together in a most masterly way, and all is rounded to a satisfactory conclusion, The rendering was admirable in all respects.

Of Dvorak's symphony we know not what to say, save that it held our attention closely through all four movements, swarming with novel, interesting ideas, especially the *Adagio* with its four subjects, and the Scherzo with the most Bohemian cut of all. It is all put together, or rather seems to grow together, with the instinct and the art of a born and trained musician. It made its impression while it lasted, a pleased, a varied and a wondering one; but it leaves no impression which we can put into words, at least without further study. The orchestra performed it with spirit, clearness, light and shade and vividness of color.

Miss Lena Little, an evidently well trained contralto singer, known as such in England, was born, we understand, in New Orleans. She seems strongly organized physically and has a large voice, in the lower tones especially, but well developed through the mezzo-soprano range; a little veiled in quality, for which the east wind hardly seemed responsible. She sang the old Gluck aria: "Che farò senz' Euridice," in Italian, with intelligence and true conception, like a singer of experience, with good intonation, accent and expression, albeit without much magnetic warmth. It was good, honest and artistic singing, much above the average. In the three songs we felt more of a sympathetic quality in her voice, especially in the one by Secchi, which is commonplace enough. That by Brahms has more soul and music in it, and was perhaps the best sung of the three. That by Hiller seemed not to lie just in her vein. The singer was repeatedly recalled, and evidently left a very favorable impression.

Spohr has his mannerisms and his sameness. Even his violin compositions, which no one denies are masterly, are felt to be both cloying and old-fashioned. Yet Joachim loves to play them. This one in E minor was well selected by Mr. Roth to show his progress as an artistic violinist. If the *Allegro* is a little tame, and the *Adagio* rather sentimental, the *Rondo* finale is full of spirit and invention, and does not exhaust the interest of the listener. Mr. Roth played the whole work with a refined, pure tone, with finished, brilliant execution and with a subtle delicacy of expression, which only needed (perhaps) a little more strength for so large a hall, for now and then we lost the unaccented termination of a measure. He is one of the most conscientious and most genial artists of the orchestra and always sure of an appreciative welcome.

The orchestra are out on missionary work again next week. On Saturday, April 4, they will give us a programme altogether of "the newness:" Second symphony of Svendsen, in B-flat; second concerto of Liszt, in A, played by a new pianist, Mr. Arthur Friedheim; rhapsody by Lalo; overture, "Antony and Cleopatra," (first time here), by Rubinstein.

J. S. D.

Bulletin, Norwich, Conn.
3/21
Date.....

Symphony Orchestra Frogramme.

The following is the programme to be rendered in this city on Thursday evening next at the Broadway theater, by the Boston Symphony orchestra:

Overture. "Lenore," Fo. 3.....Beethoven
Aria. "Les Dragons deVillars".....Maillard
Mrs, Nikisch.
Unfinished symphony in B minor.....Schubert
Allegro.
Andante con moto.
Danse Macabre.....Saint Saens
Solo for violoncello,
Fantasie Charaoteristique.....Servais
Mr. Hekking.
Songs with piano.
a "Die Quelle".....Goldmark
b "The Goldsmith".....Gade
c "Vorsatz".....Raff
Mrs. Nikisch.
Overture "Die Meistersinger".....Wagner
Mrs. Arthur Nikisch, Mr. Anton

BOSTON DAILY ADVERTISER
Established 1813.

MONDAY MORNING, MAR. 23, 1891.

The Symphony Concert of Saturday—Miss Lena Little and Otto Roth the Soloists.

It was rather a soloist's concert that of Saturday, yet it contained two very beautiful orchestral works. The first of these was the overture to "Anacreon," by Cherubini. Although the opera itself is a failure and somewhat heavy and dull, the overture is one of Cherubini's most marked successes, not a whit less attractive than that to "The Water-Carrier." The working up of a grand and noble crescendo is very effective in this composition, and although we of this year of grace are accustomed to such effects, the people of 1803 were not, and this is in fact the first example of such dramatic effect achieved in such a manner. It was played in a very brilliant style, and this was by no means a fault, for it is a mistake to perform Cherubini in a prim and periwigged vein; there is sufficient passion in the old composer spite of his clearness and symmetry. It is a pity that these qualities should be deemed unreconcilable by so many modern composers.

Miss Lena Little was the vocalist of the concert. She is a pupil of Randegger, and, although American, has dwelt many years in London. Her first number was Gluck's "Che Faro Senza Euridice." In this she showed herself possessed of a pleasant voice, true intonation, and generally good method, but there was a cold correctness, even in the portamento and appoggiatura effects, which should express anguish and pathos, and every point seemed nicely calculated beforehand, which detracted somewhat from the success of the number. In the group of songs which came later in the programme one was able to judge the singer definitely; she was at her best in a drawing-room ballad entitled "Love Me or Not," which she gave with taste and sweetness, but which was by no means a selection such as the standard of these concerts would seem to demand. In Brahms' "Wie bist du meine Königin" there was much intelligence displayed, but the climax was not broad enough. The pronunciation of the German words was, however, entirely commendable. Hiller's "In Maytime" showed limitations on the part of the singer; it was joyous enough, but in the final outburst of exhilaration on the words "Im Maien," where modulations and words both point to the broadest *allargando*, her voice was not powerful enough to carry out her evident intention, and spasmodic effort took the place of real power. It would be wrong to form a fixed opinion from a debut, where nervousness (although there were no evidences of it) forms an unpleasant factor in the result attained, but I should imagine Miss Little to be a very pleasant chamber-concert singer, rather than a vocalist suited for such great orchestral occasions. Of Mr. Nikisch's piano accompaniments one can speak only praise. If the public only knew the musicianship necessary to playing a perfect accompaniment!

Mr. Otto Roth was the other soloist. He is deservedly a great favorite with the public, and although young in years is a veteran in art. The Spohr concerto which he played is not the most interesting work in the world, but it is admirably calculated to display the violin, and all its effects are legitimate. The surety of the soloist bred a delightful sense of confidence in the minds of the auditors, and the intonation, the shading, and the clearness of the scale runs were all to be admired. In the adagio the bowing was free and broad, and Mr. Nikisch repressed the orchestra to perfect balance against the solo work. The rondo was attractive in spite of Spohr's rather squarecut and deliberate style, and after the brilliant ending the violinist was twice recalled with great and well-deserved enthusiasm. A broader tone is the only further advance the most critical need wish to Mr. Roth.

Dvorak's D minor symphony grows better with repeated hearing. It is good to hear such works at least once a season, for the new and original flavor cannot otherwise be appreciated. I still found the adagio rather vague, but the scherzo, with its wraiths of dance-themes appearing and vanishing like elves, became a little more intelligible because of familiarity and the excellent performance. Yet the first and last movements are distinctly the best, and are splendid examples of Slavonic music. The playing of these was most thorough; Mr. Nikisch goes into the very heart of Slavonic caprice, and really played on his orchestra as an organist upon his manuals. Yet many missed the grand culmination by joining in the exodus which made a practical protest against allowing a concert to continue after 9.30 P. M. The request that those desiring to leave early should retire after the third movement of the symphony was unheeded—they went before it.

LOUIS C. ELSON.

News, Baltimore, Md.
3/22
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Boston Orchestra's Wagner Concert.

The great Wagner concert, by the Boston Symphony Orchestra, will be an event in the musical history of Baltimore. The Wagner opera singers are among the best in the world. They have just completed their engagement with the Metropolitan Opera in New York, and are to give this city a taste of their quality before their return to Europe. Mme. Antonie Mielke created great enthusiasm in New York during her farewell performances last week. Herr Deppel was almost equally successful. They will have a crowded house in Baltimore on Tuesday evening, as the sale of seats has already been very large.

Boston Daily Traveller

MONDAY, MARCH 23, 1891.

Twentieth Symphony Concert—A New Singer.

Mr. Otto Roth Plays a Spohr Concerto—The Week's Concerts.

The programme of the twentieth Symphony concert was:

Cherubini. Overture, "Anacreon."
Gluck. Aria, "I have lost my Eurydice."
Spohr. Concerto for Violin, No. 7, in E minor.
Songs with Piano:
Brahms. "Wie bist du meine Koenigin."
Secchi. "Love me not."
Niller. "In Maien."
Dvorák. Symphony, No. 2, in D minor.

The singer was Miss Lena Little, the violinist Mr. Otto Roth.

Miss Little is an American singer who had not sung in Boston before, though known in critical London circles. Her voice is more contralto than mezzo-soprano, of pleasant, natural quality, slight in volume and not of unusual range. It evidently was a hard organ to train, and there are yet some rough places in her scale, which, however, she conceals with skill. Miss Little sings with intelligence; in the heartfelt music of Gluck there was an avoidance of exaggerated pathos, but much of real feeling; the style in which the scene was given was artistic. The first two of the songs, especially the one by Brahms, which is also one of the best of his, were better sung from the standpoint of the vocalist than the Gluck selection; the sentimental piece by Secchi is, however, not of sufficient dignity for use at concerts of the highest grade. Miss Little sang the songs to the exquisite piano accompaniment of Mr. Nikisch. It is pleasant to note the sincerity of Miss Little's singing.

Mr. Roth gains artistically every year. Spohr writes lovingly for the violin, and his style is one which attracts a musician of Mr. Roth's fine grain. It was admirable violin playing; satisfactory in point of technique and of a highly expressive quality. Mr. Roth was warmly recalled.

What a colorist Dvorák is! This D-minor symphony of his, while it is less violently national in spirit than the D-major, is an ardent and spontaneous work; Slavonic in substance, of course, for Dvorák is imbued with patriotism, but first of all musical. Dvorák has respect for accepted forms, but he impresses upon them his own individuality. So that, while he charms the moderns by his romanticism, the core of his work remains classic. The symphony was beautifully played, the wind division of the orchestra being best in the melodious slow movement. Cherubini is not so bad once in awhile; the old fellow is not very vital, but with his formalism there is considerable charm.

The four concerts which remain to be given this season will make a memorable close. On April 4 the programme will be: Svendsen, Symphony No. 2, in B-flat; Liszt, concerto for pianoforte, No. 2, in A-major; Lalo, rhapsody for orchestra; Rubinstein, overture, "Antony and Cleopatra," (first time in Boston). Arthur Friedheim will be the pianist. Friedheim is a celebrated Liszt player, who has not been heard in this country. On April 11, a Wagner programme; April 18, the first act of Beethoven's "Fidelio," and the fifth Symphony; April 25, Beethoven's ninth Symphony and a Bach selection.

PUBLIC LEDGER, Philadelphia,
Date 3/20

MUSICAL NOTES.

As already stated, the programme for the Boston Symphony concert in the Academy of Music next Monday evening will be exclusively Wagnerian. It has been arranged in such a way, it is said, "as to illustrate and epitomize Wagner's creative career." The opening number will be the Taunhauser overture and bacchanale, after which *Lohengrin's* narrative will be sung by Herr Dippel, of the Metropolitan Opera House, New York. Subsequent selections will include the effective "Waldweben," or "Forest Voices," scene from "Siegfried," the duet "In Neuen Thater," from "Die Gotterdammerung" (to be sung by Frau Mielke and Herr Dippel), and Hans Richter's orchestral arrangement of the music illustrating *Siegfried's* passage to *Brunnhilde's* rock, the morning dawn and Rhine journey. The concert is to end with the prelude to "Tristan and Isolde," and the love-duet which brings that opera to a close. To admirers of Wagner's music this programme ought to prove exceptionally interesting.

At the fifth concert of the Adamowski Quartet series, to be given in the Haseltine Galleries next Monday afternoon (when Mr. Knecht, viola, will assist), Beethoven's quintet in C major (op. 29), Mackenzie's Benedictus (violin solo, by T. Adamowski), Svendsen's andante and variations, from his op. 5 quintet, and movements from Mendelssohn's A major (op. 18) quintet will be played.

Date 3-20

THE BOSTON SYMPHONY CONCERT.

Judging from the great demand for seats for the Boston Symphony Concert at the Academy next Monday evening, Wagner is a name to conjure with in the musical circles of Philadelphia. In spite of the fact that it will be Holy Week, and that Bernhardt will be in the city, the audience promises to be very large and early application should be made for places.

LEDGER AND TRANSCRIPT.

Philadelphia, Tuesday, March 24, 1891.

Academy of Music—Wagner Music by the Boston Orchestra.

The somewhat hazardous experiment of giving a concert restricted exclusively to music by Richard Wagner was successfully carried out last night at the Academy of Music by Mr. Nikisch and the Boston Symphony Orchestra. The list was headed by the "Tannhaeuser" overture; it was the Paris version, containing the Venusberg bacchanal music, and, while in a measure interesting for its comparative novelty, the other makes a decidedly better concert overture. *Lohengrin's* "Legend" followed, and Mr. Dippel, from the Metropolitan Opera House, sang it in splendid style. He is a genuine tenor, with a voice that has music, ring, and the freshness of youth in it. He was heard afterward in the duet, *In Neuen Thaten*, from "Gotterdaemmerung," but in the meantime he had evidently been imprudent in subjecting himself to a change of temperature, for his voice was perceptibly deficient in clearness in its upper tones, though otherwise he again sang with fine effectiveness.

Mrs. Mielke, the other singer, is also from the Metropolitan Opera House, and proved an exceptionally good soprano. Her voice is not entirely even, and shows some signs of wear in its upper division, but of agreeable quality, and of the right power for such work as Wagner assigns to singers. In the contentions between herself and the immense orchestra in the climaxes, she easily dominated the band, a prime requirement under the circumstances. Both artists have, in addition to excellent voices, unusually graceful style for Wagner singers and good dramatic intelligence, and each was accorded a reception whose warmth and spontaniety was the best evidence of the audience's recognition of that fact. Mrs. Mielke also sang the closing scene from "Tristan und Isolde," with its long orchestral prelude (which would have been better omitted), with admirable dignity and feeling. It was regrettable that two such singers could not have been heard in something less severely Wagnerian.

The "Waldweben," from "Siegfried," and "Siegfried's Passage to Brunnhilde," "Morning Dawn" and "The Rhine Journey," from the "Gotterdaemmerung," were the other dishes at the Wagner feast.

Mr. Nikisch was fairly successful in making this a representative programme in its way. As no example of Wagner prior to his "Tannhaeuser" (1845) period was included in the list, it cannot be said to have been either historically or progressively illustrative, and, as only two of the "Nibelungen" series and nothing of "Parsifal" had representation, it was by no means complete, although restricted exclusively to Wagner's operatic works. In one respect he was fortunate. His most important excerpts were used for years by Missionary Thomas as among his most powerful tracts among the Philistines here, and they had much to do with the appreciation that was developed here for the music of Wagner. As to the work of the orchestra, it would be needless to repeat now what has been so often and so freely acknowledged as to its superb quality and balance of tone and its almost matchless drill, and as for Mr. Nikisch's readings of works made delightfully familiar through many seasons by Mr. Thomas, it may be briefly recorded that they differ much and often radically from the latter's, and gain nothing thereby, especially in the quality of imaginativeness and spirit. One more concert closes the Boston Orchestra's season.

Philadelphia Inquirer

TUESDAY, MARCH 24, 1891.

A WAGNER NIGHT.

The Boston Symphony Orchestra Gives a Unique Programme.

It was a Wagner night at the Academy of Music last night, and if any one previously had an idea that the prophet of Bayreuth was not popular in this city, that idea was dispelled by looking at the enormous crowd that could scarcely be accommodated.

There was great curiosity to discover how the Boston symphony orchestra would interpret a Wagner programme under Mr. Nikisch's direction. That curiosity is satisfied, but the desire is not satiated. The strings being so largely in the majority in this organization, it would be impossible to give the heavier dramatic passages of Wagner with that breadth which they require, and these were not attempted. What was done was done magnificently. In so far as Wagner's music is poetic, Mr. Nikisch's interpretations are all that could be asked. He did not last night attempt any heavy passages, knowing full well the limitations of his orchestra, but what he did attempt was carried out in such a way as to leave nothing desired. The Waldweben music from "Siegfried" was a dream of beauty. It is a selection just suited to bring out the possibilities of the orchestra. Where delicacy and tone texture are desired we may always count on this organization.

The soloists, Mrs. Mielke and Mr. Dippel, were very competent. The *Lohengrin* legend was charmingly sung, but the duet from "Die Gœtterdaemmerung," though admirably sung, was lacking in interest, not because of the singers, but because it is impossible to sing a Wagner duet satisfactorily in concert. It lacks the essential element of action.

The programme was delightfully varied, beginning with the Paris version of the "Tannhaeuser" overture, following with the "Lohengrin" legend, the "Siegfried" wood music, the "Goetterdaemmerung" duet, *Siegfried's* passage and Rhine journey from the same opera, closing with the prelude and closing scene from "Jristan and Isolde." In these Mr. Nikisch ran nearly the whole gamut of Wagner's ideas. The grave, the gay, the light, the gloomy—everything but some of the dreary, obscure thunderings that have no place in concert.

It is a pleasure to note that the audience was composed almost exclusively of musical people, and not those who went simply because "Wagner" has been the fad in New York for years.

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The North American

PHILADELPHIA, PA.

TUESDAY, MARCH 24, 1891.

The Boston Symphony Orchestra at the Academy of Music.

The Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, gave its fifth concert for the season at the Academy of Music last evening. The audience was very large. Every seat in the auditorium was occupied, and even the aisles were crowded with people who found themselves unable to secure accommodation elsewhere. As had been announced, the programme consisted exclusively of selections from the operas of Richard Wagner, chronologically arranged so as to present in a very impressive and satisfying manner an exhibition of the development of Wagner's genius and the progressive elaboration of the theories upon which he worked. Naturally enough, such being the scheme, the opening number was the overture to "Tannhauser," of all that Wagner wrote perhaps the best-known and the most generally enjoyed: and never surely has this famous composition had a more splendid and illuminative rendering. It was played with a brilliancy, with a passionate fervor, with a magnificent sonority which could not be surpassed, which transcended all previous recollections and stirred the audience to a tempest of applause. The Boston Orchestra has sometimes been criticised for a lack of breadth and vigor, for a tendency to magnify delicacy at the expense of strength, but no such criticism can be applied to last night's performance. In the exquisite "Waldweben" movement from Siegfried the unapproachable refinement of the strings produced a delicious effect, but where breadth and strength were called for the demand was amply met, the brasses were allowed all their proper prominence, and the concert showed that Mr. Nikisch is as able and sympathetic an interpreter of Wagner as he is of the elder classics. The soloists were Mrs. Antoine Mielke and Mr. Andreas Dippel, both members of the company that has been playing at the Metropolitan Opera House, New York. Both are excellent artists, and made a most favorable impression, but their work, good as it is, only showed once more the impossibility of making vocal extracts from the later Wagnerian operas properly effective.

THE ADAMOWSKI QUARTET.

The Adamowski string quartet gave its fifth concert at Haseltine's Galleries yesterday afternoon. The programme included Beethoven's great quintet in C major, op. 29, which was splendidly played, and three movements from Mendelssohn's quintet in A major, op. 18. Mr. Adamowski also rendered Mackenzie's "Benedictus" for the violin, with a lovely tone and deeply sympathetic feeling.

The Times

PHILADELPHIA, MARCH 24, 1891.

BOSTON SYMPHONY CONCERT.

A Crowded House to Hear Wagner Music at the Academy.

The Academy of Music was thronged to hear the fifth concert of the Boston Symphony Orchestra. The programme with reference to the departure of the German Opera from New York, consisted entirely of selections from Wagner, and here Herr Nikisch was on ground rendered so familiar by Thomas, Gericke and Seidl, that comparison became of great interest. Herr Nikisch is a very individual conductor. Where he has to employ the full orchestra and deal with an all-embracing score, he lifts the music out of the orchestra, as every Wagnerian conductor should, and plays with almost all the magnetic impetuosity of Seide. But where he has but a few instruments in hand, his temptation seems to be toward too great analysis, which was productive of unfamiliar results in parts of the Tannhaeuser overture and of the Waldweben. The Richter arrangement from Siegfried and Goetterdaemmerung, however, was given to perfection, and so was the duet "In Neuen Thaten," which Frau Mielke and Herr Dippel sang with excellent effect and all the sincerity of German singers. Herr Dippel's legend from Lohengrin was noticeably direct and pleasing. But the Tristan Vorspiel and Leibestod were taken so slowly as to be almost passionless, while Frau Mielke's too sentimental rendering of the words invited the measuring of her voice against Lehmann's. Yet it was, on the whole, a finely successful concert, and one that showed how far the comprehension of Wagner has advanced in Philadelphia.

THE RECORD.

Philadelphia, March 24, 1891.

Boston Symphony Orchestra's Concert.

Last evening at the Academy of Music the Boston Symphony Orchestra was heard in a programme calculated to delight Wagnerian ears. It was made up entirely from the works of the great apostle of the music of the future, the excerpts ranging from "Tannhauser" through the Nibelungen Ring tetralogy to "Tristan und Isolde." Frau Mielke and Herr Dippel, of the New York Metropolitan opera, sang the love duet from "Tristan" and duet from "Gœtterdæmmerung," and Herr Dippel also sang *Lohengrin's* narrative. It was a great occasion for the Wagnerites, who were out in full force. The work of the orchestra throughout was superb.

The Press

TUESDAY, MARCH 24, 1891.

PHILADELPHIA

Academy—Boston Symphony Orchestra.

The Wagner programme presented by the Boston Symphony Orchestra at the Academy of Music drew a very large audience of music lovers, who heard masterpieces of the German composer better rendered than they have ever been in this country, perhaps, outside the Metropolitan Opera House. The strings in Mr. Nikisch's orchestra showed to finest advantage and the good effects of the other instruments were not wanting. The overture and bacchanale from "Tannhaeuser" possibly on account of familiarity, were the most generously applauded. The noble theme of the overture given out first by the horn, then by the cellos and other instruments, is one of Wagner's most sublime creations, and no one could listen to the faultless performance of it without feeling that the name of Wagner would live had he written nothing else. The music was rendered according to the Paris version. The delicate shading and fine decrescendo at the end, were a revelation of the admirable skill of the trade.

The other numbers by the orchestra above were Waldweben, from "Siegfried," and Richter's arrangement of Siegfried's Passage to Brunnhilde, Morning Dawn, and Rhine Journey from "Die Goetterdaemmerung." The interest of the audience centered largely in the appearance of Mrs. Antoine Mielke and Mr. Andreas Dippel, from the Metropolitan Opera House.

Mr. Dippel displayed the capabilities of his fine tenor voice in Lohengrin's Legend, from "Lohengrin." He is young and has a most promising future. Later he sang with Mrs. Mielke in the duet "In Neuen Thaten," from "Die Goetterdaemmerung:" Mrs. Mielke sang the closing scene from "Tristan und Isolde" charmingly. Both vocalists were well received each time they appeared and left behind them pleasant memories of their first visit to Philadelphia.

Haseltine's—Adamowski Quartette.

The feature at the fifth concert of the Adamowski Quartette yesterday afternoon in Haseltines Galleries, was Mackenzie's "Benedictus for Violin," in which Mr. T. Adamowski displayed to the best advantage that fervor of interpretation which has gained for him many warm admirers in this city. As an encore Mr. Adamowski played a characteristic bit by Spohr. Selections from Svendsen's Quintette, op. 5, were also rendered in a style which merits especial notice.

THE SUN.

BALTIMORE, WEDNESDAY, MAR. 25, 1891.

ALL WAGNER MUSIC.

The Boston Symphony Orchestra's Successful Concert—The Soloists.

The whole programme of the Boston Symphony Orchestra, at the Concordia, last night, was devoted to the performance of Wagner music, constituting without doubt the most successful concert the Boston Orchestra has ever given here. Fragments from "Tannhauser," "Lohengrin" and "Die Gotterdammerung" were superbly rendered, so that when the final number was reached every one was in an enthusiastic frame of mind and ready to enjoy to the utmost the beauty of "Tristan." It was wisely put at the end of the programme, for where is the musical effect that can compare with it? Wagner's music is called the "music of the future," but surely it must be the music of all time—past, present or future—if it had only been given to man before to draw the veil aside and show what music really is. If it is the "music of the future," then the present generation is fortunate in being able to get a foretaste of what the future will bring forth. It would seem as if all the music of the past, all the efforts of other great composers, had worked toward this end, and Wagner came to put the master-stroke and crown all with the triumph of his genius. Yes, it is great music, these Wagner operas, the scene from "Tristan" alone seeming to draw from the "concord of sweet sounds" all that sound is capable of, leaving not one desire ungratified. Gradually, drawing upon the power of the orchestra for the wonderful effect that is to come, and intertwining the beautiful themes of the opera until they seem as one, the music sweeps on and on, growing every instant more intense, until one is hardly able to bear the nervous strain, the deep excitement of those ringing chords, and almost rebels against the long-delayed climax. With a mighty chord that seems to contain all music in its depths the climax comes, and the fulness and perfection of musical expression are reached, the longing for sound is satisfied. Great as this effect is, it is not at all forced. It seems not to have been deliberately fashioned and wrought out, but to have come of itself—born, not made. Such was the music that the Boston Orchestra interpreted last night under Arthur Nikisch, assisted by two eminent Wagnerian singers, Frau Antonia Mielke and Herr Andreas Dippel, who were with Anton Seidl in the German opera in New York. While not bringing to the opera music the roundness and fullness of Seidl's orchestra, the Boston Orchestra gave a superb performance of it. Frau Mielke was recalled again and again for her splendid work, and Herr Dippel also met with an enthusiastic reception. Franz Kneisel played a Wagner "Albumblatt" and the favorite violinist received the approval that his musical interpretation merited. The concert was the first public concert of only Wagner works ever given in Baltimore. The wish of many is that it may not be the last.

ARTHUR NIKISCH.

A Brief Sketch of His Busy Musical Life.

Herr Arthur Nikisch, the conductor of the Boston Symphony Orchestra, was born in the little village of Szt. Miklos, Hungary. It is an unimportant little place, dependent very largely upon a sugar refinery for the measure of prosperity it enjoys. Herr Nikisch's father was the treasurer of the refinery, so that the future musician was born into a comfortable and well-to-do home. His parents were not particularly musical people, though his father was fond of music as an amateur, and often had Viennese musicians come to the house to stay. It was these visits during his early childhood that created in Herr Nikisch his love for music, and to this he traces back the course which his life has taken. At six years of age he began to take lessons on the pianoforte and in composition, and at seven was placed under the tutorship of Herr Prochazka, a Slavic musician, who taught him pianoforte playing, harmony and counterpoint. At eight he made his first public appearance. At 11 the violin was taken up, and at graduation he received three first prizes, one each in violin, pianoforte and composition. From this time on Herr Nikisch's success was very great, and he played under Wagner's own conducting at the ceremony of the laying of the corner stone of Wagner's theatre; was a member of the Imperial Palace Orchestra of Vienna, playing the first violin; in 1878 conducted the orchestra at the opera house in Leipsic. Honors were thrust upon him in Leipsic, and it was here he made the acquaintance of Abbe Franz Liszt. Herr Nikisch conducted the great musical festivals of the Allgemeiner deutcher Musikverein in Magdeburg in 1881 and in Leipsic in 1883. Following the latter was a banquet at which Abbe Liszt was present, and he did him the distinguished honor of proposing his health, drinking, as he said, "to the health of the elect of the elect."

While conducting these and other concerts he was made the recipient of several decorations from European sovereigns. During his Leipsic engagement he conducted in nearly every important musical centre of Europe, notably Vienna, Berlin, Hamburg and Frankfurt.

ARTHUR NIKISCH.

Herr Nikisch lives in Brookline, Mass., and has two children. He brought his family to this country on his return last autumn. He likes this country, and said he used frequently to feel homesick for America when in Europe last summer.

Herr Nikisch says in regard to the future of the Boston Symphony Orchestra, that he proposes to keep on in his present policy, viz., to bring out a high class of music, giving fair values to all classes and neglecting none. He says: "If the music is good, it does not matter to me whether it is German, French or Italian; if it is not good enough, I hate it. I like best the works of Beethoven, Mozart and Schubert, but I am fond of the interesting works of the other masters, of whatever nationality they may be. I have no intention of allowing our music to become one-sided. I am studying hard all the time all the scores in the libraries, and such music as is sent me."

BALTIMORE AMERICAN

MARCH 25, 1891.

A NIGHT WITH WAGNER.

A Great Concert by the Boston Symphony Orchestra Last Night.

The Concordia packed, and the streets lined with carriages for two blocks in every direction, show at once the appreciation of Wagner music and the Boston Symphony Orchestra, and the need of a new and larger hall in Baltimore. A more enthusiastic audience can hardly be imagined. Every number on the program was applauded to the echo. The reception of Nikisch, as a Wagner leader, amounted to an ovation, and the singers, Madame Mielke and Herr Dippel, were compelled to stand bowing a good while after each of their performances.

The Paris version of the "Tannhauser Overture," with the "Bacchanale," is quite different from the ordinary form as generally played, which ends with a return to the "Pilgrims' Hymn," with the full powers of the brass. The Paris version, although made by the composer with reluctance, is more in keeping with the musical theories he adopted later in life.

Herr Dippel's rendition of "Lohengrin's" legend was in the finest vein of Wagner art. The legend itself is pure, romantic and beautiful thought, expressed in the symmetry of poetry and the melody of music. It is quite within the comprehension of all who possess even the smallest amount of imagination. It was simply and charmingly delivered by Mr. Dippel, who has the good fortune to be able to present the part in looks as well as in voice. His recall was enthusiastic.

The fullness of Wagner's art-work, as he called it, can not be had without the action and scenery which are essential parts of it. But as music it will always be enjoyed for its own sake, although without the classic symmetry of form which assists the musical comprehension. Mrs. Mielke's closing scene from "Tristan and Isolde" ended a concert which will ever be memorable in Baltimore. It is seldom that the three essentials, of fine orchestra, fine conductor and fine soloists, are brought together. But last evening fortune came to us with both hands full—and the lovers of musical art in Baltimore are thankful.

STAR, Washington, D. C.

Date 3-26

THE BOSTON SYMPHONY CONCERT.—The work of the Boston Symphony Orchestra is always enjoyable, for this band of musicians has reached a perfection rarely attained and it has a conductor whose education, intelligence and temperament most admirably fit him for control. All the concerts of this organization have been remarkably successful in this city. In fact the sale of season tickets before the first of the series was given insured a large attendance on every occasion. The best works of the greatest composers, both of the past and present, have been given, and the highest standard of selection and execution has been maintained. Usually the program has been so varied as to suit every shade of cultivated taste; but last night was a Wagner night, every number being from the works of that composer. The program included the Overture and Bacchanale from "Tannhauser," the Legend from "Lohengrin," Voices of the Forest from "Siegfried," duet, "In Neuen Thaten;" Siegfried's passage to Brunnhilde's Rock, Morning Dawn and Rhine Journey from "Die Goetterdæmmerung," and the prelude and closing scene from "Tristan und Isolde."

Of the work of the orchestra nothing but praise can be said. Thorough subjection to the conductor's will, perfect unity of action, accuracy of time and an evident understanding of the spirit of each movement according to the reading of Mr. Nikisch were manifest in every number. The "Tannhauser" overture, which was written before Wagner abandoned melody, is a delightful piece of orchestration and was exquisitely rendered. The ending with the Bacchanale was a novelty here, but was enjoyed. So, too, was the Voices of the Forest from "Siegfried," which is one of the most charming bits of descriptive musical writing that Wagner did. The orchestral work in the selections from the "Gotterdæmmerung" and "Tristan und Isolde" was all that could be desired, but there was a weariness felt by the majority of the audience in listening to masses of sounds and waiting for glimpses of melody, which were all too brief when they did come. Of the vocalists Mr. Dippel was inadequate to the task given him. The Lohengrin legend has been heard here so often that it is thoroughly familiar and it has always been given with more spirit and with better voice than last night. Mrs. Meilke has a voice of good compass and volume and of pleasing quality, though her constant employment of the tremolo marred the effect of her work.

THE BERNHARD LISTEMANN CLUB.—The musical entertainments of the week will close with a concert at the Congregational Church, Saturday evening by the celebrated Bernhard Listemann Club of Boston, being the fourth concert of the Bischoff course and the most brilliant of the series. Bernhard Listemann and Fritz Giese are a host in themselves. The former has been concertmeister and solo violinist of the Thomas and Boston symphony orchestras, but for the last three years he has given his whole time to the club which bears his name, and this will be the first time a Washington audience has had the opportunity to hear it. Fritz Giese is also well known from his four years' connection with the Boston Symphony Orchestra as leading 'cellist.

The proceeds of the Yale Glee and Banjo Club concert next Monday night at the Academy of Music are to be devoted to a fund for the assistance of poor students at Yale. Seats at Metzerott's.

The Adamowski Quartet concert at the Universalist Church tonight will give music lovers the first opportunity of hearing an organization that has made a high reputation for itself in Boston and the neighboring cities. The program is of unusual interest and contains several numbers that are new to Washington.

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- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Academy of Music, - Philadelphia.

Monday Evening, March 23, at 8.

PROGRAMME

5

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Lincoln Music Hall, - Washington.

Wednesday Evening, March 25, at 8.

PROGRAMME

5

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Concordia Opera House, Baltimore,

Tuesday Evening, March 24, at 8.

PROGRAMME

4

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Broadway Theatre, Norwich.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

CONCERT,

THURSDAY EVENING, MARCH 26, AT 8.

PROGRAMME.

BEETHOVEN.	OVERTURE. "Lenore" No. 3.
MAILLARD.	ARIA. "Les Dragons de Villars."
SCHUBERT.	UNFINISHED SYMPHONY in B minor. Allegro.—Andante con moto.
SAINT-SAENS.	DANSE MACABRE.
SERVAIS	FANTASIE CHARACTERISTIQUE for VIOLONCELLO.
	SONGS WITH PIANO.
a) GOLDMARK.	DIE QUELLE.
b) GADE.	THE GOLDSMITH.
c) RAFF.	VORSATZ.
WAGNER.	OVERTURE. "Die Meistersinger."

SOLOISTS:

MRS. ARTHUR NIKISCH.

MR. ANTON HEKKING.

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SOLOISTS:

MRS. ARTHUR NIKISCH.

MR. ANTON HEKKING.

N HOME JOURNAL.
SATURDAY, MARCH 28, 1891

The program of the twentieth Symphony concert given in Music Hall last Saturday evening was as follows:

Overture "Anacron..... .....Cherubini
"I have lost my Eurydice".....Gluck
Concerto for violin, No. 7 in E minor .....Spohr
Songs { Wie bist du mine Koenigin.....Brahms
Songs { Love me or not .....Secchi
Songs { Im Maien.....Hiller
Symphony No. 2 in D minor, op. 70.....Dvorak

* * * * *

Miss Lena Little is an American by birth who has lived and sung in London. Her voice is a mezzo-soprano, and certain of the tones of it are of pronounced contralto quality. While it is not in any respect a disagreeable voice, it is not warm or particularly sympathetic. Nor is it designed for the display of agility. It has been well trained, and Miss Little seems to have a well-developed sense of intonation and thoroughly grounded and correct principles of tone production. She at times is inclined to slightly force her lower tones, and this probably comes from a desire to gain a fervor of delivery and intensity of expression which do not lie in her nature. For she does not seem to have any marked temperament, and she should abstain from singing songs which demand passion and deep feeling. She is, however, evidently sincere in her work, and modest and dignified in her bearing; her claims as a singer should not be carelessly dismissed, but they should be treated with respectful consideration.

* * * * *

She sang with orchestral accompaniment the great air from Gluck's "Orpheus", and the selection proved unfortunate, for it made severe demands upon qualities which she does not possess. In the first place, the tempo chosen by her was entirely too slow. The indications by Gluck, the character of the music itself and all the traditions are against it. The recitative which precedes the air was read monotonously, and with an unvarying degree of intensity of tone. Inasmuch as there is a difference of opinion concerning the proper phrasing of the famous air itself, it may be of interest to consider the ideas of Pauline Viardot, the celebrated singer and teacher, who, when she sang the part of Orpheus in the revival of the opera in Paris (1859), stirred musical Paris and won the superb eulogy of Hector Berlioz. These ideas are found in a note to an edition of this aria which appeared in the collection called "Ecole classique du chant," a collection edited by her and now unfortunately out of print. Her remarks are as follows: "To properly deliver and phrase a dramatic aria taken from an opera, it is necessary to imagine the scene where it is placed, the situation which it expresses. Eurydice is here struck to earth by the look of her husband, who had obtained from the gods the right to take her from the shades only on the condition that he would not gaze upon her. The recitative should at once express the stupefaction with which this terrible and sudden blow strikes him, and it should be delivered with a smothered and concentrated voice which is scarcely able to articulate. The grief of Orpheus breaks out in the motive of the aria, which should be sung from one end to the other *mezzo forte*, without *nuances*. But when after the heart rending cry, 'Hear my voice which calls you,' the reprise of the motive follows, this first reprise, to express the depth of his sorrow, should be sung in a low tone, with a broken voice choked with sobs. Then after another appeal to Eurydice, followed by the words, 'Deathly silence! what torment tears my heart!' Orpheus, who has been kneeling, raises himself in a transport of remorse and sorrow, and the last reprise, more animated in movement, with fuller voice and greater energy of expression is nothing but one long cry of despair."

* * * * *

Now I do not say that because Miss Little did not sing the aria exactly in the manner prescribed by Mrs. Viardot, her performance should be judged unfavorably. If she had taken a directly opposite stand, and by her singing had shown the reasons for her conduct, while there might be a difference of opinion concerning her interpretation, nevertheless her performance might be praised. But she showed no individuality whatever, and no dramatic conception of the part. And as her tempo was radically wrong, the aria was of no effect.

* * * * *

Later in the evening she sang three songs and again showed the results of careful training. The second of the songs, a work of little merit and unfit for such an occasion, was sung extremely well, and was keenly enjoyed by the audience. She was loudly applauded after the aria and after the group of songs.

* * * * *

Mr. Otto Roth gave a thoroughly delightful performance of the Spohr concerto for the violin in E minor. It was technically free from reproach, and it was eminently musical. The concerto was played with loving care, and yet his playing was not labored. The task was so mastered that the effort seemed a spontaneous act. The details were scrupulously finished, yet the details were only the parts of a symmetrical and artistically rounded whole. It is true that a fuller tone might have been desired, but where there was so much to praise, it seems ungracious even to refer to this. He was enthusiastically applauded.

* * * * *

The orchestral numbers do not call for special remark. The Cherubini overture was finely played; and the Dvorak symphony would have been more effective no doubt, if the concert had not been prolonged to such undue length that the attention of the hearers flagged and the music was listened to perfunctorily. In fact many in the audience left the hall before the Scherzo.

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—A WEEKLY PAPER—
NEW YORK, WEDNESDAY, APRIL 1, 1891.

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Stockbridge Programme

CIRCULATION, 32,000. PORTLAND, APRIL 1, 1891. CHAS. PAINE, PRINTER.

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Sept. 21, 1888. ANNIE LOUISE RAYMOND.

BY TELEGRAPH.

(From the distinguished *prima donna*, who sang in the Stockbridge Course last season.)

NEW YORK, April 21, 1888.

To A. S. HINDS, Portland, Me. :—I leave for Europe next Tuesday. Send me at once six large bottles HONEY AND ALMOND CREAM to Westminster Hotel.

FRUSCH MADI.

LONDON, Eng., Aug. 8, 1888.

MR. A. S. HINDS:

Sir:—Having had a bottle of your HONEY AND ALMOND CREAM from Mme. Frusch Madi, and finding it agreeable to me, would you kindly send six bottles of the same to

MR. RUDI LANDAUER,
Rue et hotel de Helder, Paris.

HOTEL VENDOME, NEW YORK, Feb. 4, 1887.

MR. HINDS:

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Yours very truly,
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HOTEL VENDOME, NEW YORK, April 20, 1887.

MR. HINDS:—My friends are delighted with the CREAM. One lady has sent an order through her druggist for six bottles. She told me she has never found anything before that she could use, her skin being very sensitive. MRS. STANLEY.

MR. A. S. HINDS:

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Smith—The City of Paris, I hear, consumes more coal than other ship. *Jones*—That's a mistake. *Smith*—What ship beats it, then? *Jones*—Courtship.

She—Uncle Charles, what should you call Mr. Crossbar, a harper or a pianist? *He*—Neither. If I called him anything I should say he was a confounded nuisance.

Little Dick—Do you go to circuses? Circuses is wicked. *Little Jack*—Yes; the big shows is wicked, but the ten cent shows ain't. Pop always takes us to them.

Tommy—Say, Mr. Dryleigh, you can try it on me if you like. *Rev. Mr. D.*—I don't understand you, my child. Try what? *Tommy*—Why, ma says you can put anybody to sleep in five minutes. (Tableau—red light.)

Tired Child—Mamma, how much did you put in the collection? *Mother*—A quarter, my dear. Why? *Tired Child* (gaping)—Well, this preacher gives an awful lot for the money, don't he?

Wife—James, do you know that you are a very small man? *Husband*—How ridiculous! I am nearly six feet in height. *Wife*—That makes no difference; whenever I ask you for money to go shopping you are always short.

Self Preservation—*Wealthy Old Gent*—What! Marry my daughter! You are being supported by your father now, ain't you? *Suitor*—Yes, sir; but my father is tired of supporting me, and I thought I'd better get into another family.

An impossibility—*Clara*—I think it's a shame I can't entertain a gentleman alone. While Mr. Dashaway was in the parlor last night I just know that you were peeking through the keyhole. *Maud*—The idea! Why the key was on the inside.

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ISAAC C. ATKINSON, General Manager.

Clipping from Dispatch
Philadelphia Pa
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[120]

- Philadelphia.

rch 23, at 8.

7ME

nager.
nt Manager.

- Washington.

March 25, at 8.

7ME

Manager.
tant Manager.

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First Tramp—So you want me to go and ring the door bell while you sit here and rest? *Second Tramp*—Yes, Clarence, you press the button and I do the rest.

Ted—I suppose the best way to find out whether she loves me is to go right up and ask her? *Ned*—Not at all, my boy. Ask one of her girl friends.

Clara—Jack intends to have everything his own way when we are married. *Clara's Mamma*—Then why do you marry him? *Clara*—To relieve his mind of a wrong impression.

Minister—What a pleasure to be good! Are you good, Tommy? *Tommy*—No, not very, but I'm goin' to turn over a new leaf soon as I lick that Thompson kid—business before pleasure—that's my motto.

Lumley—Ah, Chum what are you doing nowadays? *Chumley*—Oh, I'm writing for a living. *Lumley*—Are you indeed? Do you write for newspapers or magizines? *Chumley*—Neither. I write to the old man for remittances.

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MAILLARD.	ARIA. "Les Dragons de Villars."
SCHUBERT.	UNFINISHED SYMPHONY in B minor. Allegro.—Andante con moto.
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Wednesday Evening, April 1st.

BOSTON

Symphony Orchestra,

60——MUSICIANS——60

MR. ARTHUR NIKISCH, Conductor.

SOLOISTS:

Miss FLORENCE JOSEPHINE LEE,
Mr. T. ADAMOWSKI.

1. Overture, Lenore No. 3, *Beethoven*
2. "Ocean," Aria from Weber's "Oberon."
   MISS LEE.
3. Unfinished Symphony in B minor, *Schubert*
   Allegro moderato—Andante con moto.
4. Rondo Capriccioso for Violin, *Saint-Saëns*
   MR. ADAMOWSKI.
5. { *a*, "Moonlight," *Schumann*
   { *b*, "On the Manzanares, *Jensen*
   MISS LEE.
6. Prelude, "Lohengrin," *Wagner*
7. Grand Polonaise, *Liszt*

(SEE FOURTH PAGE.)

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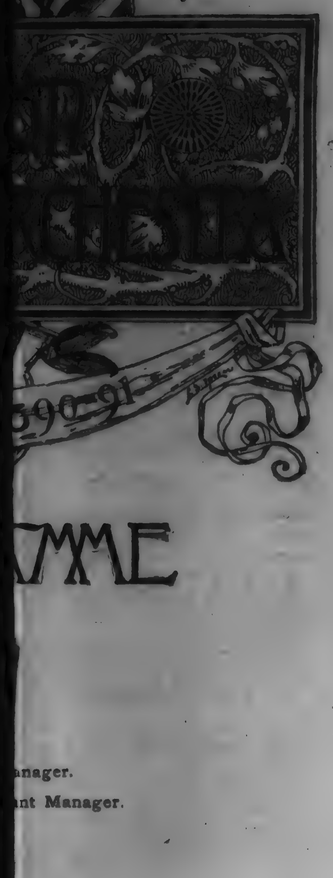

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nt Manager.

- Washington.

March 25, at 8.

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HENRY A. HARDING,
Formerly Timmons & Hawes,
15 Monument Square.

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APRIL 15.—12th Stockbridge. "Miss Mary Howe."

APRIL 16.—4th Matinee. "Primrose and West's Minstrels."

APRIL 16.—Extra, Evening. "Primrose and West's Minstrels."

APRIL 20 and 21.—Extra. "Ship Ahoy."

APRIL 24.—5th Matinee. "Gilmore."

APRIL 24.—7th Popular. "Gilmore."

APRIL 25.—Extra, Matinee. "Gilmore."

APRIL 25.—Extra, Evening. "Gilmore."

MAY 16.—6th Matinee. "McGibeny."

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BEETHOVEN.	OVERTURE. "Lenore" No. 3.
MAILLARD.	ARIA. "Les Dragons de Villars."
SCHUBERT.	UNFINISHED SYMPHONY in B minor. Allegro.—Andante con moto.
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Date 3-29

Boston Symphony Orchestra

Monday evening at the Academy of Music the Boston Symphony Orchestra was heard in a programme calculated to delight Wagnerian ears. It was made up entirely from the works of the great apostle of the music of the future, the excerpts ranging from "Tannhauser" through the Nibelungen Ring tetralogy to "Tristan und Isolde." Frau Mielke and Herr Dippel, of the New York Metropolitan opera, sang the love duet from "Tristan" and duet from "Gœtterdæmmerung," Herr Dippel also sang *Lohengrin's* narrative. It was a great occasion for the Wagnerites, who were out in full force. The work of the orchestra throughout was superb.

...on, Norwich, Conn.

27

The Boston Symphony Orchestra.

While not crowded the Broadway theater was well filled, Thursday evening, when the much praised and long heralded Boston Symphony [illegible] engagement. Local curiosity was at concert pitch not alone to hear the musical wonders achieved by this famous organization, but to witness the manner and method of its noted conductor. In the many lengthy press notices of this orchestra there has been an almost amusing silence regarding the conducting proper, for the reason that Mr. Nikisch has been the despair of the critics. He deals with his men as one who gives them credit for knowing their own business; they know his mind and obey his look, and heed his slightest gesture often quite unperceived by the audience; and so he is an enigma to the critics, accustomed as they are to the hop-skip-and-a-jump, one-two-three-and-away species of leader. His baton, like the wand of the magician, with instantaneous and infallible power raises the listener to the ideal sphere of the varied and intense emotions which are taking form as their composers in ended.

Perhaps the most popular number last evening was the "Danse Macabre," the "Dance of Death," which has been interpreted by every world-famed orchestra. This composition does not follow the episode which Holbein's picture has made familiar, but is based upon a grotesque poem by Henry Cazalis, beginning

"Zig, zig, zig—grim Death, in cadence,
Striking with his heel a tomb,
Death at midnight plays a dance tune,
Zig, zig, zig, upon his viol."

Death is described as a fiddler, summoning the skeletons from their graves at midnight for a dance, the hour being indicated by the strings. The ghastly merriment is interrupted by sombre strains, kept up till cock-crow, the signal for the instant disappearance of the grim and clattering revelers. The poem is based upon these two themes: the dance measure punctuated by the clack of the bones; the other and more serious strains symbolical of night and the silence of the grave. The variations in both themes continue until the cock crow (given out by the oboe) sounds the signal for the close. It is really a waltz measure set off with grotesque and ingenious instrumentation. As a matter of course it was magnificently rendered, and was received with sincere and long continued applause.

It is only painting the lily to praise the playing of such an organization. Its performances carry with them a self-sustaining glory, which in harmonious effect transcend the descriptive power of words.

In Mrs. Nikisch the conductor has a helpmeet indeed; a lady with charming stage presence and with a voice which gives heart as well as ear pleasure.

Mr. Anton Hekking was heard in the Servais' "Fantasie Characterisque," which lost nothing of its charm by being so familiar to local audiences. Herr Hekking's treatment of this popular composition was a revelation of the possibilities of the cello when manipulated by an artist.

Boston Journal.

MONDAY MORNING, APRIL 6, 1891.

The Symphony Concert.

There was a change in the announced programme Saturday night at the Symphony concert, made necessary by the continued illness of Mr. Nikisch. Had it been known positively early in the week that Mr. Nikisch would have been unable to appear it is probable that the original programme would have been carried out, for Mr. Kneisel proved himself to be a musician fully capable of conducting the orchestra whose concertmeister he has been for so long, and had he conducted the rehearsals, which were postponed, there is little doubt that the Svensden symphony and the Liszt concerto could have been successfully rendered. It was unfortunate that the latter number could not have been given by Arthur Freidheim, the piano soloist. It was stated that he was the favorite pupil of Liszt and excelled in the interpretation of the works of his teacher. As it was, he gave on Saturday night a Sonata of Chopin, an uninteresting number, and which was a disappointment. The artist has a very delicate touch, of sufficient power, however, when required, and produces a singing tone on the piano which is very beautiful. His tones are clearly made and his tecnique admirable, but he failed to bring the audience into that sympathy with him which De Pachmann always produces. At a series of recitals which he is to give later a better opportunity will doubtless be given, from the varied programmes which he is to render, to judge of his capabilities. The reputation which he has attained in European circles is surely a guarantee of his gifts, and, in fact, the solo numbers which he gave at the Friday afternoon rehearsal were more pleasing and gave less disappointment to those who were prepared to hear artistic interpretations. The orchestral numbers comprised Rubenstein's overture, "Antony and Cleopatra," given for the first time, Lalo's "Rhapsody" and the Second Symphony by Beethoven. The works were all well played—the Rubinstein number being particularly well interpreted and giving much pleasure. Mr. Kneisel conducted along the lines laid down by Mr. Nikisch. At the same time it was marked in the symphony by a distinct personality which did not suffer from comparison with such a leader as Mr Nikisch. He is more magnetic as to outward appearances, held the band effect control, and was enthusiastically [illegible] The work of Saturday evening has [illegible] into stronger favor than [illegible] audiences. Mr. Adam-

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, APR. 6, 1891.

SYMPHONY CONCERT.

FIRST HEARING OF ARTHUR FRIEDHEIM, THE LISZTIAN.

A Very Favorable Impression Made by This Latest of the Pianists—Mr. Kneisel Conducts in Mr. Nikisch's Absence—The Marine Band Concert.

An attack of tonsilitis with which Mr. Nikisch is suffering, was the means of introducing a new conductor to the symphony orchestra last Saturday. Mr. Franz Kneisel assumed the baton and was greeted by the audience with an enthusiasm that must have given him a degree of confidence at the outset. His excellent work justified the reception; he was rather conservative as compared with the regular conductor, yet there was an intelligence in his readings, a decision in his beat, that showed at once that he is not to be classed with those automatic leaders whom the Germans graphically call "metronomes."

The programme began with a new overture by Rubinstein, entitled "Antony and Cleopatra" The inequality of the great composer is shown in this work, as in so many of his others, and the richness of the scoring does not always hide the paucity or the conventionality of the ideas. The languor of the Orient is mingled with the trumpets of imperial Rome, and a tale of love and war is told in a comprehensible manner, but the working out of the themes is often turgid, and the amount of percussion employed tends to cheapen the general effect. Too often does the composer take refuge in "sounding brass or tinkling cymbal." Another northern composer has recently given us a pair of Shakespeare's lovers in worthier guise; beside Tschaikowsky's "Romeo and Juliet" overture, the presentation of "Antony and Cleopatra" seems but feeble.

Besides the change of conductors, another substitution was necessitated at this concert by the non-arrival of the orchestral parts of the concerto which Mr. Arthur Friedheim was to have played. Prof. Baermann, with characteristic courtesy, came to the rescue with these parts, but too late for the necessary rehearsals, and therefore Chopin's B minor sonata was substituted. It was well played, and it showed that Mr. Friedheim is not to be regarded merely as a Jupiter Tonans of the piano, but can do most delicate as well as crashing and thunderous work. Every part of the sonata was performed in a poetic, intelligent and musicianly manner: perhaps there was a trifling lack of passion and intensity, but even this was a failing that leaned to virtue's side. The scherzo was played too delicately for the hall, but in the finale the pianist became also a fortepianist, and rang out the chief theme with inspiring power. But he did not turn his music upside down, he did not make little speeches to the audience, he did not grimace, in short he acted as a gentleman should in a public concert, and therefore the frenzy which Pachmann awakened did not follow his performance, although two hearty recalls were given. It must be added, however, that Paehmann's delicacy in the lighter passages and his wonderful singing legato were not attained.

Lalo's "Norwegian Rhapsody" was splendidly read and the life of the Spring-Tanz and the hurly-burly of the Halling (most characteristic of Scandinavitan dances) were in its measures. The violins did excellently in this and the trumpets both here and in the first overture deserve especial mention.

The changes of programme did not end with the substitution by the pianist of Chopin's very rarely played sonata spoken of above, but Svendsen's symphony which had been announced, was metamorphosed into Beethoven's second symphony. This is a weaker sister among the nine, but it has interest enough for any but the most exorbitant. It is Beethoven's transition to a broader school, it presents the first symphonic scherzo, and it has a more earnest and vigorous finale than Mozart or Haydn ever dreamed of. Yet the scherzo, chronologically the first, is very minuet-like, far less of a scherzo in fact than the minuet of the first symphony. There is, however, one point in its trio which seems to have been unnoticed by the commentators; in this part Beethoven has brought in the most formal characteristics of the antique minuet; a squarecut, eight-barred theme with even the oldfashioned instrumentation (oboes and bassoon) seems to indicate that the master desired to present a contrast between the old Haydn manner and the new form with which he sought to replace it. The symphony was read by Mr. Kneisel in a manner that deserves the most cordial recognition, and if the sudden illness of our brilliant conductor caused the audience to partake of a species of musical pot-luck, at least the banquet was not less enjoyable than the musical feasts which have preceded it.

LOUIS C. ELSON.

SUNDAY HERALD.

BOSTON, APRIL 5, 1891.

TWENTY-EIGHT PAGES.

MUSICAL MATTERS.

The Symphony Concert, Soloist, Mr. Arthur Friedheim.

The concerts of the Boston Symphony orchestra have been so singularly exempt from the usual accidental happenings incidental to such enterprises that the complete overturn in the programme of last evening created general surprise among the season's patrons.

The illness of Mr. Arthur Nikisch, the faithful conductor of the orchestra, added to other causes, necessitated a rearrangement of the programme and put Mr. Franz Kneisel at the head of the orchestra in place of Mr. Nikisch.

The programme performed, with the assistance of Mr. Arthur Friedheim as piano soloist, was Rubinstein's overture, "Antony and Cleopatra," Chopin's sonata in B minor for piano, Lalo's rhapsody for orchestra in A, and Beethoven's second symphony.

The appearance of Mr. Friedheim was awaited with great expectations by those who had enjoyed a hearing of his interpretations of the Liszt numbers at the Friday rehearsal. In these numbers he gave the impression of being a player whose masterly attainments must instantly command recognition, and an artist who can realize the fullest possibilities of the piano in all his work. Technical attainments alone have come to be such a common qualification with modern day pianists that something more than such abilities are demanded to attract attention, and in Mr. Friedheim's playing on Friday technique appeared but a means to an end, and in such composition as were included in the programme he has few rivals now before the public. His method differs from that which finds general favor in these days, but he gets results which show its value and possibilities. His tone is wonderfully pure, his touch clean, clear and limpid, or equal to the severest demands of Liszt's composition as may be desired. He justified the use of the much ill used word "phenomenal" in describing his virtuosity, and it was quite evident that his first Boston audience realized his standing among the world's pianists as he was recalled with so much persistency after his announced numbers that the applause could not be quieted until he had added the raphsody No. 2, by Liszt.

Despite this successful debut Mr. Friedheim took occasion to make a change in this number for the concert, and played the Chopin sonata indicated above It was a dangerous experiment with the recollection of the Chopin playing of Pachmann so vividly in mind, and the result was what might have been easily predicted. With all his genius as a player, Mr. Friedheim lacks the certain something called magnetism, needed to give Chopin's compositions their best effect. His playing of the sonata was a masterly piece of work, but it failed to meet the full requirements and fell tamely upon an audience eager to repeat the enthusiastic recognition of the pianist's abilities given by the rehearsal audience.

The Rubinstein overture made the novelty of the evening and proved a vastly interesting descriptive work, in which the tone colors of the full modern orchestra have been applied with the masterly skill of its composer, and the leading themes fitly typify the characters of the drama; the strongly contrasting figures of Anthony and Cleopatra being given with rare distinctness in the orchestral combinations. It is an extremely interesting overture, and had an excellent reading by Mr. Kneisel.

The Lalo rhapsody was played with fine effect, and Mr. Kneisel is to be especially commended for the spirit and taste shown in the performance of the second Beethoven symphony, which gained him the hearty favor of the audience.

A Wagner programme is promised for next Saturday evening.

Boston Post

MONDAY MORNING, APRIL 6.

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The programme of the twenty-first Symphony concert given Saturday evening in Music Hall was made up of Rubinstein's "Antony and Cleopatra" overture; Lalo's rhapsody in A, and Beethoven's second symphony. As Mr. Nikisch was sick, the orchestra was led by Mr. Franz Kneisel. Mr. Kneisel conducted with great skill, and as a result the playing of the orchestra was unusually good. The delightful rhapsody of Lalo was admirably given, and the Beethoven symphony, under Mr. Kneisel's direction, was played with a precision, a musical simplicity and clearness, an unexaggerated and therefore effective use of dynamics, that made the performance one to be long remembered. Mr. Kneisel did not slight many measures to suddenly gain an effect at variance with the text. He did not trifle with the tempos, and yet how perfect was the rhythmic swing of the scherzo. The gradations of tone were most carefully observed; pianissimos were respected; and fortes were not fortissimos. While the rights of the instruments were constantly regarded, and the thematic construction was therefore eminently clear, there was an absence of apparent labor and affectation; and so in the andante of the symphony the strings sang; they were not rasped. Mr. Kneisel was most heartily applauded after each number and at the end of the concert.

....

The Rubinstein overture was played last week for the first time in this city. It is not a great work, nor is it worthy of the reputation of the composer. Yet it is interesting in patches. The themes are fresh and the "Cleopatra" motive is very melodious. The themes are carelessly strung together and the developments are crude and rambling. The instrumentation is a mixture of cleverness and rawness and the "colors" are laid on with a knife. Mr. Kneisel in this overture made the most musician-like and stirring crescendo that has been heard in Music Hall this season.

....

Mr. Arthur Friedheim played Chopin's B minor sonata for the pianoforte. It would be fairer to speak of his powers, and possible limitations, after he has given his recitals; for his playing of the sonata leaves certain questions unanswered. He has a well developed technique, an agreeable touch, taste, and a modesty of bearing that instantaneously wins sympathy and respect. Whether he is a man of temperament, whether he has a marked individuality, this remains to be seen. He was twice recalled.

....

The programme of the concert to be given Saturday evening, the 11th, will be made up of selections from the works of Wagner. Mrs. Antonia Mielke and Mr. Andreas Dipple will sing.

PHILIP HALE.

Boston Sunday Globe.

TWENTY-EIGHT PAGES.

SUNDAY, APRIL 5, 1891.

SYMPHONY CONCERT.

Arthur Friedmann, the Piano Soloist—Franz Kneisel, Conductor.

Director Arthur Nikisch has been confined to his house by illness for several days past, so it was necessary to make several changes in the announced programmes of the symphony concerts for both Friday afternoon and Saturday evening. Mr. Franz Kneisel proved an acceptable substitute for Mr. Nikisch. He was heartily applauded upon first appearance because of long established personal popularity, and afterwards because of the satisfactory readings given the several selections played under his baton.

Rubinstein's "Antony and Cleopatra" overture was the novelty offered by the orchestra. This is the latest of the great composer's works, having been written at Badenweiler last summer. The overture is chiefly notable as an example of Rubinstein's unique instrumentation. It is not strikingly melodious, nor particularly suggestive of the subject treated, at least such was the impression left by a single hearing of the writing. There are three themes, strongly marked by individuality and colored with characteristic brilliancy. These are surrounded by a variety of well-contrasted and appropriate subjects, which combine to make the work of unusual interest. Lalo's dainty and charming rhapsody for orchestra, in A, was delightfully interpreted. The Beethoven symphony, No. 2, in D, substituted for the announced Svendsen symphony, was admirably performed.

Mr. Arthur Friedheim was the soloist. While he cannot be classed as the equal of several pianists who have recently been heard here, he is entitled to respect as a player of much merit. At the Friday afternoon rehearsal he played Liszt's ballad for pianoforte, No. 2, and two rhapsodies, Nos. 2 and 6. At last evening's concert he chose to give Chopin's sonata in B minor. The change was a surprise, and one not easily accounted for. Mr. Friedheim was a pupil of Liszt, and judging by the contrasted works played at the Symphony he is essentially an interpreter of the Liszt class of music. He is a brilliant performer, possesses extraordinary power and has a surprising command of technique. The second Liszt rhapsody showed him at his best, for he really gave a magnificent interpretation of this difficult work. The rehearsal audience applauded him with enthusiasm. Very cordial also was the recognition bestowed upon his Chopin interpretation. In this he displayed facility of execution and much musical intelligence, but after so recently hearing Chopin from the fingers of De Pachmann and Scharwenka, Mr. Friedheim's interpretation seemed to lack both warmth and expression.

A Wagner programme will be offered at the next Symphony concert. The soloists will be Mme. Antonia Mielke and Mr. Andreas Dipple.

THE BOSTON TIMES

BOSTON, SUNDAY, APRIL 5, 1891.

THE SYMPHONY.

Last Evening's Concert Conducted by Mr. Kneisel.

The twenty-first Symphony concert in Music hall last evening had no such programme as Conductor Nikisch had planned.

Conductor Nikisch was ill.

Concertmeister Kneisel conducted.

Mr. Arthur Friedheim was the soloist.

Mr. Kneisel evidently did not feel equal to the Svendsen Symphony, or the Liszt A major concerto; instead the orchestra played the Second Symphony of Beethoven, and Mr. Friedheim's selection was the B minor sonata of Chopin.

Mr. Friedheim should have known in advance that only a Liszt or a Rubinstein ought to play the Chopin sonata. It is an inherently stupid work, written in the composer's worst possible vein, and absolutely unfit for public performance. Mr. Friedheim made it the medium for a superfluous display of technique. Mr. Friedheim has a brilliant surface-technique. He is not a great pianist, but he produces a charming tone from a Steinway, an instrument that bears the same relation to other piano-fortes that Liszt did to other pianists. Mr. Friedheim was once or twice politely recalled. Beethoven's Second symphony was ably read by Mr. Kneisel. Mr. Nikisch with his poetic hand would not have done so well with it. The remainder of the programme was well-played.

C. L. C.

[121]

Bulletin, Norwich, Conn.

3-27.

The Boston Symphony Orchestra.

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Perhaps the most popular number last evening was the "Danse Macabre," the "Dance of Death," which has been interpreted by every world-famed orchestra. This composition does not follow the episode which Holbein's picture has made familiar, but is based upon a grotesque poem by Henry Cazalis, beginning

"Zig, zig, zig—grim Death, in cadence,
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Death is described as a fiddler, summoning the skeletons from their graves at midnight for a dance, the hour being indicated by the strings. The ghastly merriment is interrupted by sombre strains, kept up till cock-crow, the signal for the instant disappearance of the grim and clattering revelers. The poem is based upon these two themes: the dance measure punctuated by the clack of the bones; the other and more serious strains symbolical of night and the silence of the grave. The variations in both themes continue until the cock crow (given out by the oboe) sounds the signal for the close. It is really a waltz measure set off with grotesque and ingenious instrumentation. As a matter of course it was magnificently rendered, and was received with sincere and long continued applause.

It is only painting the lily to praise the playing of such an organization. Its performances carry with them a self-sustaining glory, which in harmonious effect transcend the descriptive power of words.

In Mrs. Nikisch the conductor has a helpmeet indeed; a lady with charming stage presence and with a voice which gives heart as well as ear pleasure.

Mr. Anton Hekking was heard in the Servais' "Fantasie Characterisque," which lost nothing of its charm by being so familiar to local audiences. Herr Hekking's treatment of this popular composition was a revelation of the possibilities of the cello when manipulated by an artist.

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FIRST HEARING OF ARTHUR FRIEDHEIM, THE LISZTIAN.

A Very Favorable Impression Made by This Latest of the Pianists—Mr. Kneisel Conducts in Mr. Nikisch's Absence—The Marine Band Concert.

An attack of tonsilitis with which Mr. Nikisch is suffering, was the means of introducing a new conductor to the symphony orchestra last Saturday. Mr. Franz Kneisel assumed the baton and was greeted by the audience with an enthusiasm that must have given him a degree of confidence at the outset. His excellent work justified the reception; he was rather conservative as compared with the regular conductor, yet there was an intelligence in his readings, a decision in his beat, that showed at once that he is not to be classed with those automatic leaders whom the Germans graphically call "metronomes."

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Besides the change of conductors, another substitution was necessitated at this concert by the non-arrival of the orchestral parts of the concerto which Mr. Arthur Friedheim was to have played. Prof. Baermann, with characteristic courtesy, came to the rescue with these parts, but too late for the necessary rehearsals, and therefore Chopin's B minor sonata was substituted. It was well played, and it showed that Mr. Friedheim is not to be regarded merely as a Jupiter Tonans of the piano, but can do most delicate as well as crashing and thunderous work. Every part of the sonata was performed in a poetic, intelligent and musicianly manner: perhaps there was a trifling lack of passion and intensity, but even this was a failing that leaned to virtue's side. The scherzo was played too delicately for the hall, but in the finale the pianist became also a forteist, and rang out the chief theme with inspiring power. But he did not turn his music upside down, he did not make little speeches to the audience, he did not grimace, in short he acted as a gentleman should in a public concert, and therefore the frenzy which Pachmann awakened did not follow his performance, although two hearty recalls were given. It must be added, however, that Pachmann's delicacy in the lighter passages and his wonderful singing legato were not attained.

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Despite this successful debut Mr. Friedheim took occasion to make a change in this number for the concert, and played the Chopin sonata indicated above It was a dangerous experiment with the recollection of the Chopin playing of Pachmann so vividly in mind, and the result was what might have been easily predicted. With all his genius as a player, Mr. Friedheim lacks the certain something called magnetism, needed to give Chopin's compositions their best effect. His playing of the sonata was a masterly piece of work, but it failed to meet the full requirements and fell tamely upon an audience eager to repeat the enthusiastic recognition of the pianist's abilities given by the rehearsal audience.

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Boston Post

MONDAY MORNING, APRIL 6.

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The programme of the twenty-first Symphony concert given Saturday evening in Music Hall was made up of Rubinstein's "Antony and Cleopatra" overture; Lalo's rhapsody in A, and Beethoven's second symphony. As Mr. Nikisch was sick, the orchestra was led by Mr. Franz Kneisel. Mr. Kneisel conducted with great skill, and as a result the playing of the orchestra was unusually good. The delightful rhapsody of Lalo was admirably given, and the Beethoven symphony, under Mr. Kneisel's direction, was played with a precision, a musical simplicity and clearness, an unexaggerated and therefore effective use of dynamics, that made the performance one to be long remembered. Mr. Kneisel did not slight many measures to suddenly gain an effect at variance with the text. He did not trifle with the tempos, and yet how perfect was the rhythmic swing of the scherzo. The gradations of tone were most carefully observed; pianissimos were respected; and fortes were not fortissimos. While the rights of the instruments were constantly regarded, and the thematic construction was therefore eminently clear, there was an absence of apparent labor and affectation; and so in the andante of the symphony the strings sang; they were not rasped. Mr. Kneisel was most heartily applauded after each number and at the end of the concert.

....

The Rubinstein overture was played last week for the first time in this city. It is not a great work, nor is it worthy of the reputation of the composer. Yet it is interesting in patches. The themes are fresh and the "Cleopatra" motive is very melodious. The themes are carelessly strung together and the developments are crude and rambling. The instrumentation is a mixture of cleverness and rawness and the "colors" are laid on with a knife. Mr. Kneisel in this overture made the most musician-like and stirring crescendo that has been heard in Music Hall this season.

....

Mr. Arthur Friedheim played Chopin's B minor sonata for the pianoforte. It would be fairer to speak of his powers, and possible limitations, after he has given his recitals; for his playing of the sonata leaves certain questions unanswered. He has a well developed technique, an agreeable touch, taste, and a modesty of bearing that instantaneously wins sympathy and respect. Whether he is a man of temperament, whether he has a marked individuality, this remains to be seen. He was twice recalled.

....

The programme of the concert to be given Saturday evening, the 11th, will be made up of selections from the works of Wagner. Mrs. Antonia Mielke and Mr. Andreas Dipple will sing.

PHILIP HALE.

Boston Sunday Globe.

TWENTY-EIGHT PAGES.

SUNDAY, APRIL 5, 1891.

SYMPHONY CONCERT.

Arthur Friedmann, the Piano Soloist—Franz Kneisel, Conductor.

Director Arthur Nikisch has been confined to his house by illness for several days past, so it was necessary to make several changes in the announced programmes of the symphony concerts for both Friday afternoon and Saturday evening. Mr. Franz Kneisel proved an acceptable substitute for Mr. Nikisch. He was heartily applauded upon first appearance because of long established personal popularity, and afterwards because of the satisfactory readings given the several selections played under his baton.

Rubinstein's "Antony and Cleopatra" overture was the novelty offered by the orchestra. This is the latest of the great composer's works, having been written at Badenweiler last summer. The overture is chiefly notable as an example of Rubinstein's unique instrumentation. It is not strikingly melodious, nor particularly suggestive of the subject treated, at least such was the impression left by a single hearing of the writing. There are three themes, strongly marked by individuality and colored with characteristic brilliancy. These are surrounded by a variety of well-contrasted and appropriate subjects, which combine to make the work of unusual interest. Lalo's dainty and charming rhapsody for orchestra, in A, was delightfully interpreted. The Beethoven symphony, No. 2, in D, substituted for the announced Svendsen symphony, was admirably performed.

Mr. Arthur Friedheim was the soloist. While he cannot be classed as the equal of several pianists who have recently been heard here, he is entitled to respect as a player of much merit. At the Friday afternoon rehearsal he played Liszt's ballad for pianoforte, No. 2, and two rhapsodies, Nos. 2 and 6. At last evening's concert he chose to give Chopin's sonata in B minor. The change was a surprise, and one not easily accounted for. Mr. Friedheim was a pupil of Liszt, and judging by the contrasted works played at the Symphony he is essentially an interpreter of the Liszt class of music. He is a brilliant performer, possesses extraordinary power and has a surprising command of technique. The second Liszt rhapsody showed him at his best, for he really gave a magnificent interpretation of this difficult work. The rehearsal audience applauded him with enthusiasm. Very cordial also was the recognition bestowed upon his Chopin interpretation. In this he displayed facility of execution and much musical intelligence, but after so recently hearing Chopin from the fingers of De Pachmann and Scharwenka, Mr. Friedheim's interpretation seemed to lack both warmth and expression.

A Wagner programme will be offered at the next Symphony concert. The soloists will be Mme. Antonia Mielke and Mr. Andreas Dipple.

THE BOSTON TIMES

BOSTON, SUNDAY, APRIL 5, 1891.

THE SYMPHONY.

Last Evening's Concert Conducted by Mr. Kneisel.

The twenty-first Symphony concert in Music hall last evening had no such programme as Conductor Nikisch had planned.

Conductor Nikisch was ill.

Concertmeister Kneisel conducted.

Mr. Arthur Friedheim was the soloist.

Mr. Kneisel evidently did not feel equal to the Svendsen Symphony, or the Liszt A major concerto; instead the orchestra played the Second Symphony of Beethoven, and Mr. Friedheim's selection was the B minor sonata of Chopin.

Mr. Friedheim should have known in advance that only a Liszt or a Rubinstein ought to play the Chopin sonata. It is an inherently stupid work, written in the composer's worst possible vein, and absolutely unfit for public performance. Mr. Friedheim made it the medium for a superfluous display of technique. Mr. Friedheim has a brilliant surface-technique. He is not a great pianist, but he produces a charming tone from a Steinway, an instrument that bears the same relation to other piano-fortes that Liszt did to other pianists. Mr. Friedheim was once or twice politely recalled. Beethoven's Second symphony was ably read by Mr. Kneisel. Mr. Nikisch with his poetic hand would not have done so well with it. The remainder of the programme was well-played.

C. L. C.

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Boston Courier.

SUNDAY MORNING, APRIL 5, 1891.

CONCERT AND OPERA.

A WEEK OF AN UNUSUAL NUMBER OF MUSICAL EVENTS.

THE SYMPHONY CONCERT—EASTER MUSIC—THE SCHARWENKA, DE PACHMANN, MOLE AND OTHER CONCERTS.

It was indeed unfortunate that within a day or two after the announcement of the programme of the twenty-first rehearsal and concert—one of the most important of the series—Mr. Nikisch should have been taken ill. During the week Mr. Kneisel conducted the private rehearsals, and Friday afternoon probably the entire audience was surprised to see him step upon the platform, baton in hand.

The opening number was Rubinstein's new overture to "Antony and Cleopatra," which was written last summer, and performed not long ago in New York, for the first time in this country. By reason of its numerous and extended episodes, the overture takes on the form of the modern symphonic poem, rather than that of the concert overture. It opens at once in *allegro tempo*, with one of its principal themes, given out by the clarinet, with accompanying harmonies in the bassoons and full brass, which after being repeated and followed by an episode, leads to a second theme, broad, sustained and passionate. This again is followed by more episodic passages, until a sudden interruption by four trumpets occurs. Afterwards, some development takes place, the previous matter is again presented with new orchestration, and at the close, the first two themes are combined. At one hearing the work is disappointing. Of the themes, the second only is satisfying in its strength and meaning. The first seems to possess little character, and the trumpet theme is common-place. The work, too, seems to lack coherence; even its strongest parts, including the ending, seem of an indefinite and unimpressive nature; and its orchestration, although full, rich and at times descriptive, does not tend toward making its meaning more clear. It was fairly played and similarly received.

Mr. Arthur Friedheim, pianist, was the soloist. This young man was one of the few real favorites of Liszt, and report says that among them all he stood highest in the master's regard. Born in Russia, of German parents, and having spent most of his years in St. Petersburgh, he has enough of the Slavonic cast of feature to pass for a Russian in reality. There is also to be traced quite a resemblance to Rubinstein, which is rendered more striking by his "mane" of soft, dark brown hair, although his features are less heavy, and more refined. A very refined, indeed, and serious-minded appearing man, is Mr. Friedheim, with a general personality that at once attracts and holds the attention of the auditor.

Before he had played many measures it became apparent that his touch was as refined as his appearance; and one drew a long breath of relief upon realizing that he was disposed to treat his chosen instrument as a dear friend, instead of a venomous enemy. In a word, Mr. Friedheim did not "pound;" his touch was not of that nature which makes the hammers rebound noisily, and the strings jangle.

In consequence of the non-arrival of the orchestral parts in time for rehearsal, the production of Liszt's second concerto in A, was abandoned, and pianoforte solos were substituted. The pianist's first number was Liszt's second ballade, a long and beautiful, if at times, somewhat abstruse composition.

His conception was poetic and artistic in the extreme, and was tempered by a conservatism that rendered the ballade, as well as his playing wholly delightful. Following, came the sixth rhapsody, of which his treatment, though imaginative, wild and brilliant as one could wish, was astonishingly free from extravagance of any kind. Several prolonged recalls at length brought him to the piano again, and an equally fine performance of the second rhapsody was given, to the great delight of the audience. Through these numbers, Mr. Friedheim displayed a beautifully finished technique, and a true musician's sense of rhythm, values and color-effects. There were occasional indications in runs, and similar passage work, that his finger technique was, in strength and clearness, not quite up to the highest standard; but the few defects noticeable may have been due to temporary causes. His great forte is said to be Liszt's music, and in Europe he has accomplished the enormous task of playing nearly all that composer's works at one series of concerts. His coming recitals will, without doubt, be early anticipated by many of the lovers of pianoforte playing, who heard him at this first appearance.

Lalo's rhapsody in A, is a fine, as well as fascinating work. The broad, expressive character of the first part, displaying a wealth of melodic and harmonic fancy, and the gorgeous treatment in the presto, of the Scandinavian dance, with which a beautiful second theme is contrasted, all furnish the best reasons for placing Lalo in the front rank of modern composers of the Romantic school. It was finely performed, Mr. Kneisel showing, as he did in his conducting of the overture, decided ability as an orchestral leader. With Beethoven's second symphony, given in place of the Svendsen second, in B flat, he was equally successful, and the management is to be congratulated on having a concert-master upon whom they can rely with confidence in cases of emergency.

Boston Daily Traveller

MONDAY, APRIL 6, 1891.

Symphony Concert — Mr. Arthur Freidheim.

The twenty-first Symphony programme was:

Overture, "Antony and Cleopatra," op. 113 ..... Rubinstein
Sonata for Piano in B minor ..... Chopin
Rhapsody in A ..... Lalo
Symphony, No. 2 ..... Beethoven

Mr. Arthur Freidheim was the soloist.

This programme was a makeshift affair, made necessary by the temporary indisposition of Mr. Nikisch. The changes in the list originally announced were the Symphony — substituted for Svendsen's in B flat, and the selection for soloist, Liszt's A major concerto being the work Mr. Freidheim intended to play. As Mr. Kneisel was called upon to conduct both the concert and the Friday rehearsal, perhaps it was not fair to expect him to prepare in a short time the really arduous programme Mr. Nikisch had laid out, although his success with the intricate Rubinstein overture and the rhapsody indicated much ability to conduct the orchestra in what to him was a new work. The change in Mr. Freidheim's number was most regrettable, the Liszt concerto being a work of particulary susceptible character to the Liszt school of players, of whom Mr. Freidheim is reputed a shining ornament. In the Chopin sonata, however, Mr. Freidheim showed traits which the virtuosic and chaotic (as regards form) piece of Liszt's would not have permitted, the sonata being the essence of piano poetry, the concerto the *sine qua non* of licensed cacophony. Mr. Freidheim's touch is like velvet, and the tone he produces is of crystalline purity. The element of repose was conspicuous in his performance of the sonata, which was read most musically, without caprice or unreasonable transgression of what we like to consider as the sentiment of Chopin. In appearance Mr. Freidheim recalls the leonine Rubinstein, and slightly his master Liszt. As he is announced for a series of recitals here later in the month further discussion of his characteristics is deferred. On Saturday his playing was warmly received and he was recalled.

The new Rubinstein overture is a picturesque, and, in parts, beautiful work. Without following a set programme, the contrasting character of the principal themes and their suggestiveness shows the composer's thought as he pictured in music the drama of Shakespeare. Especially attractive and appealing in its sensuousness is the melody one instinctively connects with Cleopatra. Much of the music of the overture is of a dramatic character and while the composer's invention lags at times there is in general a largeness of treatment and an instinctive use of such instrumental combinations as fit the more heroic moods of music. As we have intimated, the overture was read by Mr. Kneisel with evident appreciation of its poetic contents, and was effective. In the performance of the rhapsody a good degree of expression obtained, while the Symphony received an excellent interpretation. Mr. Kneisel's quiet but firm beat is not the least of his gifts as conductor.

The next concert will be devoted to Wagner; Mrs. Antonia Mielke, soprano, (who this year at the Metropolitan Opera House sustained the parts formerly taken by Lehmann,) and Mr. Andreas Dippel, tenor, will be the soloists.

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Infantry Hall, - - - - Providence,

CLOSING CONCERT OF THE SERIES.

Tuesday Evening, April 7, at 8.

PROGRAMME

6

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

CHICKERING HALL

BOSTON SYMPHONY ORCHESTRA

Mr. ARTHUR NIKISCH, Conductor.

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SEASON 1890-91

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Boston Transcript

MONDAY, APRIL 6, 1891.

Boston Symphony Orchestra.

The generous, long season is very near the end. Three only of the four and twenty concerts remain. The twenty-first, last Saturday evening, was not without mishaps. Mr. Nikisch, the conductor, was unfortunately ill, which necessitated some change of programme. A Beethoven symphony was substituted for the one announced by Svendsen—a change for the better, except to those who care more for novelty than for intrinsic excellence. For is not a great work of Beethoven, as well as one of Shakspeare, almost heard for the hundredth time, more refreshing and inspiring and really more new than any ambitious effort by any of the new composers? Another accident, the non-arrival of the orchestra parts, made it necessary to set aside the Liszt Concerto in A for a work without orchestra by Chopin; again a gain, for in the latter we can surely count upon imaginative genius. As finally determined, the programme stood thus:

Rubinstein: Op. 16, Overture, "Antony and Cleopatra." (First time in Boston.)
Chopin: Op. 58, Third Sonata, in B minor.
Lalo: Rhapsody for Orchestra, in A.
Beethoven: Op. 36; Second Sympony, in D.
Pianist, Mr. Arthur Friedheim.

Upon the whole an interesting programme, better than we were before prepared for. The element of novelty was supplied not only by Rubinstein, but by the unexpected appearance as conductor of "Concertmeister" Kneisel, modest, quiet, sure, efficient. Under his baton the new Overture received full justice. It sounded very characteristic of Rubinstein, full of excitement and of strength, a little turbid as well as turbulent, as if crowds were stirring on the eve of conflict or of notable arrival, with harp, and ring and clash of "janissary music." There is a luxurious and Oriental-sounding melody which one *may* associate with "Egypt" (Egypt's queen) if he pleases—there is nothing to prevent him. And there are bolder, more heroic themes, which you may couple with Antony; a passage steeped in cloyed satiety, and startling trumpet calls and flourishes (four trumpets), sounding very clear and challenging, and plenty of the roar, and whirl, and clash of battle. Perhaps somewhere you might picture to your mind's eye Cleopatra's barge, with its fine odors, "hitting the sense of the adjacent shore." At any rate, here was a programme overture, only without a programme further than the two historic names (with Shakespeare's aid) suggest. In such a plight we will not be rash enough to venture into any attempts at detailed interpretation; for it would not be pleasant to be caught expatiating on the royal lovers indolently stretched upon that wondrous barge, when possibly we should have been expending our descriptive powers upon that basket of figs, with its secret squirming fatal occupant. The overture, however understood, proved interesting. It has power and life in it, and stirring progress; rich and brilliant instrumentation; characteristic melody and telling harmony. If not a creation of great genius, not to be measured against Beethoven, it is genial and original, and it was applauded warmly, although a good share of that applause was evidently designed for the young conductor.

Chopin's Sonatas cannot be called his most interesting compositions; at all events, they do not take a general audience like many of his works in other forms, always excepting the one movement in the second, the well-known funeral march. In this No. 3 (in B minor) there are many beauties; the Chopin individuality, his fine fire, the exquisite subtlety of his melody, his peculiar harmony, his even spiritually fine arabesque, pervade it; but they seem often out of place in the Sonata form, which he here adheres to mainly pretty closely. In all of the four movements (*Allegro, Scherzo, Largo* and *Finale*) there are lovely motives and delightful passages; but there is also more or less which sounds dry and coldly complicated. Mr. Friedheim is understood to have been one of the pupils in whom Liszt took a real interest, and one of the most competent who undertake to reproduce his compositions. Certainly he approved himself a masterly pianist in this rendering of Chopin. His style is quiet and refined, as we have had occasion to say, also, of Scharwenka. His technique is singularly free and perfect; his touch, his accent, phrasing and whole style are musical, expressive, soulful and go home to the listener.

The Rhapsody by Lalo seemed to be two wholly unrelated works. The first (*Andantino; Allegretto*) had a good deal of rich and delicate instrumentation, the violins being thrice divided, and harp, cymbals and soft touches of the triangle coloring the harmony; it also had some warm and tender sentiment, especially during the frequent recurrence of a motive in the oboe and clarinet. The second part, marked *presto*, changed the scene, the atmosphere, entirely. Much of it was in a turbulent, coarse vein, founded on a noisy Scandinavian dance tune, we are told.

Beethoven's Second Symphony was enthusiastically applauded after everyone of its four movements. It was admirably read and led by Mr. Kneisel, with closest loyalty to Beethoven, with the reins perfectly in hand, every instrument responding promptly in full sympathy, the tone colors blending and contrasting as if the hand, the soul, of Nature swayed their magic. Never have we heard a finer rendering of that delightful symphony.

Turning the leaf of the programme for the contents of next Saturday's feast we find the solitary name of Wagner in big letters! Two soloists are announced—Mme. Antonia Mielke and Mr. Andreas Dipple. Shall the season close without the Ninth Symphony? J. S. D.

TELEGRAM, Providence, R. I.
Date 4-8

SYMPHONY ORCHESTRA.

The Last Concert of the Greatest of American Orchestras.

The Boston Symphony orchestra gave its sixth and last concert for the season in this city last evening. The program was as follows:

Overture, "Leonore, No. 3".....Beethoven
Aria, "O, Lovely Halls," from "Tannhaeuser".....Wagner
Mme. Antonia Mielke.
Symphony, No. 3, "Im Walde".....Raff
Aria, "Ocean, Thou Mighty Monster," from "Oberon".....Weber
Mme. Mielke.
Grande Polonaise.....Liszt

Owing to the illness of Mr. Nikisch, Mr. Franz Kneisel conducted. Mr. Kneisel wielded the baton to the satisfaction of the audience, and his control of the orchestra was such as to produce results perfectly creditable to the players and to the listeners. While he does not, perhaps, exert such a fine and delicate influence over the players as has distinguished Mr. Nikisch's work, and made it distinctive and valuable to the reputation of the organization, yet the difference between his work and that of the regular conductor would scarcely be perceived by an audience disposed to be particular and critical. Even the slight difference apparent to those with exceedingly fine musical sensibilities might disappear if Mr. Kneisel were invested with the authority that sustains Mr. Nikisch.

Mme. Antonia Mielke was new to Providence, but Providence hopes to be able to become much better acquainted with her. She is an artist one needs to study, despite the splendid talent and power she reveals upon first acquaintance. Her voice is a powerful soprano, capable of asserting itself above the orchestra. She is a magnificent singer. She comes to this city again this spring, when the extremely favorable impression created last night will secure for her a warm reception.

The orchestra numbers were by Beethoven, Raff and Liszt. Of course they were accorded adequate and artistic interpretation.

The Symphony season has been remarkably successful in all respects. There have been large audiences at all the concerts, though several of them had the ill fortune to come on stormy nights. It is perfectly plain that Providence appreciates the high class music given by this great orchestra. Next year, if it comes here to give a series of concerts, there will be none too much room in Infantry Hall to accommodate the people who will want to hear it.

The Beacon.

BOSTON, SATURDAY, APRIL 11, 1891.

THE SYMPHONY CONCERTS.

The programme for the last Symphony concert underwent "a sea change," partly because Mr. Nikisch was ill, so that the second of Beethoven's symphonies had to be substituted for the expected Svendsen, and partly because the new pianist, Mr. Arthur Friedheim, had come unprovided with the orchestral parts for the Liszt concerto which he had promised to play and consequently put in its place the B-minor sonata of Chopin. The "Antony and Cleopatra" overture of Rubinstein was given, as expected, and received more warmly than in London. It is entertaining, because it has a good deal of decided melody and is richly colored in the scoring, variety not running into extravagance, however, nor weight of tone to excess. The themes are by turns martial and amorous, agitated and dreamy, so that one can take his pick among the episodes of history and fit a half dozen of them to appropriate movements and sentiments. There is some glitter, some clash, a good deal of the pomp of trumpets, something of the rattle of tambourines—which comes, oddly enough, at the finale—and a considerable rolling of drums, in which the artist in the southwest corner of the orchestra revelled illimitably. The other large work was Lalo's "Norwegian" fantasy, and all were played beautifully. Mr. Kneisel conducted, and it is no more than the truth to say that such fine consideration for Beethoven, such respect for delicate æsthetic details and such evenly-maintained and pure tone from the strings have not been had before during this season. It seems plain that when next a conductor shall be wanted, the right man can be found in the concert-master's seat. Mr. Friedheim appears to be rather an agreeable than an impressive pianist, although what reserve of strength and dash he may have for the Liszt music, in which he is said to excel, cannot as yet be even guessed. His technique is genuine and apparently adequate to emergencies; his tone smooth, pure and equable; his touch light, but firm; his scales and ornaments clear, and his chords balanced and full-voiced. He read the sonata unaffectedly and rather coolly, making more diversities of rhythm and volume than were borne out by feeling. We should guess that he will come out brilliantly and voluminously in music of the modern school, but that in the standard and classic his playing will be more intellectual and scholarly than enthusiastic and magnetic.

BOSTON HOME JOURNAL.

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Mr. Friedheim proposes to give a series of four pianoforte recitals later in the season, and it would be fairer to him to defer any extended criticism of his playing until his abilities and limitations are more clearly defined. It may justly be said, however, that Saturday evening he displayed considerable technique and fine taste; but excellent as his performance was in many respects, it seemed devoid of any intensity, exaggerated or suggested. Mr. Friedheim made a favorable impression upon his hearers, and he was twice recalled.

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THE BOSTON TIMES

BOSTON, SUNDAY, APRIL 12, 1891.

A Symphony Concert Without A Symphony—A New Theatre of Immense Proportions—Entertainment in Aid of Trinity House.

The programme for the twenty-second Symphony concert was entirely devoted to the works of Richard Wagner. Mme. Antonia Mielke and Mr. Andreas Dippel were the soloists. Mielke has an excellent voice, the lower tones of which are notably resonant and sympathetic, but she is evidently one of the many victims of Wagner's unvocal style of writing. Mr. Andreas Dippel has a superb voice, but his vocalization is anything but artistic. The concert was attended by the usual large audience and the orchestra played superbly; but it was in no true sense of the term either musical or artistic and was evidently a bug-bear to the vast majority of the audience present, scores of whom left the house long before the concert was over.

Boston Courier.

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THE SYMPHONY CONCERT LAST NIGHT.

The last of the several great programmes, which, it was generally understood some time ago would cause the season of the Boston Symphony concerts to end in a blaze of glory, was presented at the twenty-second rehearsal and concert. It was a Wagner programme, and its announcement, recalling the magnificent success which attended the Wagner matinee early in the season, was sufficent to crowd Music Hall. Only one of the numbers of that concert was repeated: the arrangement that Hans Richter made, in accordance with Wagner's own suggestions, of certain instrumental portions of "Siegfried" and "Gotterdaemmerung." The other numbers were the overture to "The Flying Dutchman;" "Lohengrin's Legend;" another concert arrangement from "Die Meistersinger;" the "Funeral March," the duet, "In neuen Thaten," and the closing scene from "Die Gotterdaemmerung."

It is doubtful if as fine a performance of the overture was ever heard in this city. One could begin and pile adjective on adjective, in the attempt to characterize adequately Mr. Nikisch's conception of that masterpiece; but it must suffice to say that both conception and performance were great. The introduction to the third act, the "Dance of Apprentices," "Procession of Mastersingers" and "Homage to Hans Sachs," made a delightful concert-piece. The introduction was beautifully played, all its serenity, and its nobility of sentiment being fully brought out. The effect of the piquant, fascinating dance was lessened to some degree by the unfinished staccato playing of the strings and woodwind, and the inelasticity of the tempo. The conclusion of the number also seemed excessively slow, although the balance was well maintained to the end.

But in the Richter arrangement and the funeral march, the genius of Mr. Nikisch shone resplendent. His many exquisite nuances, his thrilling climaxes, his instinctive appreciation of Wagner's subtle and glowing color effects, his absolute control of the orchestra through the maze of difficulties, all were but an added proof that he is one of the greatest conductors of the day.

This Richter arrangement impresses itself more and more on one as being the greatest symphonic poem extant. Beside it all others seem pigmy-like by comparison. And the Funeral March! Its grandeur, its pathos are indescribable.

Mr. Andreas Dippel, late of the New York Metropolitan Opera House, has a tenor voice of good, though not especially sympathetic quality. His delivery of the "legend" was not wholly effective, either in style or volume of tone. He did not seem to be able to hold his own against the heavy accompaniment, which in reality was heavier than it needed to have been; and altogether his singing was disappointing, although evidence was not lacking that he is an artist of ability. In the duet from "Die Gotterdaemmerung" he was joined by Mme. Antonia Mielke, also from New York. Here again both singers were so frequently overweighted by the orchestra that it is impossible to make a just estimate of their rendering of that unapproachable love scene.

In the closing scene of the Trilogy, Mme. Mielke was heard to better advantage. Her voice is a soprano, strong and musical, excepting its lower notes, which seemed rather coarse. That she is a singer of feeling and discrimination, was made clearly manifest in her artistic, if not powerful rendering of Brunhilde's "funeral" song. The singers that can make themselves heard without shouting in the midst of such accompaniments, are very few indeed. But, as is well known, Wagner intended that the players should be placed partly beneath the theatre stage; and only those who have attended the performances at Bayreuth can fully realize the mellow, yet exceedingly rich effects that his orchestration produces under those conditions. It must, then, be considered an injustice both to composer and singer to condemn either on the basis of a concert-room performance; fortunate indeed is the soloist who can make a pronounced success in such a manner.

The work of the orchestra was uneven in quality; and several instances of rough playing indicated inadequate preparation. Mr. Nikisch's illness and the addition of four extra horns, two trumpets, bass clarinet, English horn, and instruments of percussion, naturally had much to do with this state of affairs; still, there is no doubt that both conductor and men are overworked. In spite of everything, however, the concert was a memorable one. Of the conductor who can rise to such heights of musical expression as did Mr. Nikisch, enough cannot be said.

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Boston Transcript

MONDAY, APRIL 6, 1891.

Boston Symphony Orchestra.

The generous, long season is very near the end. Three only of the four and twenty concerts remain. The twenty-first, last Saturday evening, was not without mishaps. Mr. Nikisch, the conductor, was unfortunately ill, which necessitated some change of programme. A Beethoven symphony was substituted for the one announced by Svendsen—a change for the better, except to those who care more for novelty than for intrinsic excellence. For is not a great work of Beethoven, as well as one of Shakspeare, albeit heard for the hundredth time, more refreshing and inspiring and really more new than any ambitious effort by any of the new composers? Another accident, the non-arrival of the orchestra parts, made it necessary to set aside the Liszt Concerto in A for a work without orchestra by Chopin; again a gain, for in the latter we can surely count upon imaginative genius. As finally determined, the programme stood thus:

Rubinstein: Op. 16, Overture, "Antony and Cleopatra." (First time in Boston.)
Chopin: Op. 58. Third Sonata, in B minor.
Lalo: Rhapsody for Orchestra, in A.
Beethoven: Op. 36.; Second Sympony, in D.
Pianist, Mr. Arthur Friedheim.

Upon the whole an interesting programme, better than we were before prepared for. The element of novelty was supplied not only by Rubinstein, but by the unexpected appearance as conductor of "Concertmeister" Kneisel, modest, quiet, sure, efficient. Under his baton the new Overture received full justice. It sounded very characteristic of Rubinstein, full of excitement and of strength, a little turbid as well as turbulent, as if crowds were stirring on the eve of conflict or of notable arrival, with harp, and ring and clash of "janissary music." There is a luxurious and Oriental-sounding melody which one *may* associate with "Egypt" (Egypt's queen) if he pleases—there is nothing to prevent him. And there are bolder, more heroic themes, which you may couple with Antony; a passage steeped in cloyed satiety, and startling trumpet calls and flourishes (four trumpets), sounding very clear and challenging, and plenty of the roar, and whirl, and clash of battle. Perhaps somewhere you might picture to your mind's eye Cleopatra's barge, with its fine odors, "hitting the sense of the adjacent shore." At any rate, here was a programme overture, only without a programme further than the two historic names (with Shakspeare's aid) suggest. In such a plight we will not be rash enough to venture into any attempts at detailed interpretation; for it would not be pleasant to be caught expatiating on the royal lovers indolently stretched upon that wondrous barge, when possibly we should have been expending our descriptive powers upon that basket of figs, with its secret squirming fatal occupant. The overture, however understood, proved interesting. It has power and life in it, and stirring progress; rich and brilliant instrumentation; characteristic melody and telling harmony. If not a creation of great genius, not to be measured against Beethoven, it is genial and original, and it was applauded warmly, although a good share of that applause was evidently designed for the young conductor.

Chopin's Sonatas cannot be called his most interesting compositions; at all events, they do not take a general audience like many of his works in other forms, always excepting the one movement in the second, the well-known funeral march. In this No. 3 (in B minor) there are many beauties; the Chopin individuality, his fine fire, the exquisite subtlety of his melody, his peculiar harmony, his even spiritually fine arabesque, pervade it; but they seem often out of place in the Sonata form, which he here adheres to mainly pretty closely. In all of the four movements (*Allegro*, *Scherzo*, *Largo* and *Finale*) there are lovely motives and delightful passages; but there is also more or less which sounds dry and coldly complicated. Mr. Friedheim is understood to have been one of the pupils in whom Liszt took a real interest, and one of the most competent who undertake to reproduce his compositions. Certainly he approved himself a masterly pianist in this rendering of Chopin. His style is quiet and refined, as we have had occasion to say, also, of Scharwenka. His technique is singularly free and perfect; his touch, his accent, phrasing and whole style are musical, expressive, soulful and go home to the listener.

The Rhapsody by Lalo seemed to be two wholly unrelated works. The first (*Andantino*; *Allegretto*) had a good deal of rich and delicate instrumentation, the violins being thrice divided, and harp, cymbals and soft touches of the triangle coloring the harmony; it also had some warm and tender sentiment, especially during the frequent recurrence of a motive in the oboe and clarinet. The second part, marked *presto*, changed the scene, the atmosphere, entirely. Much of it was in a turbulent, coarse vein, founded on a noisy Scandinavian dance tune, we are told.

Beethoven's Second Symphony was enthusiastically applauded after everyone of its four movements. It was admirably read and led by Mr. Kneisel, with closest loyalty to Beethoven, with the reins perfectly in hand, every instrument responding promptly in full sympathy, the tone colors blending and contrasting as if the hand, the soul, of Nature swayed their magic. Never have we heard a finer rendering of that delightful symphony.

Turning the leaf of the programme for the contents of next Saturday's feast we find the solitary name of Wagner in big letters! Two soloists are announced—Mme. Antonia Mielke and Mr. Andreas Dipple. Shall the season close without the Ninth Symphony? J. S. D.

TELEGRAM, Providence, R. I.
Date 4-8

SYMPHONY ORCHESTRA.

The Last Concert of the Greatest of American Orchestras.

The Boston Symphony orchestra gave its sixth and last concert for the season in this city last evening. The program was as follows:

Overture, "Lenoore, No. 3".....Beethoven
Aria, "O, Lovely Halls," from "Tannhaeuser".....Wagner
Mme. Antonia Mielke.
Symphony, No. 3, "Im Walde".....Raff
Aria, "Ocean, Thou Mighty Monster," from "Oberon".....Weber
Mme. Mielke.
Grande Polonaise.....Liszt

Owing to the illness of Mr. Nikisch, Mr. Franz Kneisel conducted. Mr. Kneisel wielded the baton to the satisfaction of the audience, and his control of the orchestra was such as to produce results perfectly creditable to the players and to the listeners. While he does not, perhaps, exert such a fine and delicate influence over the players as has distinguished Mr. Nikisch's work, and made it distinctive and valuable to the reputation of the organization, yet the difference between his work and that of the regular conductor would scarcely be perceived by an audience disposed to be particular and critical. Even the slight difference apparent to those with exceedingly fine musical sensibilities might disappear if Mr. Kneisel were invested with the authority that sustains Mr. Nikisch.

Mme. Antonia Mielke was new to Providence, but Providence hopes to be able to become much better acquainted with her. She is an artist one needs to study, despite the splendid talent and power she reveals upon first acquaintance. Her voice is a powerful soprano, capable of asserting itself above the orchestra. She is a magnificent singer. She comes to this city again this spring, when the extremely favorable impression created last night will secure for her a warm reception.

The orchestra numbers were by Beethoven, Raff and Liszt. Of course they were accorded adequate and artistic interpretation.

The Symphony season has been remarkably successful in all respects. There have been large audiences at all the concerts, though several of them had the ill fortune to come on stormy nights. It is perfectly plain that Providence appreciates the high class music given by this great orchestra. Next year, if it comes here to give a series of concerts, there will be none too much room in Infantry Hall to accommodate the people who will wish to hear it.

The Beacon.

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FESTIVAL BULLETIN

A Journal devoted to the Interests of the

LOUISVILLE MAY MUSIC FESTIVAL

Vol. I. LOUISVILLE, KY., MARCH 30, 1891. No. 4.

The • Commercial • Club,

LOUISVILLE, KY.

MEMBERSHIP 1,325.

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Organized to promote the material interests of Louisville and the State. Offices, N. W. Cor. Fourth and Main streets, in the largest building of its character south of the Ohio river, and constructed by the young men of Louisville.

MISS GERTRUDE EDMANDS.

One of the most talented and interesting artists now before the public is Miss Gertrude Edmands, the Boston contralto, whose portrait adorns this page. Miss Edmands is associated with the leading concert and oratorio singers of the world, and has received the most generous and enthusiastic

recognition everywhere. It is certain that she will delight the patrons of the Kentucky May Music Festival.

That Miss Edmands is an artist of the highest rank can not be doubted when one reviews the comments that have been made upon her by leading critics. Howard M. Ticknor wrote in the Boston *Globe:* "Miss Edmands' rendering was truly fine, her voice had dignity, tranquility, equalness and gentleness, her phrasing was broadly outlined and finished quickly and symmetrically, and she imparted to the whole music a fitting sense of reflective but warm emotion."

G. H. Wilson expresses himself thus in the Boston *Traveller:* "We do not know of a contralto singer in the country who combines a fine voice and a fine method in the same eminent degree."

Another Boston critic, Louis C. Elson, of the *Advertiser*, gives his opinion of her thus: "Miss Edmands is like Mr. Whitney, unique in her way. Nothing could excel the richness and finish of her rendering of the recitative 'Behold a Virgin,' and the aria which follows it, 'O thou that tellest.'"

The New York *Sun* adds to her laurels as follows: "Miss Gertrude Edmands made an impression which raises her far above most artists of her age. Possessing a smooth contralto voice of velvety quality, she has also an admirable method from her teacher, George Henschel. The selection from 'Achilleus' was nobly sung."

Other well-known writers have made comments, from which the following are taken: "Of the soloists Miss Edmands stands at the head. Possessing a rich, powerful contralto voice and attractive presence, she captured her hearers on her first appearance."

"Miss Gertrude Edmands is well known for her work—artistic work, which alone would make her famous. She adds to a rich, deep voice a wonderful power of expressing the meaning of her sentences."

"Miss Gertrude Edmands' rich contralto voice and refined and sympathetic singing were one of the most distinctive pleasures of the concert."

KENTUCKY'S MAY MUSIC FESTIVAL.

The Music Festival which is to be held at the Auditorium from May 12th to 16th will be the greatest musical event that has ever been given south of the Ohio river not only from an artistic standpoint, but also from the fact that it will establish a standard from which our growth as a musical center is to be developed and widened.

The idea of giving a grand festival in May originated in the Commercial Club, and after considerable discussion and careful investigation the Committee on Arrangements formulated a plan, upon which the Club went to work to secure the necessary guarantee fund. By the prompt and energetic action of the special committees the fund was quickly obtained, and the arrangements were pushed on to completion. The first step taken was the engagement of a grand orchestra, and the Music Committee were fortunate in being able to secure the Boston Symphony Orchestra, which now ranks as the finest musical organization in the United States, and one of the finest in the world, having created for itself a unique position in the large Eastern cities, where concerts are being given during the winter season to immense audiences.

The next step was the engagement of soloists, the prime object being to secure the very best vocalists to be had in this country, without regard to

GEO. G. FETTER PRINTING CO., LOUISVILLE.

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cost. In this connection the committee acted wisely in securing quality rather than quantity. It would have been more economical to have engaged a number of second or third-rate artists with unpronounceable names, but it was thought that the reputation of the festival would be better maintained by having only the very best exponents of the art.

MISS DEVERE is without question the greatest soprano in America.

MISS EDMANDS has no superior as contralto.

MRS. NIKISCH is unsurpassed as an exponent of German lieder.

MR MOCKRIDGE has no equal as a lyric tenor, and has a voice of wonderful range and purity.

MR. LUDWIG is the grandest dramatic basso in the country, and is eminently fitted for the solo parts in the great works to be sung.

In addition to the above, there is also to be engaged another celebrated soloist, and celebrated instrumental soloists will be engaged to add to the attractions of the Festival, also such other vocal soloists as may be found necessary.

But the feature that will distinguish this Festival from all previous musical events in Louisville will be the Grand Festival Chorus of 250 select voices, which is now rehearsing energetically under the direction of Mr. C H. Shackleton, of the Musical Club.

Competent critics say that the chorus is the best organization of the kind ever heard here, and it is predicted that those who attend the Festival will have a great surprise in store for them in the grandeur and massive effects of the choral works.

The seats are being taken rapidly, and those who wish to secure favorable positions should lose no time in getting tickets.

During the Festival there will be a large influx of visitors on account of the races, the meeting of the Scotch-Irish Society, the Democratic Convention and the Elks Reunion. As the time approaches, many of these visitors will want seats, and it is pertinent to suggest that those who come first will be the best served.

The railroads and steamboats will give reduced rates from all points.

SALE OF SINGLE SEATS.

The sale of single seats will not begin until May 1. This plan will give the public twelve days in which to purchase single seats, and it is identical with that pursued at Cincinnati, Worcester, and other places where great musical festivals have proved so successful. Meanwhile, the sale of season tickets will proceed and now is the time for those who will not go every night to organize clubs to procure good seats for the entire series and divide them out under an equitable arrangement.

See the plan of the Auditorium in this paper, showing exactly how many and which seats have been marked off for the season.

WHAT THEY THINK OF MOCKRIDGE.

New York *Music and Drama*:—Mockridge, the tenor, made an absolute sensation in an air by Gounod.

New York *Mail and Express*:—The Siegmund in Max Bruch's 'Arminius,' was given by Whitney Mockridge, a favorite tenor of last year's festival. His beautiful voice, with his refined and spiritual timbre, together with his intuitive understanding of his part, and finished delivery, evidently deepened his firm hold upon the popular estimation.

Washington *Post*:—Mr. Whitney Mockridge sang 'Salve Dimora' with an exquisite perfection of finish, a beauty and feeling that have seldom been equaled. His voice is a strong tenor of much purity, possessing the sympathetic quality to an unusual degree. At its upper register it has a terse resonance which is saved from stridency by this sympathetic quality. He was vigorously applauded, giving for an encore "My Jane."

Toronto *Globe*:—Mr. Mockridge has a fine dramatic style, a beautiful voice and an excellent method, and he gave the audience a beautiful study of how care and thought and fine artistic feeling can embellish a good voice and method. No tenor who has visited Toronto in the last twenty years has made such a distinct success as Mr. Mockridge did in this aria. The audience insisting on a recall, he sang an English ballad in the same exquisite manner.

Toronto *Mail*:—Mr. Mockridge achieved his principal success later in the evening when he sang the "Salve Dimora" from Faust. This was a most finished and artistic effort. Mr. Mockridge won a most marked triumph, the audience tumultously applauding until they had literally compelled him to give an encore number.

ABOUT THE MENDELSSOHN.

In reply to a query, Mr. Alfred Pirtle, who has long been prominently identified with musical life in Louisville, writes as follows: "To the best of my recollection, the Mendelssohn Society was originated in this way. Mr. C. C. Hull, at the time leader of the Baptist church in musical matters, suggested the idea of getting a few music lovers together to practice classical music, and Mr. A. D. Miles invited him to ask his friends to his (Mr. Miles) house, then on First street between Gray and Broadway. This was in the winter of 1856. They met accordingly and took up the forty-second psalm which occupied several weeks. During the season it seemed necessary to have an organization, and a name as well, therefore Mr. Hull was made Director, and the name came naturally as the *piece de resistance* was one of Mendelssohn's greatest. 'Elijah' was not attempted for many months afterwards."

There will be nine days of splendid racing at the Louisville Jockey Club, beginning with Kentucky's famous Derby on May 14th.

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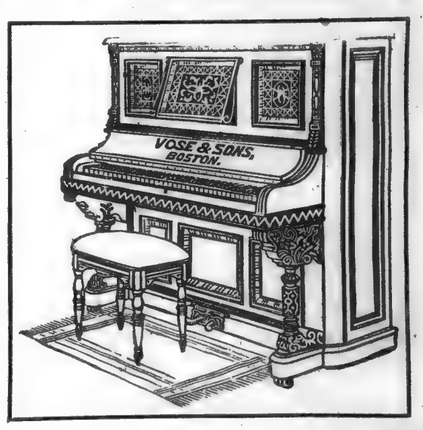

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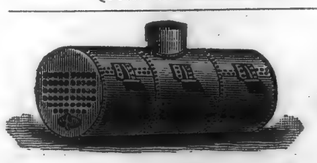

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REMINISCENCES OF THE OLD MOZART.

"At this time when we are all looking forward with so much pleasure and interest to our Spring Musical Festival," writes a well-known singer, "and especially to that portion of it which our own local talent is to contribute, it may not be out of place to recall some of the old associations connected with the music and musicians of Louisville as far back as thirty-five years, or thereabouts. So much has been recently said concerning the musical people of this place of the last twenty years, that it will doubtless be a surprise and revelation to the present generation to learn that there was really a great deal of musical taste and cultivation here before their day. There are quite a number of people who remember with the greatest affection and pleasure the old Mozart Society, which was organized in Christ Church Sunday-School room, somewhere in the fifties, and flourished for several years, under Mr. Gunter's direction, as no other musical organization ever flourished in Louisville.

"Mr. Gunter was a most able and enthusiastic leader, and inspired the members of his chorus with the same zeal and earnestness that he himself put into the work. He was assisted by Mr. Hull and Mr. Peters. In a short time this society grew to be of such importance, that Mr. John I. Jacob erected the building that now stands on the corner of Fourth and Jefferson streets, and which was called Mozart's Hall, for its accommodation. The open rehearsals, which were given every month, were very popular, and nearly every prominent family in Louisville attended these rehearsals as honorary members. Besides producing some other oratorios, some of the masses, and much popular music, the society gave 'Elijah' in a way that could scarcely be surpassed. It was on this occasion that Mr. Colliere made such an ideal Elijah that the audience was deeply impressed, and some of those who were present have never since heard the words of the oratorio read from the Bible without re-calling the grand old man with his beautiful voice and appearance, and the religious ferver which he felt. Mrs. Peters was the leading soprano of this large chorus. She had not a beautiful voice, but it was powerful and true, and she was never afraid of using it in the heaviest choral music. While I can not recall a complete list of the singers, some of them were Misses Eliza Turner, Laura Lucas, Eudora Lucas, Lucy Long, Julia Ruffner, Julia Anderson, Margaret Boynton, Helen Cochran, Miss Webster (now Sinton), the Misses Craik, Miss Selby, Miss Huyler, the Misses Clayland. Miss Gosling (now Mrs. George Whipple), Mrs. Kinney, Mr. and Mrs. J. W. Sawtell, Mr. and Mrs. John A. Miller, Miss Davis, Dr. Raphael, Messrs. Julius Winter, Julius Sues, I. B. Webster, E. Z. Webster, J. Dolfinger, J. A. Copp, J. B. Smith, Joseph Griffith, Charles Weiss, George W. Carvill, George Zoeller, J. H. Rhorer, Lewis Thomas, J. Blanchard, E. W. Gunter, H. J. Peters, C. C. Hull, D. W. Kennedy, J. H. M. Morris, James A. Huber, James P. Hull, G. A. Hull, R. T. Miller, Reuben L. Post, Henry W. Keisker, A. Duffield Miles, G. S. Whipple, William Semple, Louis Hast, Dr. E W. Mason, G. W Braiderd, Prof. C. Colliere, S. S. Craik, Prof. Hamel C. Wolford, Mad Anna Ablamouriz, Messrs. Reutlinger, Eubank, LeJeune and Oberdorfer."

SELLING SEATS IN BOSTON.

The sale of $7 50 tickets for the Symphony rehearsals at Music Hall this morning says the *Boston Transcript*, was attended by three hundred or four hundred people. The bidding was at times quite spirited, and every seat in the house was sold. The lowest premium paid was $4.00; the highest was $27.00 for seats in the back row in the left balcony. As at the sale yesterday, a large number of tickets were bought by speculators presumably on orders, for at the extravagant prices paid it is not probable that speculators could realize any profit on sales made after the excitement of the auction has passed.

Some who were disappointed yesterday in their unsuccessful efforts to get tickets, came again to-day with renewed hopes and possibly with deeper pocket-books. But many of them were disappointed again, for prices kept high as a rule, only the poor seats at the rear of the hall, under the balcony, selling within reasonable bounds. One man got comfortably seated and waited quietly for the sale to open. But when the first seats knocked down brought a premium of $12.50, he at once left the hall, not waiting to see what the next lot would bring.

A young girl caused some amusement among those around her by persistently starting lot after lot at five dollars, following the bids up to ten dollars, and then sinking back in her seat with an expression of disgust. But she would rally promptly for the next lot, and in all, must have started twenty-five lots.

A woman remarked to a friend that last year she came on admission tickets and rushed for a seat in the upper balcony, but it cost so much for pairs to dresses that this year she thought it would be cheaper to buy a seat at a moderate premium.

There was a feeling during the sale this morning that the premiums bid were the offerings of music lovers. Ridiculously high premiums were paid yesterday, in many instances because it is the fashionable thing to go to the Symphony rehearsals. Those premiums were for seats on the floor, however, but the prices paid to-day were for seats in sections of the hall not considered especially fashionable, though many of the seats are as desirable for music-lovers as many of the high-priced seats in the fashionable quarter.

Send in your names to the Secretary and secure good seats now.

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We call attention to the advertisement of the above company, which appears in another part of this paper. The company is managed by some of the best known business men of this city. The officers of the company are Hon. W. B. Hoke, President; Dr. Geo. W. Griffiths, Vice-President and Medical Director; W. T. McCarley, Superintendent and Business Manager; and W. H. McKinley, Secretary. The Louisville Trust Company, Trustee of the Reserve and Guaranty Fund.

Judge Hoke, President of the Company has been Judge of the County Court of this county for more than twenty-five years, and is well known throughout the State. Dr. Geo. W. Griffiths is one of the most prominent physicians in this city, and ex-President of the Board of Aldermen of the city, and has held several high official positions in the city. W. T. McCarley, Superintendent of the Company, is a well known business man, and is well posted in the insurance business, and has been one of the company's most active members ever since its organization. W. H. McKinley, the Secretary of the Company, is a well known business man of the city, and has been with the company since it was organized.

We commend the company to our readers. rt.

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It is important that each member of the chorus should take personal interest in the success of the Festival, and the best way of doing this is by studying the difficult passages at home, by prompt attendance at rehearsals, and by taking special pride in rendering the choruses as well as possible.

There is danger of the chorus becoming negligent by reason of the praises which have been showered upon them. Those members who are conscientious will know how to value these compliments, and they should also remember that there is still the most difficult part of the program to be studied and overcome. Nothing but faithful and persistent work will accomplish what we have undertaken.

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Boston Transcript
SUNDAY, APRIL 5, 1891.
TELEGRAM, Providence, R. I.
Date 4-8
SYMPHONY ORCHESTRA.
BOSTON HOME JOURNAL.
SATURDAY, APRIL 11, 1891
Boston Courier.

The Festival Bulletin.

Issued semi-monthly under the auspices of the Press Committee of the Louisville Commercial Club, and edited by the Club's Secretary. Office, Room No. 1005, The Commerce Building, Louisville, Ky. For advertising rates, address John L. Moore, Business Manager.

LOUISVILLE, KY., MARCH 30, 1891.

WHY could not Louisville have a Festival Association? Not a half-hearted affair, but an organization, earnest in its purposes and backed by money and influence. The little city of Worcester, Mass., has a magnificent festival with great artists each year, under the auspices of its association. If such an association were organized in Louisville the Commercial Club would feel that the musical phase of the city's development was in good hands and could extend its usefulness in another direction with the time and energy returned to it. An annual music festival need never lose a cent for its promoters, and could be made a handsomely paying venture.

THE Commercial Club has a satisfactory bank account, a membership that is not approached numerically by any other commercial body in the world; and there is no factional feeling of a character calculated to injure its influence and usefulness, existing within its army of unselfish promoters of the general welfare. There is plenty of work to do and the club was never better prepared to undertake it. Its working forces are not idle, much quiet but effective labor being done. The noisiest and most self-important people do not accomplish the greatest good, as thoughtless critics would sometimes seek to convince us.

WHILE the enthusiasm that the Music Festival is certain to create is at its tide, the time will be ripe for perfecting plans that work out the permanent establishment of various phases of musical life in Louisville. Surely some devoted friends of the fine arts are looking a few weeks into the future, and will not let this golden opportunity slip.

FOUNDED and nourished upon a generous and intelligent sentiment, the Commercial Club has reached a dignity wherein it is dependent for existence upon its merits—its good works. It no longer expects the tender solicitude of its several parents and sponsors, for it is fit to fight the battle alone. Naturally, then, a stern business policy must be adhered to, and a wise conservatism kept in view. A big organization that seeks to influence all classes for good must preserve itself from just ridicule; indeed, a few false steps prompted by a mistaken sentiment has more than once destroyed a reputation. There are reasons why the club does not take up the cudgel at every suggestion made.

ALL results have gone to prove the wisdom of selecting Mr. Shackleton to train the Festival Chorus. The work is a labor of love to him, and he has brought to it not only ability and earnestless, but a personality extremely attractive in many ways. He instructs quietly and without waste of time, holds the attention and respect of the singers, and does not flurry them with explosions of grief or anger over inaccuracies.

THE man who "didn't know it was loaded," now wants aisle seats in the parquette and howls because he can't get them. There are still excellent seats to be had, however, but they are going rapidly.

SEMIQUAVERS.

The music at Christ church Easter Sunday must have excited the pride of the members and the admiration of visitors, and it assuredly added new honors to Mr. William Frese, the hard-working and talented director and organist.

***

There will be no speculation in festival seats, since very few, if any, persons have bought them except for the use of themselves and families. The gentleman who is currently reported to have 100 seats has not bought one as yet, and, consequently, can have none for sale.

***

It should not be forgotten that the sale of single-night seats does not begin until May 1st. Music lovers in interior towns and cities should organize clubs and purchase season tickets, thus securing desirable seats. An equitable division of the tickets can be made among the contributors to the pool.

***

There was not a chair vacant at the mass rehearsal last Monday night, and the perfection attained in singing the magnificent chorus from "Elijah" was highly commended by visiting critics. The "Stabat Mater" is also fast approaching a state of perfection, and Mr. Nikisch's representative, who will arrive in about two weeks, can not fail to be pleased with the material Louisville presents in its Festival chorus.

***

It requires the constant use of two of the fast-flying elevators at the Commerce to transport the members of the chorus to the tenth floor where they sing.

***

Two hundred and fifty trained voices, accompanied by the leading orchestral organization of the country, ought to create the greatest enthusiasm. Nothing approaching it has ever been heard here.

ABOUT THE SEATS.

If you wish information about seats or other festival matters, write to or call upon Lucien M. Adkins, Secretary Commercial Club, Commerce Building, Louisville, Ky. There are some excellent seats to be had now, but they are going rapidly. Send in your order, with check or money order, and it will be promptly and satisfactorily filled. Season tickets—six performances, are only $10.00.

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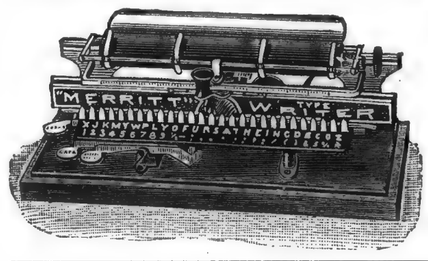

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AMONG the many Royal Imperial Court and Government National Bands there are none more excellent or delightful to listen to than the United States Marine Band of our own Government at Washington. Especially since the appointment of its present conductor, Mr. John Philip Sousa, a most thorough and competent musician and composer, has the band increased to the foremost rank among similar organizations, and become the musical pride of the presidential household as well as the members of the cabinet and Congress, and the ladies who make up the social element of Washington. President Harrison and Secretary Tracy, of the Navy Department, to which the Marine Band is attached, have been prevailed upon to grant Prof. Sousa and his entire organization of musicians a leave of absence for the purpose of visiting the largest cities of the country to give a limited number of exhibition concerts. Manager James B. Camp, of the Auditorium, announces one concert to be given in this city on April 28th, which news will delight the hundreds of admirers of good music. Seats will be placed on sale at Baldwin's, 236 Fourth avenue, Monday, April 6th. 1t

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Secure from D. H. Baldwin & Co., 236 Fourth Avenue, Louisville, a piano or organ on easy monthly payments until paid for, of the following standard makes: Decker Brothers, Haines Brothers, J. C. Fischer, D. H. Baldwin & Co., Cottage Upright pianos, and Estey, Hamilton and Shoninger organs. 1t.

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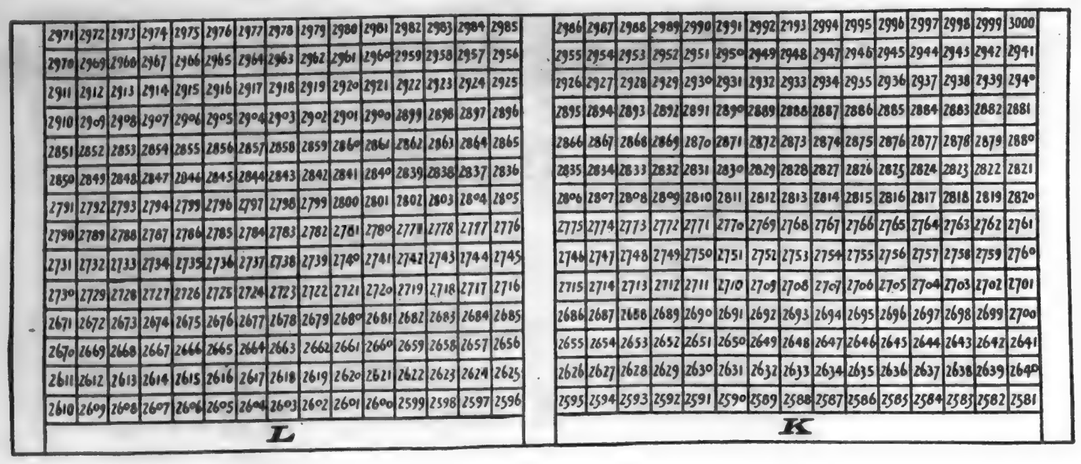

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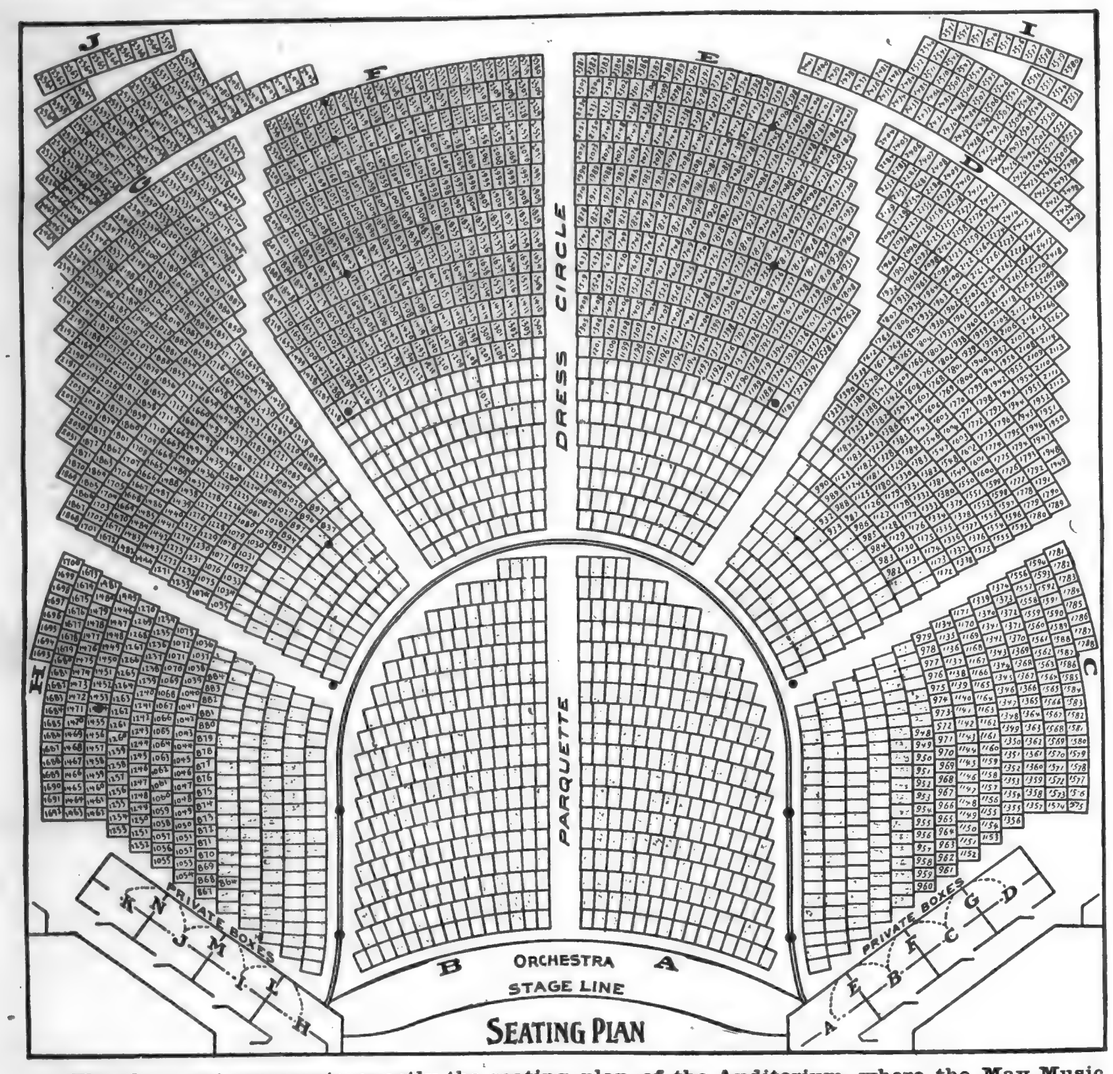

The above cut represents exactly the seating plan of the Auditorium, where the May Music Festival is to be given, and shows, by the blank spaces, just how many seats have been marked off. It will be seen that the entire parquette has been sold, and many of the dress circle seats. Select your seats and send the numbers to the Secretary. If the seats you have chosen have been marked off, he will send you seats as close to them as possible. Enclose check, cash or money order with your request.

WHAT ONE CAN SEE.

There was something written recently about the points of interest in Baldwin & Co.'s Fourth-street house, but it did not cover all of them. For instance, on the second floor is the teaching department, where a number of Louisville's most prominent musicians give instruction to many pupils daily. The rooms are handsomely furnished and the acoustics are arranged particularly with a view to the best effect. On this floor also is the organ stock-room, where several hundred organs of the Estey, Story & Clark and Hamilton makes are on public view. One can secure an organ here costing but a few dollars, or a very elegant instrument at a higher but entirely reasonable figure. In fact, this firm deals in nothing but standard makes, either in cheap or high price goods, and the prices are as low as consistent with quality.

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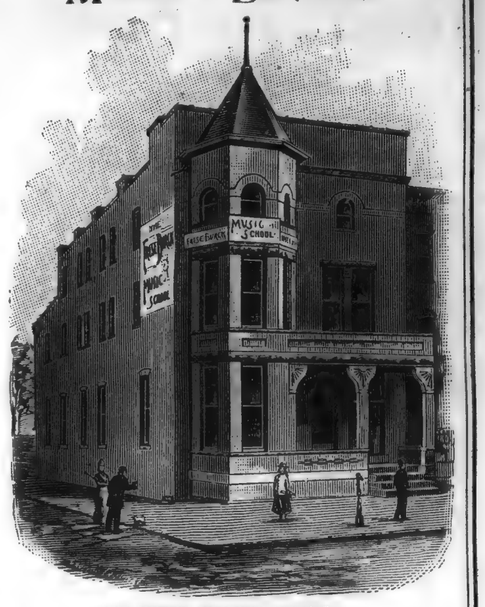

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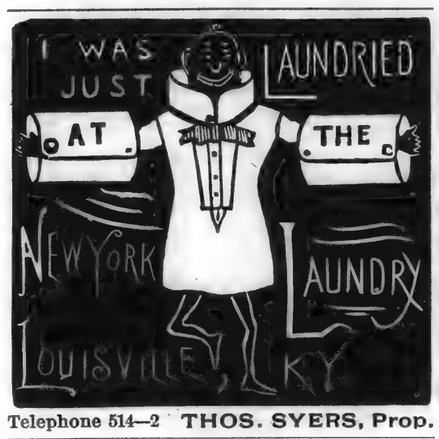

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Boston Transcript MONDAY, APRIL 6, 1891.
TELEGRAM, Providence, R. I. Date 4-8 SYMPHONY ORCHESTRA.
BOSTON HOME JOURNAL. SATURDAY, APRIL 11, 1891
Boston Courier.

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FEASTS OF SOLEMN MUSIC.

In commenting upon a recent choral service in New York, the scholarly musical critic of *The Living Church* presents several ideas worthy of consideration, especially as they are prompted by a view of Dvorak's "Stabat Mater," which we are to hear at the May Music Festival He writes:

"The Dvorak 'Stabat Mater' is surely the 'Stabat Mater' for present and future. The orchestral support is of the gravest importance, and so is such an organ accompaniment as Mr. Parker provides Its place is in the Lord's house. All its sanctions are profoundly ecclesiological and religious. It is much to be desired that Mr. Warren should place it upon his list not only another season, but that it shall rise up into the full supremacy of its Lenten edification, even as 'The Messiah' has come by universal consent to dominate Christmas-tide The vestments of the chorus and soloists, were they desirable? Why not? Never were choralists more beautifully designated as singers of the Lord's songs in the Lord's house. Only let the heads of the women, henceforth, be 'covered.' And why should not there be three or four such feasts of 'solemn music' in each season? And why should not other Christian bodies in New York promote such organizations; and why should they not spring up in all our principal cities to the edification of the faithful and to the greater glory of God?"

BOOK OF PROGRAMS.

We shall publish, in a short time, a book of descriptive programs giving a critical analysis of the larger works to be performed and shorter items of interest relating to all the other numbers. We would advise that persons who expect to attend the Festival should purchase the program book early and make themselves familiar with the works before they reach the concert hall. The books will be placed on sale at the music and book stores and at the hall during the Festival.

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THURSDAY NIGHT, MAY 14th.

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With One or More Great Soloists.

FRIDAY NIGHT, MAY 15th.

FIRST PART.
DVORAK'S "STABAT MATER,"
With Quartet of Soloists, Boston Symphony Orchestra and Festival Chorus.

SECOND PART.
CLASSICAL PROGRAM.

SATURDAY NIGHT, MAY 16th.

MENDELSSOHN'S ELIJAH.
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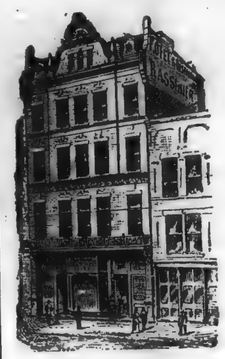

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MAY'S MANY BIG ATTRACTIONS.

Louisville will be crowded with visitors from all sections of the country during May, attracted here by the several interesting events that are on the programme. First of all in interest to many will be the Musical Festival, beginning on the night of May 12th, ending on the night of May 16th and including a matinee on Wednesday, May 13th.

Arrangements for the Scotch-Irish Congress, which will be held in this city from May 14th to 17th, are being pushed to completion. Rev Dr. John S. MacIntosh, of Philadelphia, one of the greatest orators of the age, and Hon. A. E. Stevenson, of Bloomington, Ill., Ex-Assistant Postmaster-general, in addition to the speakers heretofore announced, will deliver addresses. A paper on the Scotch-Irish pioneers of California, will be submitted by Mr. Alexander Montgomery, of San Francisco. Mr. Montgomery is one of the greatest millionaires of the Golden State, and will be remembered as the philanthropist who gave $250,000 to establish a theological seminary in San Francisco two years ago.

Governor Buckner will deliver the address of welcome.

Rev. Dr. John Hall, of New York, another one of the great orators, will preach in Dr. Hamilton's church on Sunday morning, the 17th, and at the Auditorium on the night of the same day.

The music for the occasion will be furnished by the Goshen band, which is the most celebrated in the world for its rendition of Scotch and Irish airs.

Among the cities that presented pressing invitations to the Congress to hold this year's session in their midst were San Francisco, Atlanta and Charlotte, N. C., but notwithstanding their urgency, Louisville was finally chosen because she was nearer than any of them to the center of the society's membership and because nowhere else is Scotch-Irish blood purer and nowhere else are Scotch-Irish Associations stronger than in Kentucky. The early pioneers were nearly all of this race, and they and their descendants have given to the State her most distinguished sons. Among the leaders of the present day who are of the race, might be mentioned her Breckinridges, Carlisles, Lindsays, Knotts, MacKenzies, and so on through nearly the whole list.

The special object of this Congress is to celebrate the achievements of these pioneers and their descendants in Kentucky. There is not a county in the State that is not rich in the blood, nor one in which some of the leaders are not of the race. It is therefore hoped that not one of them will be unrepresented.

The reduced fare, especially from local points, will enable all who wish to visit the city at small cost and to enjoy the popular exercises of the Congress, which are entirely free.

The programmes will be so arranged that visitors to the Music Festival can hear the distinguished orators of the Congress in the mornings and afternoons if they wish. A reception will be given to members of the society, probably on the first evening, at one of the hotels of the city.

Mr. Helm Bruce, of this city, is local Secretary, and will be glad to give further information to those wishing to attend.

The Southern Afternoon Press Bureau will hold a convention here May 14 to 16 inclusive, and the event will attract wide-awake newspaper men from every section of the South.

There will be nine days of splendid racing at the Louisville Jockey Club, beginning with Kentucky's famous Derby May 14. The race-track and buildings have been extended and beautified, and President M Lewis Clark declares that the events this year will be unusually attractive, and that the Derby will be a brilliant tournament.

On May 16th, 17th and 18th the Grand Lodge of Elks will hold its annual reunion here. It is confidently expected that there will be at least 10,000 Elks in the city, and a number of big entertainments will be given for them and other visitors.

The State Democratic Convention, which will attract statesmen, politicians and citizens generally, will convene in this city May 13th. There will be over 700 delegates and the convention proceedings will be extremely interesting.

The Southern Literary Society has also indicated that it will meet here about the time of the festival.

The workingmen are agitating the question of repeating the great May celebration of last year and there is very little doubt that they will do it. The celebration shows a very interesting phase of life in a great city. There will also be several conventions of various business interests in Louisville during May, and there are other events in prospect that have not yet been announced.

BOXES FOR THE FESTIVAL.

The scheme for the sale of boxes for the festival has not yet been announced. It is probable, however, that a certain price will be placed upon the seats in each box, and it will then be knocked down to the highest bidder. The best boxes ought to bring big premiums

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THAT the popularity of the Boston Symphony Orchestra increases with each visit to a city, is attested by the *Philadelphia North American* in the following:

"Despite the driving rain-storm, the Academy of Music was crowded last night as it rarely is, except on very great occasions, the attraction being the fourth in Mr. Nikisch's current season of symphony concerts. All the seats in the auditorium and most of the room which the aisles afford were occupied with more or less damp but agreeably expectant people, and when the dapper little conductor, looking as usual like a work of art, stepped upon the stage twenty minutes late, but apparently quite dry, he faced a larger audience than he had ever before confronted in Philadelphia. It is remarkable, or it would be remarkable if they were less meritorious, or if less efficient missionary work had preceded them, how popular these Boston Symphony Concerts have become in this city. Each time the attendance is larger than the last. The third concert drew a great house, and it was supposed that the debut of Mrs. Nikisch was accountable for the increase. Vladimir de Pachmann, a great artist, but not well enough known here to have much drawing power, and who played here before to very poor 'business,' was the soloist last night, and the audience was the largest yet. The secret of it, of course, is that the public has grown to appreciate the extraordinary excellence of Mr. Nikisch's orchestra, and the further fact that it comes here in its entirety. There is no thinning out to save expense. The orchestra goes on the road in its full force of eighty-three members, and that is a policy of liberality which people like."

AT BALTIMORE LAST WEEK.

The Concordia packed, and the streets lined with carriages for two blocks in every direction, show at once the appreciation of Wagner music and the Boston Symphony Orchestra, and the need of a new and larger hall in Baltimore. A more enthusiastic audience can hardly be imagined. Every number on the program was applauded to the echo. The reception of Nikisch, as a Wagner leader, amounted to an ovation. * * * It is seldom that the three essentials of fine orchestra, fine conductor and fine soloists, are brought together. But last evening fortune came to us with both hands full—and the lovers of musical art in Baltimore are thankful.

A NIGHT WITH WAGNER.

The Boston Symphony Orchestra gave a concert in Philadelphia last week, of which the *North American* relates:

"The Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, gave its fifth concert for the season at the Academy of Music last evening. The audience was very large. Every seat in the auditorium was occupied, and even the aisles were crowded with people who found themselves unable to secure accommodation elsewhere. As had been announced, the program consisted exclusively of selections from the operas of Richard Wagner, chronologically arranged so as to present in a very impressive and satisfying manner an exhibition of the development of Wagner's genius and the progressive elaboration of the theories upon which he worked. Naturally enough, such being the scheme, the opening number was the overture to 'Tannhauser,' of all that Wagner wrote perhaps the best known and the most generally enjoyed; and never surely has this famous composition had a more splendid and illuminative rendering. It was played with a brilliancy, with a passionate fervor, with a magnificent sonority which could not be surpassed, which transcended all previous recollections and stirred the audience to a tempest of applause. The Boston Orchestra has sometimes been criticised for a lack of breadth and vigor, for a tendency to magnify delicacy at the expense of strength, but no such criticism can be applied to last night's performance. In the exquisite 'Waldweben' movement from Siegfried the unapproachable refinement of the strings produced a delicious effect, but where breadth and strength were called for the demand was amply met, the brasses were allowed all their proper prominence, and the concert showed that Mr. Nikisch is as able and sympathetic an interpreter of Wagner as he is of the elder classics."

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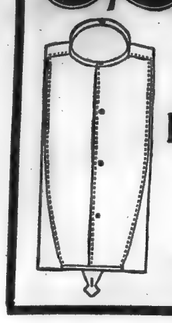

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...13, 1891.

...Programme at the Symphony Concert.

...evening's Symphony concert pro... was confined exclusively to selec... from Wagner's compositions, the solo... being Mme. Antonia Mielke, soprano, ... Andreas Dippel, tenor, both from ... season's New York Metropolitan ... House company.

...numbers chosen for the evening were as follows:

... "The Flying Dutchman."
...grin's Legend, from "Lohengrin."
Mr. Dippel.
...duction to act 3, dance of apprentices, procession of master-singers and homage to Hans Sachs, from "Die Meistersinger."
...Duet, "In Thaten," from "Die Goetterdaemmerung."
Mme. Mielke and Mr. Dippel.
...fried's Passage to Bruennhilde's Rock, Morning Dawn and Rhine Journey," from "Siegfried" and "Die Goetterdaemmerung."
Arranged by Hans Richter.
...neral march, from "Die Goetterdaemmerung."
...ing scene, "Die Goetterdaemmerung."
Bruennhilde, Mme. Mielke.

The orchestra was increased in its membership to meet all the demands of these selections, and Mr. Nikisch had evidently given his programme a thorough preparation, despite the demands it made upon his recently restored health and strength. The results obtained were such as to warrant all the efforts made in their attainment, and the selections held the undivided attention of the audience largely by reason of the masterly interpretation given them.

The "Dutchman" overture was grandly played, and its beauties have never been more effectively brought out than on this occasion, the vivid contrasts of the composition being marvelously heightened and made immensely interesting by the reading given them.

The "Legend" from "Lohengrin" was delivered with admirable taste by Mr. Dippel, who proved to be a tenor singer well suited to the demands of the Wagnerian roles, and in these this artist showed himself a master of the vocal methods which find favor with the lovers of the German school of to-day. He has a commanding stage presence, and gained a pronounced favor of his audience by his delivery of the selection.

In the duet from "Die Goetterdaemmerung," Mme. Mielke and Mr. Dippel sustained their somewhat unequal contest against the mass of instrumental players with successful results, and the triumph they won was loudly applauded by the audience, despite the unintelligible characteristics of the scene when stripped of its stage surroundings. Mme. Mielke proved to be a vocal artist of the best abilities, and her great value as a Wagnerian singer was again made apparent in the closing number of the programme, in which the music of the Bruennhilde role was sung with stirring effect by this artist.

The audience was most demonstrative in its approval of the performance of the other instrumental excerpts, and the programme, as a whole, appeared to meet the hearty approval of the Symphony patrons.

Boston Journal.

MONDAY MORNING, APRIL 13, 1891.

The Symphony Concert.

The Symphony concert Saturday evening in Music Hall was devoted entirely to selections from the works of Wagner, and served to introduce to a Boston audience two of the artists of this last season's company at the Metropolitan Opera House in New York—Mme. Antonia Mielke and Andreas Dippel. This was the programme:

Overture, "The Flying Dutchman."
Lohengrin's Legend, from "Lohengrin."
Mr. Dippel.
Introduction to act 3, dance of apprentices, procession of master-singers and homage to Hans Sachs, from "Die Meistersinger."
Duet, "In Thaten," from "Die Goetterdaemmerung."
Mme. Mielke and Mr. Dippel.
Siegfried's Passage to Bruennhilde's Rock, Morning Dawn and Rhine Journey," from "Siegfried" and "Die Goetterdaemmerung."
Arranged by Hans Richter.
Funeral march, from "Die Goetterdaemmerung."
Closing scene, "Die Goetterdaemmerung."
Bruennhilde, Mme. Mielke.

One of the greatest audiences of the season was present to listen to a performance of this programme, and a larger share than usual of the people remained until the close. The enthusiasm which prevailed throughout the evening must have been encouraging to Conductor Nikisch, who had arranged and carefully rehearsed this Wagner programme. We do not recall an instance this season where the applause has been so hearty and long continued as at the rendition of "Siegfried's passage, the Morning Dawn and Rhine Journey." Mr. Nikisch was compelled to bow his acknowledgments so many times that he finally turned and waved his hand toward the members of the band, signifying that the plaudits of the audience were due to them as much as to himself. It was a generous recognition on his part of the most excellent work of the orchestra. The selections, as will be seen, were not what are known as the popular Wagner numbers, and the fact that they were so enthusiastically received shows that the people, after all that has been said, are fond of his music, and every hearing of it confirms and strengthens the loyalty of the Music Hall audiences to the works of Wagner.

The soloists, who have been singing Wagner's music largely the past season, gave efficient aid in the selections where vocal assistance was needed. Both were pleasantly received, and the duo from "Goetterdaemmerung" created great enthusiasm, both singers being recalled many times in succession. Frau Mielke's voice is resonant, true and powerful on the high notes. She made her first appearance in New York as Elizabeth in "Tannhauser," and her singing there increased as the season advanced. In dramatic power and coloring she showed amply competent for the difficult parts she essayed Saturday evening. In the tenor and soprano duo Dippel was a substantial aid. His voice seems fresh and true, it is not forced in high and his delivery of the "Legend" was marked of purity and sweetness. The reading of the "Funeral March" by Mr. Nikisch was a fine performance, but in such a concert there is no room to criticise, for our conductor is a masterfully able interpreter of Wagner. There are only two more concerts. Next Saturday evening Miss Marie Jahn, another of the artists from the Metropolitan Opera House, is to be the soloist, and Schumann's symphony in D minor is among the pieces to be played.

Notes.

Mr. Heinrich, who was present at the Friday afternoon rehearsal of the Symphony Orchestra for the first time since Mr. Nikisch has been conductor, was very enthusiastic. He says the playing is perfection. There is no such ...

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, APRIL 13, 1891.

The Symphony Concert—A Wagner Evening—Mielke and Dippel the Soloists.

Wagner is still a name to conjure with in Boston, and because of the many lectures, essays and reviews devoted to the subject, is becoming more than a mere fashion, being in some degree intelligently understood and appreciated. A "Wagner night" in the symphony course was sufficient to fill Music Hall to overflowing, and very few, even of the many who were obliged to stand, left the hall before the last note of the long programme was reached. The overture to the "Flying Dutchman" began the concert; the fact that Wagner renounced this overture as not representing his theories does not make it the less brilliant or inspiring. It is the perfection of sea music, and its gloom and foreboding contrast well with the freedom and cheeriness of its sailor themes. It received a brilliant reading and was applauded most heartily. Now followed Mr. Dippel with "Lohengrin's Legend," given in splendid style, although the violins were somewhat insecure in the extremely high passages which Wagner has used to portray celestial effects.

Such a concert as that of Saturday may not present the composer as effectively as could be done on the operatic stage, but certainly it gives the best possible idea of his versatility. The graphic sea picture followed by an equally expressive portrayal of celestial ecstacy, and this in turn succeeded by the roughness and hearty humor, the pomp and circumstance of mediæval times as depicted in the prelude to the third act of the "Mastersingers," and as culmination to these differing moods the funeral march from "Die Götterdammerung" and the heroic final to that work, these prove a mind as many sided, as all-embracing as that of a Shakespeare, and no single opera by Wagner could impress this so forcibly upon the auditor. The "Mastersinger" prelude was broadly and heartily played, and the swing of that wonderful seven-barred period which forms the dance of the apprentices was as full of animal spirits as a mediæval merry-making ought to be. The next number of the rich list was the duet picturing the hero Siegfried starting upon the journey which led to his death. The music here is too intense for concert accessories, and a Siegfried in a dress coat and white tie parting from a Brunnhilde in a long trained evening costume is just a trifle anomalous. Yet the singing was powerful and earnest, and if Mme. Mielke was more explosive and less sustained than a Lilli Lehmann would have been, the power of the deep notes of her register was remarkable, and the broad ending was grandly enough given to win for both the artists (Mr. Dippel being the Siegfried) the most enthusiastic recalls.

The rest of the programme was especially well arranged, for it led consecutively through the Rhine journey to the Siegfried Funeral March, and culminated in the finale of the trilogy. The arrangement by Richter of the chief events in the last act of "Siegfried" and the first part of "Die Götterdammerung" has been heard here before; it tells a wonderful story in a wonderful manner, and its interweaving of figures, each having some special import, some meaning of its own, makes it a great example of combined intellectuality and emotion. There are those who believe that the *leit-motif* as used by Wagner will pass out of modern music, yet such a tale as that above mentioned, told by orchestra alone, would be impossible without it, and the life history narrated by the same instrumental forces in Siegfried's Funeral March may forever stand as a *raison d'etre* for this part of Wagner's theories. There is, however, a danger that those who study Wagner's works superficially may imagine the employment of the guiding figures to be the chief feature of his theories of operatic construction, and indeed too many of the recent lecturers have elevated the definition of these into disproportionate prominence. It may not be amiss, in view of the forthcoming performance of "Parsifal," to warn the over zealous ones that, while a thorough recognition of the figures is desirable, they must not be sought for at the expense of the ethical significance of the work, and must not be followed guide book in hand, as a Cook's tourist might pass through a foreign land, losing all the beauty of scenery in the acquisition of catalogic information.

The Siegfried funeral march is the most notable example of the definiteness of these figures, and here they come legitimately into the foreground, while in the great finale which succeeds they fulfil but the functions of the old Greek chorus as employed by Aeschylus, or Sophocles. No funeral march can exceed this one in graphic power. The one in the Heroic symphony has been called "a funeral procession in purple" and it has pathos and dignity, the one for piano (the best of its class) by Chopin has gloom enough and a noble contrast in that trio which seems like a song at the grave, but this march has these qualities with its story superadded, and is therefore still more powerful. While all the concert deserved praise for its careful execution and its musicianly readings, a slight exception may be made as to this selection, which was too blatant and bombastic in many parts. It gave braggadocio in place of heroism. Special mention may be made here, however, of the excellent work of the bass tuba as well as of the trumpets. The end, too, with its melancholy reference to Siegfried's horn call, was finely played by all.

The concert ended with that great monologue of Brunnhilde, the most impressive of operatic finales, and splendidly sung too by Mme. Mielke, who was recalled at its close by an audience which lingered to pay this deserved compliment spite of the lateness of the hour. Here, too, the orchestra did excellent work and the wealth of significant figures never seemed blurred or incomprehensible, but rather a natural outpouring of memories quite in place at such a supreme moment. After such a finale there is no fear of our composers returning to the old plan of having the chorus stand in a line and explode a series of exclamations of "O Cielo!" "Oh Dio!" "Qual Orrore!" and other shocked expressions scarcely in consonance with the vacuity of their looks and the rigidity of their postures, while the curtain falls.

LOUIS C. ELSON.

...Post.

MONDAY MORNING, APRIL 13.

THE SYMPHONY CONCERT.

When Mr. Nikisch appeared upon the stage last Saturday evening to direct the Symphony Orchestra, at the twenty-second concert of this season, he was greeted with loud and prolonged applause. The programme was made up of selections from operas of Wagner, and the selections were as follows:

Overture.....“The Flying Dutchman”
Lohengrin’s Legend, from “Lohengrin.”...Mr. Dippel
Introduction to Act III. Dance of Apprentices, Procession of Master-singers, and Homage to Hans Sachs from “Die Meistersinger.”
Duet. “In Neuen Thaten,” from “Die Götterdämerung.....Mrs. Mielke and Mr. Dippel
“Siegfried’s Passage to Brünnhilde’s Rock, Morning Dawn, and Rhine Journey,” from “Siegfried” and Die Götterdämmerung.” Arranged by Hans Richter.
Funeral March, from “Die Götterdämmerung.”
Closing Scene, “Die Götterdämmerung.”..Mrs. Mielke

Many devout and sincere worshippers of Wagner protest against arrangements of “music-drama” scenes for concert use. They claim that the text and the music, the action and the scenery, the costumes, and even the habits of the Bayreuth Theatre are so inseparably bound together that only in the dull Bavarian town can the greatness of Wagner’s works be fully or partially comprehended. How, they say, can one judge of the beauty of the “Feuerzauber” or the power of the “Walkürenritt,” if either of these numbers enters irrelevantly into a programme, and is sandwiched betwtee, say, the “Lohengrin” prelude and the march from “Tannhäuser?” Who can consider fully the grandeur and beauty of his later works, if they are heard only in fragments in a concert-hall, with orchestra upon the stage and in the glare of artificial light? They claim that many of these concert arrangements are in direct conflict with the wish of “the Master” (as they are pleased to call him), and are a profanation of his life work and of his memory.

On the other hand, certain admirers of Wagner, men who in propagandism of Wagnerian tenets indorse the motto of Loyola’s order, insist that this gospel shall be preached in all parts of the world, and that even disjointed texts, stripped of sense by the loss of that which precedes and follows, may be of saving health to all nations. Some of them are shrewd enough to see that the cause may in this way win converts, who, hearing only excerpts gorgeous in instrumentation, will judge the whole by the part and will cry aloud “Would that we could hear these music-dramas in their completeness;” for they do not know that the passages that so excite their nerves are only short and brilliant chapters of an otherwise sleep-inducing volume.

After all, these questions interest chiefly the camp-followers of the army under Wagner; such men as the German writers of pamphlets in which symbolical meanings of unimportant measures are discussed at length, and with a profundity that is ludicrous. The audience cares not for such problems. The habitual concert goer listens to the music and thinks of it as music. If he is pleased, he applauds; if he is secretly bored, he is too well-bred to express his feelings, and he assumes an outward appearance of intelligent interest.

Now, Saturday evening the audience was very enthusiastic. The different numbers of the programme were wildly applauded, and Mr. Nikisch was obliged again and again to bow his acknowledgments. There is no question about the genuineness of this enthusiasm, nor was it, so far as the playing of the orchestra was concerned, without excuse. Mr. Nikisch stood upon his proper ground. The peculiar qualities of his musical outfit were apparent and they were here displayed legitimately.

These selections from Wagner’s music-dramas gave pleasure to the audience and put the conductor upon a pedestal. To speak at length concerning the music itself would at this time serve no useful purpose. Nor would it be profitable to enter into a discussion as to whether such music should be played at concerts to which the word “symphony” is prefixed. The glowing colors, the orchestral crash and roar pleased the hearers. Their appetites grew with each number more imperious in demand, as is the case in dram-drinking.

We are too near Wagner to judge of his real position in the world of music. No thoughtful man denies the great personality of Wagner. Whether a hundred years from now he will be known chiefly as an influence and not as the composer of this or that music-drama, is a question of little moment to the hearer of today, who cares more for the gratification of his tastes than for theories concerning opera-writing or for charts showing the growth of music. If he really prefers extracts from Wagner’s works to the G minor symphony of Mozart or the “Unfinished” of Schubert, and if he applauds with delirious delight the former and treats the latter with conventional respect, he will not change his opinions in consequence of arguments. A hundred may admire Hans Makart’s gaudy canvases and only one may hold Puvis de Chavannes in reverence. These questions, however, are not to be settled by comparative degrees of applause. Time, the avenger, will pronounce the verdict, when future generations will argue concerning the true or false genius of the most prominent musician of their time, and when Wagner may be ranked among the great musicians of the world—not the greatest, and not the only one.

The orchestra was assisted by Mrs. Antonia Mielke, soprano, and Mr. Andreas Dippel, tenor. Mr. Dippel declaimed “Lohengrin’s Legend” with stolidity and precision. Mrs. Mielke has a better and freer voice and a keener sense of intonation than many of her German sisters who have been of late years imported into this country. But the peculiar theories of Wagner in regard to the relations that should exist between orchestra and singers, as worked out in the music declaimed by her, prevent any extended criticism of her vocal powers or limitations.

The programme of the concert of April 18 will include Schumann’s “Genoveva” overture; the adagio and scherzo from Bruckner’s Seventh symphony; and Schumann’s symphony in D minor. Miss Marie Jahn will sing the well known aria from “Der Freischütz,” and songs with pianoforte accompaniment.

PHILIP HALE.

Boston Sunday ...

TWENTY-EIGHT PAGES.

SUNDAY, APRIL 12, 1891.

WAGNER MUSIC.

Only Works by the German Master Played at Yesterday's Symphony.

The programme offered at the last but two of this season's symphony concerts proved a special treat to the admirers of Richard Wagner, for all the selections were from writings by that composer. It is not probable that such a programme proved welcome to all in the audience, but the Wagner devotees were most demonstrative in expressing their delight and the attendance was larger than for several weeks past. Exceedingly cordial was the greeting Conductor Nikisch received when he appeared to direct the orchestra. Aside from extreme paleness he showed no signs of his recent illness.

"The Flying Dutchman" overture was given as the first of seven numbers. The beautiful harmonic effects and striking tonal pictures of this superb work were magnificently set forth. Delightful also was the orchestral performance of the selection from "Die Meistersinger." The four pieces chosen were from the third act of that opera, and consisted of the introduction to the act, dance of the apprentices, procession of the masters and homage to Hans Sachs. Thoroughly impressive was the funeral march from "Die Goetterdaemmerung," as read by Mr. Nikisch. "Siegfried's Passage to Bruennhilde's Rock, Morning Dawn and Rhine Journey," from "Siegfried" and "Die Goetterdaemmerung," arranged by Hans Richter, was the fourth orchestral contribution.

The two soloists were Mme. Antonia Mielke and Mr. Andreas Dippel. They are artists of recognized merit and have won high honors in New York productions of German opera. Mme. Mielke sang Bruennhilde's solo in the closing scene of "Die Goetterdaemmerung," with splendid power and admirable expression. She is a singer of uncommon resources and is particularly well equipped for interpreting music of the exacting Wagner school. Mr. Dippel made a very favorable impression by his singing of the legend from "Lohengrin." The selection itself was welcome as being in pleasing contrast with the heavier music of the trilogy so prominent on the programme. The duet "In Neuen Thaten," from "Die Goetterdaemmerung" called forth the most cordial plaudits of the evening.

Miss Marie Jahn is announced as soloist at the next Symphony concert. The programme will be as follows: Overture, "Genoveva," Schumann; aria from Freischuetz, "Wie nahte mir der Schlummer," Weber; Adagio and Scherzo from the symphony No. 7, Bruckner; songs with piano; symphony in D minor, Schumann.

Gazette

BOSTON, SUNDAY MORNING, APRIL 12.

"En Passant."

[FOR THE SATURDAY EVENING GAZETTE.]

NO. LI.

BOSTON, April 9th, 1891.

The illness of Mr. Arthur Nikisch gave Mr. Kneisel a chance to show his metal in a new direction, and nobly did he rise to the occasion. Many musical men and women unite in saying that the orchestra has not played so well for some months as it did under Kneisel's baton. There was a little stiffness and awkwardness in Mr. Kneisel's movements, but more familiarity with the position would give him ease, if not grace. It has been suggested that it would have been an interesting experiment to have allowed the orchestra to have played without a leader, and there is little doubt but that our local organization would have come off from such a test with flying colors. It would surely have been an entertaining exhibition, and the well drilled corps would probably, when left to their own resources, have played better than they do when entrusted to some of our local conductors' care. It must be a relief to Col. Higginson to find that he has such an admirable conductor in reserve as Mr. Kneisel proved to be, ready at any moment, as understudy, to step into the breech.

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SUNDAY HERALD.
BOSTON, APRIL 12, 1891.

A Wagner Programme at the Symphony Concert.

Last evening's Symphony concert programme was confined exclusively to selections from Wagner's compositions, the soloists being Mme. Antonia Mielke, soprano, and Mr. Andreas Dippel, tenor, both from the last season's New York Metropolitan Opera House company.

The numbers chosen for the evening were as follows:

Overture, "The Flying Dutchman."
Lohengrin's Legend, from "Lohengrin."
Mr. Dippel.
Introduction to act 3, dance of apprentices, procession of master-singers and homage to Hans Sachs, from "Die Meistersinger."
Duet, "In Thaten," from "Die Goetterdaemmerung."
Mme. Mielke and Mr. Dippel.
"Siegfried's Passage to Bruennhilde's Rock, Morning Dawn and Rhine Journey," from "Siegfried" and "Die Goetterdaemmerung."
Arranged by Hans Richter.
Funeral march, from "Die Goetterdaemmerung."
Closing scene, "Die Goetterdaemmerung."
Bruennhilde, Mme. Mielke.

The orchestra was increased in its membership to meet all the demands of these selections, and Mr. Nikisch had evidently given the programme a thorough preparation, despite the demands it made upon his recently recovered health and strength. The results attained were such as to warrant all the efforts made in their attainment, and the selections held the undivided attention of the audience largely by reason of the masterly interpretation given them.

The "Dutchman" overture was grandly played, and its beauties have never been more effectively brought out than on this occasion, the vivid contrasts of the composition being judiciously heightened and made immensely interesting by the reading given them.

The "Legend" from "Lohengrin" was declaimed with admirable taste by Mr. Dippel, who proved to be a tenor singer well suited to the demands of the Wagnerian roles, and in its use this artist showed himself a master of the vocal methods which find favor with the lovers of the German school of today. He has a commanding stage presence, and gained the pronounced favor of his audience by his delivery of the selection.

In the duet from "Die Goetterdaemmerung," Mme. Mielke and Mr. Dippel sustained their somewhat unequal contest against the mass of instrumental players with successful results, and the triumph they won was loudly applauded by the audience, despite the unintelligible characteristics of the scene when stripped of its stage surroundings. Mme. Mielke proved to be a vocal artist of the best abilities, and her great value as a Wagnerian singer was again made apparent in the closing number of the programme, in which the music of the Bruennhilde role was sung with stirring effect by this artist.

The audience was most demonstrative in its approval of the performance of the other instrumental excerpts, and the programme, as a whole, appeared to meet the hearty approval of the Symphony patrons.

Boston Journal.
MONDAY MORNING, APRIL 13, 1891.

The Symphony Concert.

The Symphony concert Saturday evening in Music Hall was devoted entirely to selections from the works of Wagner, and served to introduce to a Boston audience two of the artists of this last season's company at the Metropolitan Opera House in New York—Mme. Antonia Mielke and Andreas Dippel. This was the programme:

Overture, "The Flying Dutchman."
Lohengrin's Legend, from "Lohengrin."
Mr. Dippel.
Introduction to act 3, dance of apprentices, procession of master singers and homage to Hans Sachs, from "Die Meistersinger."
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Arranged by Hans Richter.
Funeral march, from "Die Goetterdaemmerung."
Closing scene, "Die Goetterdaemmerung."
Bruennhilde, Mme. Mielke.

One of the greatest audiences of the season was present to listen to a performance of this programme, and a larger share than usual of the people remained until the close. The enthusiasm which prevailed throughout the evening must have been encouraging to Conductor Nikisch, who had arranged and carefully rehearsed this Wagner programme. We do not recall an instance this season where the applause has been so hearty and long continued as after the rendition of "Siegfried's passage, the Morning Dawn and Rhine Journey." Mr. Nikisch was compelled to bow his acknowledgments so many times that he finally turned and waved his hand toward the members of the band, signifying that the plaudits of the audience were due to them as much as to himself. It was a generous recognition on his part of the most excellent work of the orchestra. The selections, as will be seen, were not what are known as the popular Wagner numbers, and the fact that they were so enthusiastically received shows that the people, after all that has been said, are fond of his music, and every hearing of it confirms and strengthens the loyalty of the Music Hall audiences to the works of Wagner.

The soloists, who have been singing Wagner's music largely the past season, gave efficient aid in the selections where vocal assistance was needed. Both were pleasantly received, and the duo from "Goetterdaemmerung" created great enthusiasm, both singers being recalled many times in succession. Frau Mielke's voice is resonant, true and powerful on the high notes. She made her first appearance in New York as Elizabeth in "Tannhauser," and her popularity there increased as the season advanced. In dramatic power and coloring she appeared amply competent for the difficult numbers she essayed Saturday evening, and in the tenor and soprano duo Mr. Dippel was a substantial aid. His voice seems fresh and true, it is not forced or harsh and his delivery of the "Legend" was a marvel of purity and sweetness. The reading of the "Funeral March" by Mr. Nikisch was a grand performance, but in such a concert there is little to criticise, for our conductor is a specially able interpreter of Wagner. There are but two more concerts. Next Saturday evening Miss Marie Jahn, another of the artists from the Metropolitan Opera House, is to be the soloist, and Schumann's symphony in D minor is among the numbers to be played.

Notes.

Max Heinrich, who was present at the Friday afternoon rehearsal of the Symphony Orchestra for the first time since Mr. Nikisch has been the conductor, was very enthusiastic. He says "the playing is perfection. There is no such orchestra in all Europe."

BOSTON DAILY ADVERTISER
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Now, Saturday evening the audience was very enthusiastic. The different numbers of the programme were wildly applauded, and Mr. Nikisch was obliged again and again to bow his acknowledgments. There is no question about the genuineness of this enthusiasm, nor was it, so far as the playing of the orchestra was concerned, without excuse. Mr. Nikisch stood upon his proper ground. The peculiar qualities of his musical outfit were apparent and they were here displayed legitimately. These selections from Wagner's music-dramas gave pleasure to the audience and put the conductor upon a pedestal. To speak at length concerning the music itself would at this time serve no useful purpose. Nor would it be profitable to enter into a discussion as to whether such music should be played at concerts to which the word "symphony" is prefixed. The glowing colors, the orchestral crash and roar pleased the hearers. Their appetites grew with each number more imperious in demand, as is the case in dram-drinking.

We are too near Wagner to judge of his real position in the world of music. No thoughtful man denies the great personality of Wagner. Whether a hundred years from now he will be known chiefly as an influence and not as the composer of this or that music-drama, is a question of little moment to the hearer of today, who cares more for the gratification of his tastes than for theories concerning opera-writing or for charts showing the growth of music. If he really prefers extracts from Wagner's works to the G minor symphony of Mozart or the "Unfinished" of Schubert, and if he applauds with delirious delight the former and treats the latter with conventional respect, he will not change his opinions in consequence of arguments. A hundred may admire Hans Makart's gaudy canvases and only one may hold Purvis de Chavannes in reverence. These questions, however, are not to be settled by comparative degrees of applause. Time, the avenger, will pronounce the verdict, when future generations will argue concerning the true or false genius of the most prominent musician of their time, and when Wagner may be ranked among the great musicians of the world—not the greatest, and not the only one.

The orchestra was assisted by Mrs. Antonia Mielke, soprano, and Mr. Andreas Dippel, tenor. Mr. Dippel declaimed "Lohengrin's Legend" with stolidity and precision. Mrs. Mielke has a better and freer voice and a keener sense of intonation than many of her German sisters who have been of late years imported into this country. But the peculiar theories of Wagner in regard to the relations that should exist between orchestra and singers, as worked out in the music declaimed by her, prevent any extended criticism of her vocal powers or limitations.

The programme of the concert of April 18 will include Schumann's "Genoveva" overture; the adagio and scherzo from Bruckner's Seventh symphony; and Schumann's symphony in D minor. Miss Marie Jahn will sing the well known aria from "Der Freischütz," and songs with pianoforte accompaniment.

PHILIP HALE.

Boston Sunday Globe.
TWENTY-EIGHT PAGES.
SUNDAY, APRIL 12, 1891.

WAGNER MUSIC.

Only Works by the German Master Played at Yesterday's Symphony.

The programme offered at the last but two of this season's symphony concerts proved a special treat to the admirers of Richard Wagner, for all the selections were from writings by that composer. It is not probable that such a programme proved welcome to all in the audience, but the Wagner devotees were most demonstrative in expressing their delight and the attendance was larger than for several weeks past. Exceedingly cordial was the greeting Conductor Nikisch received when he appeared to direct the orchestra. Aside from extreme paleness he showed no signs of his recent illness.

"The Flying Dutchman" overture was given as the first of seven numbers. The beautiful harmonic effects and striking tonal pictures of this superb work were magnificently set forth. Delightful also was the orchestral performance of the selection from "Die Meistersinger." The four pieces chosen were from the third act of that opera, and consisted of the introduction to the act, dance of the apprentices, procession of the masters and homage to Hans Sachs. Thoroughly impressive was the funeral march from "Die Gœtterdæmmerung," as read by Mr. Nikisch. "Siegfried's Passage to Bruennhilde's Rock, Morning Dawn and Rhine Journey," from "Siegfried" and "Die Gœtterdæmmerung," arranged by Hans Richter, was the fourth orchestral contribution.

The two soloists were Mme. Antonia Mielke and Mr. Andreas Dippel. They are artists of recognized merit and have won high honors in New York productions of German opera. Mme. Mielke sang Bruennhilde's solo in the closing scene of "Die Gœtterdæmmerung," with splendid power and admirable expression. She is a singer of uncommon resources and is particularly well equipped for interpreting music of the exacting Wagner school. Mr. Dippel made a very favorable impression by his singing of the legend from "Lohengrin." The selection itself was welcome as being in pleasing contrast with the heavier music of the triology so prominent on the programme. The duet "In Neuen Thaters," from "Die Gœtterdæmmerung" called forth the most cordial plaudits of the evening.

Miss Marie Jahn is announced as soloist at the next Symphony concert. The programme will be as follows: Overture, "Genoveva," Schumann; aria from Freischuetz, "Wie nahte mir der Schlummer," Weber; Adagio and Scherzo from the symphony No. 7, Bruckner; songs with piano; symphony in D minor, Schumann.

Gazette
BOSTON, SUNDAY MORNING, APRIL 12.

"*En Passant.*"

[FOR THE SATURDAY EVENING GAZETTE.]

NO LI.

BOSTON, April 9th, 1891.

The illness of Mr. Arthur Nikisch gave Mr. Kneisel a chance to show his metal in a new direction, and nobly did he rise to the occasion. Many musical men and women unite in saying that the orchestra has not played so well for some months as it did under Kneisel's baton. There was a little stiffness and awkwardness in Mr. Kneisel's movements, but more familiarity with the position would give him ease, if not grace. It has been suggested that it would have been an interesting experiment to have allowed the orchestra to have played without a leader, and there is little doubt but that our local organization would have come off from such a test with flying colors. It would surely have been an entertaining exhibition, and the well drilled corps would probably, when left to their own resources, have played better than they do when entrusted to some of our local conductors' care. It must be a relief to Col. Higginson to find that he has such an admirable conductor in reserve as Mr. Kneisel proved to be, ready at any moment, as understudy, to step into the breech.

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...ton Transcript

MONDAY, APRIL 13, 1891.

Twenty-Second Symphony Concert (without Symphony.)

The concert of Saturday evening, catching the fever of the week, was quite exceptional. Wagner engrossed the whole programme. This in advance of Mr. Lang's "private performance" of all the music of "Parsifal" with no Graal Burg, nor Dome, nor reverend warder knights nor magic gardens, flower girls, sacred spear caught in the air by the "pure fool" of destiny, no wooded mountain scenery, nor gorgeous costumes; but only chorus, orchestra and solo singers or declaimers, with a swarm of eager Wagner lecturers in advance. Here is the programme made up and conducted *con amore* by Mr. Nikisch, novel in comparison with the usual Wagner concert programmes:

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Lohengrin's Legend, from "Lohengrin."
From "Die Meistersinger": Introduction to Act III.; Dance of Apprentices; Procession of Mastersingers; Homage to Hans Sachs.
Duet: "In Neuen Thaten," from "Die Götterdämmerung."
Siegfried's Passage to Brünnhilde's Rock, Morning Dawn and Rhine Journey, from "Siegfried," and "Die Götterdämmerung." (Arranged by Hans Richter.)
Funeral March, from "Die Götterdämmerung."
Closing Scene, from "Die Götterdämmerung."
Brünnhilde—Mme. Antonia Mielke.
Lohengrin... } Mr. Andreas Dippel.
Siegfried... }

There was a great audience, great expectation; the orchestra was in its best estate; the excellent conductor loved the music, and was prepared to throw his whole soul into it and into every instrument. It was a most careful, true, superb performance, seemingly spontaneous. The "Dutchman" overture, with the mysterious hollow-sounding fifths in its sea-trumpet, was as wild and weird, as brilliant and exciting, as we ever heard it. Mr. Dippel has a good manly tenor, and a manly bearing; he seems very young. He delivered Lohengrin's recital about the Knights of the Holy Grail at Monsalvat, his father Percival (or Parsifal), etc., in a composed and dignified manner, in keeping with the music, which is one of the few Wagner passages in which we find the sovereign virtue of repose, an element, a quality, which lies near the soul and centre of true art in all kinds. (Thus "Macbeth," while tragical and stormy, has repose; Beethoven, so full of fire and strength and struggle, always leaves a sense of peace and reconciliation in the mind).

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The Duet, at parting, of the lovers at the beginning of the "Götterdämmerung," when Siegfried gallops Rhineward from Brünnhilde's rock in search of "new adventures," has poetry and passion in it; but it does seem as if Wagner were on principle (if not through wilfulness) afraid of melody in it, for nothing could be dryer, colder and more artificial than the—strains we cannot call them—phrases, "endless melody" perhaps, which each one sings, or rather say delivers. They were well delivered, for Mme. Mielke also has a noble voice and knows well how to use it, besides a noble figure, a fine bearing, and calm self-possession. The orchestral environment is rich, with far more melody woven into it than we get in the voice parts. But here again we meet our old disturbing enemy in the Wagnerian instrumentation, that restless, feverish, uneasy, swarming, squirming and bewildering movement—what some call Wagner's "polyphony,"—which robs the nerves and feelings of all repose such as one naturally expects in art, in all that is ideal.

The excerpts arranged by Richter from "Siegfried" and the "Götterdämmerung" made up the richest number of the programme. There was in it more of contrast, more of depth, appealing to deep feelings, more that held the general sympathy, more of mingled beauties both of melodic phrase, of harmony and of tone-color, impassioned accent, wealth of reminiscence and anticipation, than perhaps in any other piece. And it was a triumph of orchestral virtuosity. People were carried away by it; there was pathos in the half conscious murmuring applause. Yet suffer a heretic and sceptic to put in one more negation, to confess one more drawback which he does not find it easy to get over. So many Leitmotiven lift their heads so often in the seething instrumental whirlpool, that it would really be fun to shoot some of them as they pop up; for, musically, what are they but interlippers? In the marvellous execution of these pieces, Mr. Nikisch seemed to transfuse his own feeling and conception into every member of the orchestra, giving a signal instance of the process of "thought transference," which is so much talked about. Go on, play everything so well, and almost thou persuadest us to be a Wagnerite!

We have never found the "Funeral March" of Siegfried (which is really no march at all—it hardly moves) so superlatively great above all strains of funeral music, as it is the fashion of the day to call this imposing piece of Wagner. It is solemn and profound, more through the agglomeration of deep and sombre instruments, than through the intrinsically imaginative quality and novelty of its musical ideas. It does suggest a people weighed to earth by a great grief. It is intensely mournful; but does it compare in musical originality, in beauty and sublimity of thought, in depth of feeling, in wealth of imagination, or in the sense of edification and uplifting after you have heard it, with Beethoven's *Marcia Funebre* in the Heroic Symphony? Yet we willingly confess that we never had before heard it when it sounded quite so impressive as it did this time.

The closing scene from the "Ring of the Nibelung" tetralogy was mainly solo for Mme. Mielke. It was the scene in which Mme. Lili Lehmann-Kalisch, in the German opera last year, gave us that astounding feat of what may be called Wagnerian musical shouting; singing it cannot be. Lehmann had the superb voice which could compete against the whole weight of the orchestra; she had the art of producing [illegible] her grand tones in the [illegible]

A word more on the Wagner orchestration generally. We hope we do not harp too much upon a feeling which it gives us and which the best performance does not overcome. We have felt constrained to call his harmony, his instrumentation, overfull and bloated, swollen out of beautiful and healthy symmetry and shape. Look at a youthful face in the temperate estate of innocence and health. See the same after years of excessive indulgence, the veins too full of blood, the vesicles crowded with bad humors, the features sunken and distorted. Mark the contrast of the two. The instrumentation of Beethoven, of Mozart, Mendelssohn, all the greatest masters, is like that fresh, pure, lovely face; that of Wagner, overcrowded in harmony, overloaded with huge instruments (a contra-bass for every family), and all this superfluity aggravated by the struggling, squirming, restless knots of little phrases and melodic figures, may astonish, but does it yield increase of beauty? Would it not be truer if it were simpler and less crowded? Has it the lifesome and uplifting virtue that inspires you in a symphony of Beethoven? Think of the first sound in his cheerful No. 8! You may tell us that we are behind the age. It may be, and so be it! This modern tendency in music is perhaps part and parcel of the whole fast tendency of our time. Perhaps it is a corresponding manifestation of what appears in the craze of "rapid transit," the impatient meddling with electricity, the building skyward where ground area is limited, and a thousand more ambitious schemes (especially among political adventurers) to "hurry God!" Yet we cannot help believing that the soul of man enjoys a sweeter consciousness in leading a more simple, quiet, temperate, abstemious, intellectual, self-respecting, mutually helpful life.

Next Saturday's concert invites us to a hearing of Schumann's beautiful "Genoveva" overture; Weber's "Freyschütz" scena: "Wie nahte mir der Schlummer," to be sung by Miss Marie Jahn; the Adagio and Scherzo from Bruckner's seventh symphony; songs with piano; and Schumann's D minor symphony. J. S. D.

Boston Daily Traveller

MONDAY, APRIL 13, 1891.

A Wagner Programme at the Symphony.

The twenty-second Symphony concert was devoted to Wagner. This programme was performed, the sololists being Mme. Antonia Mielke, soprano, and Mr. Andréas Dippel, tenor, from the Metropolitan Opera House, New York:

Overture, "The Flying Dutchman."
Lohengrin's Legend, from "Lohengrin."
Mr. Dippel.
Introduction to Act Three, Dance of Apprentices, Procession of Master-Singers and Homage to Hans Sachs, from "Die Meistersinger."
Duet, "In Neuen Thaten," from "Die Götterdämmerung."
Mme. Mielke and Mr. Dippel.
"Siegfreid's Passage to Brünnhilde's Rock, Morning Dawn and Rhine Journey," from "Siegfried" and "Die Götterdämmerung."
Arranged by Hans Richter.
Funeral march, from "Die Götterdämmerung."
Closing scene, "Die Götterdämmerung."
Brünnhilde, Mme. Mielke.

In this programme is revealed Wagner's development as a dramatic writer. The span which measures the distance between "The Flying Dutchman" and the "Götterdämmerung" is the arch of triumph of a conquering force in art. To the student hearing this programme is the equivalent of a course of lessons, so truthfully does it record the stages of progress of Wagner's system.

The "Dutchman" is the admitted turning point with Wagner from the inanities of the Italian model upon which "Rienzi" was modelled. "Lohegrin" marks the end of his second period in which under the guise of accepted opera form the trend of the man towards a worthier union of music and the drama is apparent. "Die Meistersinger," a comedy, shows Wagner freed from conventionalities, at the dawn of the final, glorious period of which the dramas of the "Nibelungen" are the loftiest result.

Mr. Nikisch's selections from these typical works made a truly noble programme, in the performance of which the orchestra touched the highest point of emotional expressivenesss. The finish, force and virility of the playing was beyond anything ever heard in Boston concert rooms. Who are those who sit unmoved by the wonderful music of the closing dramas of the tetralogy; have they hearts that feel? Fine as Mr. Gericke's reading of the Death March was, there was an impressiveness in the performance of Saturday night beyond anything we have felt before, and the closing scene of the "Götterdämmerung," in which Mme. Mielke proved herself a great artist, left nothing to be desired. We mean this literally, for it is almost impossible to stage the scene so that a proper seriousness will remain with the spectator. To point out the achievements of the orchestra at their concert would demand columns; a spell was upon it and the result was magnificent. We note a single instance of perfect work, that of the brass wind in the serene prelude to the third act of "Die Meistersinger."

Both of the soloists were new in Boston, and both will be welcomed again. The appearance of an artist of such parts as Mme. Mielke is an event, particularly at this time, when it is asserted in some quarters that good Wagner artists are not exponents of a pure school of singing. Mme. Mielke, even more than Mme. Lehmann, overthrows this false assumption; she is an almost faultless vocalist, and a very fine dramatic singer. The voice itself is not quite as fine as Lehmann's, but it is in its prime now, a noble, vibrant, splendid organ. It is a great pleasure to note the perfect repose of Mme. Mielke's manner while singing, and her normal facial movements. In the duet the beauty of her phrasing the significance of the qualities of tone used, indicated how fine she must be in the theatre where alone is the true Wagner to be heard. Mr. Dippel has not yet attained growth, but there is great promise in him; his "Asrael," a more lyric part that "Siegfried," was an example of good singing praised in this column. He has a good voice and a fervent style. The duet was admirably sung. Great applause met the singers at its close, even four recalls scarce satisfied the delighted audience. There was an enormous audience and unbounded enthusiasm. Mr. Nikisch, though weak from sickness, conducted with consummate skill. So fine a concert is seldom heard.

There remain but two concerts this season. Next Saturday the programme will be: Schumann, overture, "Genoveva"; Weber, aria from Freischuetz; Bruckner, adagio and scherzo from the Symphony No. 7; songs with the piano; Schumann, Symphony in D minor. At the final concert, instead of Beethoven's Ninth Symphony as announced, part one of Beethoven's "Fidelio" will be performed, with Mme. Mielke, Mr. Dippel, Mr. Fischer and others as soloists. The chorus will be chosen from the Boston Singers' Society; Beethoven's Fifth Symphony will probably be performed.

The Beacon.

BOSTON, SATURDAY, APRIL 18, 1891.

THE SYMPHONY CONCERTS.

If potential and vehement volumes of sound upon the stage and excitedly resounding applause from the audience seats mean gratification and success, then last Saturday night's Wagner concert must have been near the acme of both. Except at the amazingly vociferous evenings of the Marine Band, we do not remember to have been deluged in Music Hall by such oceans of sound, and such eager and energetic responses have rarely been given there to anything but the most noisy of "popular" performances. There is no fault to find with this; if the majority of Symphony-concert patrons like clash, bang, rattle, roar, shriek and turmoil, well and good; it has long been patent that they most approve the worst singing of the season, and so their exuberant applause may go for what it is worth as an indication of their own taste or the merit of a selection or a programme. Yet the programme for this concert had exceptional qualities, and should have presented Wagner, from whose works only its numbers were taken, in the most favorable light. The picturesque and imaginative overture to "The Flying Dutchman," the sombre and impressive funeral march from the "Götterdämmerung," and skilful arrangements of scenes from the "Meistersinger," "Siegfried" and the "Götterdämmerung"—the disposition of the last two being Richter's superbly artful one— are as good as any pages of the great man's writing for illustrating his peculiar system of musical mosaic and his manner of gradually upbuilding his climaxes by the slow addition to each other of the orchestral elements one by one. The voice of singers was admitted in *Lohengrin's* account of himself, and in the love duet and final scene from the "Götterdämmerung." These things were all put through, as one might say, with tremendous and unrelaxing energy; melodrama was rampant, and orchestra and singers were driven at time into very ranting. Wagner was extravagant, unreasonable and often impossible; but he knew the spirit of poetry and believed in it. If he could have come back from his grave, he would surely have had severe words to say to the conductor who—like most directors of his music—made him appear as little else than theatrical and turgid. The quaintness, the humor, the light swaying figures, the bits of real melody, the insinuated memories of long past motives, the long and almost insensible accumulation of force, the emphasis which should be splendid and not clamorous, the delicate suggestions of the musical atmosphere which environs his people, inspires their fancies and colors their deeds to sight—these and other essentials which the true and intelligent student of Wagner recognizes and desires, were only too often lost in a storm of sound, evolved and hurried onward by the heated energy of the conductor, and which was now dominated by shrill, sharp violins, now by piercing flutes, now by blatant tubas or snorting bassoons, and now by the immitigable cannonading of that dreadful drummer. It was not commendable, nor always was it tolerable, this kind of thing, nor was it Wagner as he ought to be; and we would have wagered that if a stranger to the composer had entered the hall at any one of a dozen periods in the evening, and had been asked what he was hearing, he would have replied, "An attempt to imitate pandemonium." There were some moderate and delightful episodes, it is true, yet the general effect of the evening was wearisome and calculated to depress rather than to exalt the master by making him appear narrow, mechanical and a plagiarist of himself in his use of the orchestra and unvocal in his dealing with the human throat. Mr. Dippel, who has a nice, clear voice, declaimed *Lohengrin's* romantic story stolidly and solidly, and Mrs. Mielke shouted and screamed as well as she could against the overwhelming tone of the enlarged orchestra which Mr. Nikisch—who when at the piano shows such an exquisite sense of accompaniment—apparently took no pains to repress or adapt. The extracts from the "Götterdämmerung" are empty and tiresome as concert-pieces, and there is scarcely an iota of musical vocality in them, although there are shouting and jouncing over rough corduroys of ungainly phrases *ad infinitum*. Mrs. Mielke, who has a pure, full voice, and is generous with it, kept as near to the key and the form of the periods as was humanly possible, and could often be seen making heroically desperate efforts when the orchestra forbade her to be heard. Tonight Schumann will begin the programme with his "Genoveva" overture and end it with his D minor symphony; the *adagio* and *scherzo* from Bruckner's seventh symphony will fill the middle place, and there will be two vocal numbers by Miss Marie Jahn, one of the principal sopranos of the late Metropolitan season.

ston Transcript

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Brünnhilde—Mme. Antonia Mielke.
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The Duet, at parting, of the lovers at the beginning of the "Götterdämmerung," when Siegfried gallops Rhineward from Brünnhilde's rock in search of "new adventures," has poetry and passion in it; but it does seem as if Wagner were on principle (if not through wilfulness) afraid of melody in it, for nothing could be dryer, colder and more artificial than the—strains we cannot call them—phrases, "endless melody" perhaps, which each one sings, or rather say delivers. They were well delivered, for Mme. Mielke also has a noble voice and knows well how to use it, besides a noble figure, a fine bearing, and calm self-possession. The orchestral environment is rich, with far more melody woven into it than we get in the voice parts. But here again we meet our old disturbing enemy in the Wagnerian instrumentation, that restless, feverish, uneasy, swarming, squirming and bewildering movement—what some call Wagner's "polyphony,"—which robs the nerves and feelings of all repose such as one naturally expects in art, in all that is ideal.

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The closing scene from the "Ring of the Nibelung" tetralogy was mainly solo for Mme. Mielke. It was the scene in which Mme. Lili Lehmann-Kalisch, in the German opera last year, gave us that astounding feat of what may be called Wagnerian musical shouting; singing it cannot be. Lehmann had the superb voice which could compete against the whole weight of the orchestra; she had the art of producing and sustaining her great tones in their full

[illegible] was a Shakespeare and Beethoven artist; she had the form and action, the inspiration and expressive beauty of a queen of lyric drama. Mme. Mielke is not her equal; yet she gave a nobly impassioned and pathetic declamation of Brünnhilde's swan song. Unfortunately, after she sinks into a seat—exhausted, we may well imagine, after such an effort—the orchestra keeps on to a length which must to many have seemed rather tiresome.

A word more on the Wagner orchestration generally. We hope we do not harp too much upon a feeling which it gives us and which the best performance does not overcome. We have felt constrained to call his harmony, his instrumentation, overfull and bloated, swollen out of beautiful and healthy symmetry and shape. Look at a youthful face in the temperate estate of innocence and health. See the same after years of excessive indulgence, the veins too full of blood, the vesicles crowded with bad humors, the features sunken and distorted. Mark the contrast of the two. The instrumentation of Beethoven, of Mozart, Mendelssohn, all the greatest masters, is like that fresh, pure, lovely face; that of Wagner, overcrowded in harmony, overloaded with huge instruments (a contra-bass for every family), and all this superfluity aggravated by the struggling, squirming, restless knots of little phrases and melodic figures, may astonish, but does it yield increase of beauty? Would it not be truer if it were simpler and less crowded? Has it the lifesome and uplifting virtue that inspires you in a symphony of Beethoven? Think of the first sound in his cheerful No. 8! You may tell us that we are behind the age. It may be, and so be it! This modern tendency in music is perhaps part and parcel of the whole fast tendency of our time. Perhaps it is a corresponding manifestation of what appears in the craze of "rapid transit," the impatient meddling with electricity, the building skyward where ground area is limited, and a thousand more ambitious schemes (especially among political adventurers) to "hurry God!" Yet we cannot help believing that the soul of man enjoys a sweeter consciousness in leading a more simple, quiet, temperate, abstemious, intellectual, self-respecting, mutually helpful life.

Next Saturday's concert invites us to a hearing of Schumann's beautiful "Genoveva" overture; Weber's "Freyschütz" scena: "Wie nahte mir der Schlummer," to be sung by Miss Marie Jahn; the Adagio and Scherzo from Bruckner's seventh symphony; songs with piano; and Schumann's D minor symphony. J. S. D.

Boston Daily Traveller

MONDAY, APRIL 13, 1891.

A Wagner Programme at the Symphony.

The twenty-second Symphony concert was devoted to Wagner. This programme was performed, the sololists being Mme. Antonia Mielke, soprano, and Mr. Andreas Dippel, tenor, from the Metropolitan Opera House, New York:

Overture, "The Flying Dutchman."
Lohengrin's Legend, from "Lohengrin."
Mr. Dippel.
Introduction to Act Three. Dance of Apprentices, Procession of Master-Singers and Homage to Hans Sachs, from "Die Meistersinger."
Duet, "In Neuen Thaten," from "Die Götterdämmerung."
Mme. Mielke and Mr. Dippel.
"Siegfreid's Passage to Brünnhilde's Rock, Morning Dawn and Rhine Journey," from "Siegfried" and "Die Götterdammerung."
Arranged by Hans Richter.
Funeral march, from "Die Götterdämmerung."
Closing scene, "Die Götterdämmerung."
Brünnhilde, Mme. Mielke.

In this programme is revealed Wagner's development as a dramatic writer. The span which measures the distance between "The Flying Dutchman" and the "Götterdämmerung" is the arch of triumph of a conquering force in art. To the student hearing this programme is the equivalent of a course of lessons, so truthfully does it record the stages of progress of Wagner's system. The "Dutchman" is the admitted turning point with Wagner from the inanities of the Italian model upon which "Rienzi" was modelled. "Lohegrin" marks the end of his second period in which under the guise of accepted opera form the trend of the man towards a worthier union of music and the drama is apparent. "Die Meistersinger," a comedy, shows Wagner freed from conventionalities, at the dawn of the final, glorious period of which the dramas of the "Nibelungen" are the loftiest result.

Mr. Nikisch's selections from these typical works made a truly noble programme, in the performance of which the orchestra touched the highest point of emotional expressivenesss. The finish, force and virility of the playing was beyond anything ever heard in Boston concert rooms. Who are those who sit unmoved by the wonderful music of the closing dramas of the tetralogy; have they hearts that feel? Fine as Mr. Gericke's reading of the Death March was, there was an impressiveness in the performance of Saturday night beyond anything we have felt before, and the closing scene of the "Götterdämmerung," in which Mme. Mielke proved herself a great artist, left nothing to be desired. We mean this literally, for it is almost impossible to stage the scene so that a proper seriousness will remain with the spectator. To point out the achievements of the orchestra at their concert would demand columns; a spell was upon it and the result was magnificent. We note a single instance of perfect work, that of the brass wind in the serene prelude to the third act of "Die Meistersinger."

Both of the soloists were new in Boston, and both will be welcomed again. The appearance of an artist of such parts as Mme. Mielke is an event, particularly at this time, when it is asserted in some quarters that good Wagner artists are not exponents of a pure school of singing. Mme. Mielke, even more than Mme. Lehmann, overthrows this false assumption; she is an almost faultless vocalist, and a very fine dramatic singer. The voice itself is not quite as fine as Lehmann's, but it is in its prime now, a noble, vibrant, splendid organ. It is a great pleasure to note the perfect repose of Mme. Mielke's manner while singing, and her normal facial movements. In the duet the beauty of her phrasing the significance of the qualities of tone used, indicated how fine she must be in the theatre where alone is the true Wagner to be heard. Mr. Dippel has not yet attained growth, but there is great promise in him; his "Asrael," a more lyric part that "Siegfried," was an example of good singing praised in this column. He has a good voice and a fervent style. The duet was admirably sung. Great applause met the singers at its close, even four recalls scarce satisfied the delighted audience. There was an enormous audience and unbounded enthusiasm. Mr. Nikisch, though weak from sickness, conducted with consummate skill. So fine a concert is seldom heard.

There remain but two concerts this season. Next Saturday the programme will be: Schumann, overture, "Genoveva"; Weber, aria from Freischuetz; Bruckner, adagio and scherzo from the Symphony No. 7; songs with the piano; Schumann, Symphony in D minor. At the final concert, instead of Beethoven's Ninth Symphony as announced, part one of Beethoven's "Fidelio" will be performed, with Mme. Mielke, Mr. Dippel, Mr. Fischer and others as soloists. The chorus will be chosen from the Boston Singers' Society; Beethoven's Fifth Symphony will probably be performed.

The Beacon.

BOSTON, SATURDAY, APRIL 18, 1891.

THE SYMPHONY CONCERTS.

If potential and vehement volumes of sound upon the stage and excitedly resounding applause from the audience seats mean gratification and success, then last Saturday night's Wagner concert must have been near the acme of both. Except at the amazingly vociferous evenings of the Marine Band, we do not remember to have been deluged in Music Hall by such oceans of sound, and such eager and energetic responses have rarely been given there to anything but the most noisy of "popular" performances. There is no fault to find with this; if the majority of Symphony-concert patrons like clash, bang, rattle, roar, shriek and turmoil, well and good; it has long been patent that they most approve the worst singing of the season, and so their exuberant applause may go for what it is worth as an indication of their own taste or the merit of a selection or a programme. Yet the programme for this concert had exceptional qualities, and should have presented Wagner, from whose works only its numbers were taken, in the most favorable light. The picturesque and imaginative overture to "The Flying Dutchman," the sombre and impressive funeral march from the "Götterdämmerung," and skilful arrangements of scenes from the "Meistersinger," "Siegfried" and the "Götterdämmerung"—the disposition of the last two being Richter's superbly artful one— are as good as any pages of the great man's writing for illustrating his peculiar system of musical mosaic and his manner of gradually upbuilding his climaxes by the slow addition to each other of the orchestral elements one by one. The voice of singers was admitted in *Lohengrin's* account of himself, and in the love duet and final scene from the "Götterdämmerung." These things were all put through, as one might say, with tremendous and unrelaxing energy; melodrama was rampant, and orchestra and singers were driven at time into very ranting. Wagner was extravagant, unreasonable and often impossible; but he knew the spirit of poetry and believed in it. If he could have come back from his grave, he would surely have had severe words to say to the conductor who—like most directors of his music—made him appear as little else than theatrical and turgid. The quaintness, the humor, the light swaying figures, the bits of real melody, the insinuated memories of long past motives, the long and almost insensible accumulation of force, the emphasis which should be splendid and not clamorous, the delicate suggestions of the musical atmosphere which environs his people, inspires their fancies and colors their deeds to sight—these and other essentials which the true and intelligent student of Wagner recognizes and desires, were only too often lost in a storm of sound, evolved and hurried onward by the heated energy of the conductor, and which was now dominated by shrill, sharp violins, now by piercing flutes, now by blatant tubas or snorting bassoons, and now by the immitigable cannonading of that dreadful drummer. It was not commendable, nor always was it tolerable, this kind of thing, nor was it Wagner as he ought to be; and we would have wagered that if a stranger to the composer had entered the hall at any one of a dozen periods in the evening, and had been asked what he was hearing, he would have replied, "An attempt to imitate pandemonium." There were some moderate and delightful episodes, it is true, yet the general effect of the evening was wearisome and calculated to depress rather than to exalt the master by making him appear narrow, mechanical and a plagiarist of himself in his use of the orchestra and unvocal in his dealing with the human throat. Mr. Dippel, who has a nice, clear voice, declaimed *Lohengrin's* romantic story stolidly and solidly, and Mrs. Mielke shouted and screamed as well as she could against the overwhelming tone of the enlarged orchestra which Mr. Nikisch—who when at the piano shows such an exquisite sense of accompaniment—apparently took no pains to repress or adapt. The extracts from the "Götterdämmerung" are empty and tiresome as concert-pieces, and there is scarcely an iota of musical vocality in them, although there are shouting and jouncing over rough corduroys of ungainly phrases *ad infinitum*. Mrs. Mielke, who has a pure, full voice, and is generous with it, kept as near to the key and the form of the periods as was humanly possible, and could often be seen making heroically desperate efforts when the orchestra forbade her to be heard. Tonight Schumann will begin the programme with his "Genoveva" overture and end it with his D minor symphony; the *adagio* and *scherzo* from Bruckner's seventh symphony will fill the middle place, and there will be two vocal numbers by Miss Marie Jahn, one of the principal sopranos of the late Metropolitan season.

Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VIII. CONCERT.

(LAST OF THE SERIES.)

THURSDAY, APRIL 16TH, AT 7.45, P. M.

PROGRAMME.

BEETHOVEN.	OVERTURE. Lenore, No. 3.	
LISZT.	SONG WITH ORCHESTRA. "Mignon."	
BENJ. GODARD.	*a*) NIKIA'S DREAM, *b*) IN THE HAMMOCK,	From "Symphonie Orientale," op. 84.
	SONGS with PIANO.	
a) ————	CHARMANTE MARGUERITE. (Old French,)	
b) TSCHAIKOWSKY.	"NUR WER DIE SEHNSUCHT KENNT."	
c) BRAHMS.	"MEINE LIEBE IST GRUN."	
BEETHOVEN.	SYMPHONY in E flat, (Eroica), No. 3, op. 55. Allegro con brio.—Marcia funebre. (Adagio assai).—Scherzo. (Allegro vivace).—Allegro molto; Poco Andante; Presto.	

SOLOIST:

MISS LENA LITTLE.

The Piano used is a Chickering.

N HOME JOURNAL.

SATURDAY, APRIL 18, 1891

The twenty-second Symphony concert was more like a "grand operatic festival" than a staid performance of music selected and played for the education and instruction of the inhabitants of Boston and the adjoining towns. The numbers of the program were taken at random from the operas and "music dramas" of Richard Wagner, and the orchestra, led by Mr. Nickisch, was assisted by Mrs. Antonia Mielke, soprano, and Mr. Andreas Dippel, tenor. The concert opened with the overture to "The Flying Dutchman," an opera disowned by Wagner in his later years, as unworthy of his genius and as too similar to the operas of melody-inventors. Then came "Lohengrin's Legend" from another opera disowned by the Wagner of the Triology. It was sung or rather declaimed by Mr. Andreas Dippel, a tenor of the late Metropolitan Opera Company. Mr. Dippel has a strong, clear, firm voice, and he sang the legend with painstaking accuracy, dividing the notes from each other as well as the German syllables. So far as expression or emotion is concerned, the legend might have been delivered by means of a speaking-trumpet. A pot-pourri, made up of the introduction to the third act, the "Dance of Apprentices," the "Procession of Mastersingers and Homage to Hans Sachs"—all from "Die Meistersinger"—followed. Mrs. Mielke, of the late Metropolitan Opera Company, and Mr. Dippel were heard—that is, partly heard—in the duet "In neuen Thaten," from "Die Goetterdaemmerung." Mrs. Mielke has an agreeable voice, of good compass, and in the sureness of her intonation and in the use of her voice she is a marked contrast to many of her sisters who have been heard in this country in German opera. If at times she screamed, it was because she was forced to it by the orchestra. It would be a pleasure to hear her in music written for the voice and not for an orchestral instrument. The pot-pourri that followed was made up of selections from "Siegfried" and "Die Goetterdaemmerung," and it included "Siegfried's Passage to Bruennhilde's Rock," "Morning Dawn," and "Rhine Journey." The funeral march from "Die Goetterdaemmerung" came next, and the final number was the closing scene of "Die Goetterdaemmerung," with the soprano voice of Mrs. Mielke added to the instruments of the orchestra.

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Mr. Nikisch directed with skill and with enthusiasm. Such music is sympathetic to him; it appeals to his imagination; it calls upon his dramatic instincts and his theatrical education. And in the direction of these works of the ultra-modern school he appears as a leader of the first order. Perhaps the funeral march was taken at a slower pace than is customary in German opera houses and concert halls; but this is a matter of trifling importance. The orchestra played with such spirit, with such a swing, that it is not surprising that the audience was excited and that the applause was most hearty.

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It would be, perhaps, impertinent to inquire into the reasons for this applause or to discuss the nature of the music itself, or to raise the question whether such programs should have a place in a series of symphony concerts. For the Symphony Orchestra is supported by the people that buy subscription tickets, and the director should not be blamed if he consults the wishes of his hearers. If they prefer extracts from Wagner's music-dramas to music that is perhaps more suited to symphony concerts; if they delight in these excerpts, although many of them are devoid of sense when taken from their proper place (that is, if the theories of Wagner are of any weight), why should the director quarrel with their taste?

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Boston Courier.

SUNDAY MORNING, APRIL 19, 1891.

THE SYMPHONY.

The programme of the twenty-third Symphony rehearsal and concert underwent an important change in the substitution of three Bach "arrangements" for the adagio and scherzo of Bruckner's seventh symphony. It had been expected that this work would be given in its entirety sometime during the season; and the final omission even of its two middle movements caused disappointment. Still, it is debatable whether it is an act of justice to the composer to play extracts of a symphony which is practically unknown in its completeness. Two movements of Tschaikowskiys symphony in F minor were performed early in the season and the absence of their natural surroundings apparently diminished their effectiveness materially. Bruckner's symphony was given once under Mr. Gericke's lead, but that is too long ago to establish any claim of acquaintance with it.

The programme was essentially devoted to Schumann. The overture to "Genoveva" was the first number; and his fourth symphony in D minor, opus 120, the last. If one must, perforce, listen to the works of the older masters more frequently than his inclinations would lead him to do, these two, with their wealth of dissonances, and their brief moments of exquisite melody, are well-designed to afford considerable relief to his wounded feelings. Those who have attended the Boston Symphony concerts regularly, or irregularly, for that matter, have had many opportunities to become familiarly acquainted with both works. Mr. Nikisch, in particular, of the three conductors, has been strongly suspected of harboring an intense partiality for Schumann's orchestral compositions in general. At his first appearance in Boston, he administered a severe shock to the conservative music lovers, who sat behind him awaiting his movements with well-bred interest, by his splendid, dramatic, if exceedingly unconventional reading of this same symphony; and since that memorable occasion the name of its composer has appeared not wisely but too often in the symphony programmes.

That all musical persons love Schumann there can be no doubt. But variety is the spice of life, and it does seem that if his name had been rendered a trifle more conspicuous by its absence (not to mention a few others), and the names of several eminent composers of the day had been suffered to appear instead, more entertaining results would have been secured.

The overture was vigorously given, and so was the symphony. There was also some creditable horn-playing, and the strings and wood-wind were fairly up to their mark in delicacy and expressiveness in the "Romanza," and in the trio of the scherzo. As a whole, however, there seemed to be a considerable falling-off in finish, throughout both overture and symphony.

The Bach selections consisted of the prelude to the twenty-ninth cantata, an adagio, and a gavotte, arranged for strings by Bachrich. The first and last were played with much energy, and the beautiful adagio, sympathetically; all being well received.

Miss Marie Jahn was the soloist. Her first number was the aria from "Der Freischutz," "Wie nahte mir der Schlummer," which she interpreted so earnestly, expressively and artistically, that the tremulent quality in her voice and her occasional uncertain intonation were made less objectionable than they otherwise would have been. She afterwards sang to Mr. Zach's piano accompaniment, Rubinstein's "Es blinkt der Thau," a "Wiegenlied," by Wagner, and "Vogelein wohin so Schnell," by Lassen, in all of which she displayed much taste and genuine feeling. She was cordially received, as were the efforts of the conductor and orchestra.

THE BOSTON TIMES

BOSTON, SUNDAY, APRIL 19, 1891.

THE SYMPHONIES—23D CONCERT.

Miss Marie Jahn was the soloist at the Symphony concert last night, and she sang an aria by Weber and some songs by Rubinstein, Wagner and Lassen in a very amateurish and uninteresting manner.

The overture by Schumann, "Genovera," and the Fourth Symphony by the same composer, were well played, and the Gavotte of a Suite by Bach was heartily encored and repeated.

Mrs. Arthur Nikisch will go to Paris this summer to study vocalization.

Clipping from Beacon
Rochester Times
Date 4-18

—Last week's symphony concert was a Wagner [redacted] phony, and a delight from beginning to end—not to the handful, but to the vast throng that filled Music Hall. Such enthusiasm has not prevailed at any previous concert in the course this season. To-nights programme is as follows: Schumann, Overture, "Genoveva;" Weber, Aria from Freischuetz;" Bruckner, Adagio and Scherzo from the Symphony No. 7; Schumann, Symphony in D minor; soloist, Miss Marie Jahn.

Gazette

BOSTON, SUNDAY MORNING, APRIL 19.

Musical Notes.

The Symphony concert of the 11th inst., the twenty-second in this season's series, was devoted wholly to Wagner, Mad. Mielke and Mr. Dippel assisting as soloists. It illustrated all that there is to illustrate of the power and the weakness of Wagner. Certain it is that there was too much of this music heard at a single sitting. Whatever may be said by the advocates of Wagner in worship of their idol, it is undeniable that he is monotonous to a degree unknown among truly great composers. He has, unquestionably, a style wholly his own, but it is a style of unusual limitations, confined to a few effects that are repeated over and over again until they become oppressively wearisome. This is not felt when one or two selections appear on a concert programme, but when it contains nothing else but Wagner and one must listen to him for close upon two hours, the sameness of the music is overwhelmingly convincing. One almost groans for something resembling a natural melody, even a tune, if you will; for simplicity; for a relief from the constantly-moving harmonies leading to nowhere in particular except in the direction of confusion; for something less of the incessant richness of tone color. By the end of the first half hour of listening to it, what follows seems exactly like what has gone before; the composer then seems to be laboring under an attack of violent musical hysterics; he shrieks, he moans, he whines, he shouts; he passes into calm for a few moments, overcome by fatigue; but he is no sooner rested than off he starts again into a fresh attack and the distressing hysteria goes on until another climax of exhaustion is reached. No wonder that such music needs apostles to wander forth over the earth in order to explain the gospel of Wagner to heathens who worship the pure and simple in art, and who have been in reprehensible ignorance of the fact that music which is enclyopædic in its reach and quality is the true music. In the course of time we may become accustomed to anything; it only requires perseverance to acquire a taste for things which at first nauseate the palate. Thus, girls achieve an appetite for eating slate pencils, men for the blackest and strongest of chewing tobacco, tipplers for the vilest of whiskey and gin. Taste has even been cultivated down to the point of eating dirt and enjoying it. It is true that these are abnormal developments of appetite, but they show to what extent the palate may be trained in an unhealthful direction. The Greeks, after all, appear to have reached the highest art in the simplicity that characterized the art of their best period; and wherever we find the greatest triumphs of art we find its inspiration to be founded deep and solidly in this simplicity. There is more of true art in Mozart's E-minor Symphony than can be found in the whole series of Wagner's music dramas. The much-lauded polyphony of Wagner is mud compared with the clear and limpid polyphony that may be found in the working out in any first movement of a fine Haydn symphony. It may be said that Wagner could not or did not care to write such polyphony as Haydn wrote, but his work in this kind is none the less potent as a comparasion between a true artist who says what he has to say in a convincing manner and a sensationalist artist who shouts, blusters and bullies, and mistakes noise for argument. The music played at this concert afforded evident delight to the audience that heard it. That the taste evinced was healthy we doubt; it suggested the acquirement of the slate-pencil, the strong tobacco or the throat-burning whiskey appetite. The work of the orchestra was fine, and merited all the applause that was bestowed upon it, and Mr. Nikisch was here seen in a phase of his art with which he seems to sympathize thoroughly, more thoroughly, in fact, than with any other. He was applauded with immense heartiness, and was obliged to come forward again and again to bow his acknowledgements. Mme. Mielke sang with splendid fire and freedom, her powerful voice rising easily above the din of the orchestra that accompanied it. As an artist she is immensely superior to the German singers who have preceded her in these symphony concerts, for her voice is pure, well trained, tuneful and beautiful in its smooth sonority. Mr. Dippel sings with vigor and precision, but we fancy that his voice and method are better adapted to the operatic than to the concert stage. There was a vast audience, and the Wagner cult in Boston was in the

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Boston Journal.

MONDAY MORNING, APRIL 20, 1891.

MORNING EDITION.

The Symphony Concert.

Schumann had the place of honor on the programme at the Symphony concert last Saturday evening. His overture, "Genoveva," opened the concert and his Symphony No. 4 in D minor closed it. Mr. Nikisch gave an excellent reading of both, and the orchestra was in good form. It was a well arranged programme. The symphony is one of the most delightful of Schumann's—it is never tiresome, and scarcely a person left the hall until its close. As an intermezzo Mr. Nikisch gave a prelude adagio gavotte by Bach, arranged for the strings. It captivated the audience, and the applause was so enthusiastic that Mr. Nikisch consented to repeat the gavotte.

Miss Marie Jahn was the soloist, and gave the familiar aria from "Der Freischutz" and a brace of songs. This artist is another of the company of the Metropolitan Opera House, New York, and has a pure and not unpleasant voice. Her delivery of the songs, especially one by Lassen, was artistically done, and appeared to be more suited to her singing than the aria. This latter would not bear comparison with its rendition by many artists who could be named. Comparisons are not pleasant, but in the selection of such a standard aria it is impossible to avoid them. The artists of the Metropolitan Opera House are through with their work in New York, and it is of course very pleasant for Boston to be afforded an opportunity of hearing some of them. But other artists can sing acceptably besides the German singers who were brought over here to give German opera. There are several singers here in Boston who have not had an opportunity to be heard with the Symphony Orchestra this year, who could have given a better rendition of the "Der Freischutz" aria, and whom the people would have been pleased to hear. Mr. Zach played the accompaniments on the piano with excellent taste. For the last concert the programme will be entirely Beethoven, and will include an act from Fidelio, with Mme. Mielke, Mrs. Nikisch, Messrs. Fischer, Rieger and Meyn.

Boston Sunday Globe.

TWENTY-EIGHT PAGES.

SUNDAY, APRIL 19, 1891.

Symphonies Soon to Close—

Conductor Nikisch is a great admirer of Schumann, and naturally enough delights in giving him frequent place upon the Symphony programmes. He is certainly remarkably successful in setting forth the works of this great composer. Yesterday the symphony No. 4 in D minor was played, besides the overture to "Genoveva," the only opera Schumann ever wrote. Both of these compositions have been so frequently given here that it is unnecessary to further comment upon their performance at this time than to state that the interpretations were creditable to Mr. Nikisch, and that the audience was cordially appreciative. Thoroughly delightful also was the orchestra's performance of the Bachrich arrangement for strings of Bach's præludium, adagio and gavotte. The adagio was given with particularly charming effect.

Miss Marie Jahn was the soloist. Like the singers at the previous symphony, she is a prominent member of the Metropolitan Opera House company. She was received very kindly and twice recalled after singing her first selection. The aria "Wie nahte mir der Schlummer," from "Die Freischutz," and three songs by Rubinstein, Wagner and Lassen, were her offerings. Her voice is rather sweet in tone, and she sings with much expression.

An attractive programme is promised for this week's concert, the last of the season. The selections will be all from Beethoven's works, and will comprise the "Lenore, No. 2," overture, the No. 5 symphony and the first act of "Fidelio." The soloists will be Mme. Antonia Mielke, Mrs. Arthur Nikisch, Mr. Emil Fischer, Mr. W. H. Rieger and Mr. Heinrich Meyn. A male chorus from the Boston Singers' Society will assist.

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Sanders Theatre, Cambridge.

SEASON 1890-91.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VIII. CONCERT.

(LAST OF THE SERIES.)

THURSDAY, APRIL 16TH, AT 7.45, P. M.

PROGRAMME.

BEETHOVEN.	OVERTURE. Lenore, No. 2.	
LISZT.	SONG WITH ORCHESTRA. "Mignon."	
BENJ. GODARD.	*a)* NIKIA'S DREAM,	From "Symphonie
	b) IN THE HAMMOCK,	Orientale," op. 84.
	SONGS with PIANO.	
a) ————	CHARMANTE MARGUERITE. (Old French,)	
b) TSCHAIKOWSKY.	"NUR WER DIE SEHNSUCHT KENNT."	
c) BRAHMS.	"MEINE LIEBE IST GRUN."	
BEETHOVEN.	SYMPHONY in E flat, (Eroica), No. 3, op. 55. Allegro con brio.—Marcia funebre. (Adagio assai).—Scherzo. (Allegro vivace).—Allegro molto; Poco Andante; Presto.	

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[127]

Gazette

BOSTON, SUNDAY MORNING, APRIL 19.

Musical Notes.

The Symphony concert of the 11th inst., the twenty-second in this season's series, was devoted wholly to Wagner, Mad. Mielke and Mr. Dippel assisting as soloists. It illustrated all that there is to illustrate of the power and the weakness of Wagner. Certain it is that there was too much of this music heard at a single sitting. Whatever may be said by the advocates of Wagner in worship of their idol, it is undeniable that he is monotonous to a degree unknown among truly great composers. He has, unquestionably, a style wholly his own, but it is a style of unusual limitations, confined to a few effects that are repeated over and over again until they become oppressively wearisome. This is not felt when one or two selections appear on a concert programme, but when it contains nothing else but Wagner and one must listen to him for close upon two hours, the sameness of the music is overwhelmingly convincing. One almost groans for something resembling a natural melody, even a tune, if you will; for simplicity; for a relief from the constantly-moving harmonies leading to nowhere in particular except in the direction of confusion; for something less of the incessant richness of tone color. By the end of the first half hour of listening to it, what follows seems exactly like what has gone before; the composer then seems to be laboring under an attack of violent musical hysterics; he shrieks, he moans, he whines, he shouts; he passes into calm for a few moments, overcome by fatigue; but he is no sooner rested than off he starts again into a fresh attack and the distressing hysteria goes on until another climax of exhaustion is reached. No wonder that such music needs apostles to wander forth over the earth in order to explain the gospel of Wagner to heathens who worship the pure and simple in art, and who have been in reprehensible ignorance of the fact that music which is encyclopædic in its reach and quality is the true music. In the course of time we may become accustomed to anything; it only requires perseverance to acquire a taste for things which at first nauseate the palate. Thus, girls achieve an appetite for eating slate pencils, men for the blackest and strongest of chewing tobacco, tipplers for the vilest of whiskey and gin. Taste has even been cultivated down to the point of eating dirt and enjoying it. It is true that these are abnormal developments of appetite, but they show to what extent the palate may be trained in an unhealthful direction. The Greeks, after all, appear to have reached the highest art in the simplicity that characterized the art of their best period; and wherever we find the greatest triumphs of art we find its inspiration to be founded deep and solidly in this simplicity. There is more of true art in Mozart's E-minor Symphony than can be found in the whole series of Wagner's music dramas. The much-lauded polyphony of Wagner is mud compared with the clear and limpid polyphony that may be found in the working out in any first movement of a fine Haydn symphony. It may be said that Wagner could not or did not care to write such polyphony as Haydn wrote, but his work in this kind is none the less potent as a comparasion between a true artist who says what he has to say in a convincing manner and a sensationalist artist who shouts, blusters and bullies, and mistakes noise for argument. The music played at this concert afforded evident delight to the audience that heard it. That the taste evinced was healthy we doubt; it suggested the acquirement of the slate-pencil, the strong tobacco or the throat-burning whiskey appetite. The work of the orchestra was fine, and merited all the applause that was bestowed upon it, and Mr. Nikisch was here seen in a phase of his art with which he seems to sympathize thoroughly, more thoroughly, in fact, than with any other. He was applauded with immense heartiness, and was obliged to come forward again and again to bow his acknowledgements. Mme. Mielke sang with splendid fire and freedom, her powerful voice rising easily above the din of the orchestra that accompanied it. As an artist she is immensely superior to the German singers who have preceded her in these symphony concerts, for her voice is pure, well trained, tuneful and beautiful in its smooth sonority. Mr. Dippel sings with vigor and precision, but we fancy that his voice and method are better adapted to the operatic than to the concert stage. There was a vast audience, and the Wagner cult in Boston was in the ascendant.

Boston Journal.

MONDAY MORNING, APRIL 20, 1891.

MORNING EDITION.

The Symphony Concert.

Schumann had the place of honor on the programme at the Symphony concert last Saturday evening. His overture, "Genoveva," opened the concert and his Symphony No. 4 in D minor closed it. Mr. Nikisch gave an excellent reading of both, and the orchestra was in good form. It was a well arranged programme. The symphony is one of the most delightful of Schumann's—it is never tiresome, and scarcely a person left the hall until its close. As an intermezzo Mr. Nikisch gave a prelude adagia gavotte by Bach, arranged for the strings. It captivated the audience, and the applause was so enthusiastic that Mr. Nikisch consented to repeat the gavotte.

Miss Marie Jahn was the soloist, and gave the familiar aria from "Der Freischutz" and a brace of songs. This artist is another of the company of the Metropolitan Opera House, New York, and has a pure and not unpleasant voice. Her delivery of the songs, especially one by Lassen, was artistically done, and appeared to be more suited to her singing than the aria. This latter would not bear comparison with its rendition by many artists who could be named. Comparisons are not pleasant, but in the selection of such a standard aria it is impossible to avoid them. The artists of the Metropolitan Opera House are through with their work in New York, and it is of course very pleasant for Boston to be afforded an opportunity of hearing some of them. But other artists can sing acceptably besides the German singers who were brought over here to give German opera. There are several singers here in Boston who have not had an opportunity to be heard with the Symphony Orchestra this year, who could have given a better rendition of the "Der Freischutz" aria, and whom the people would have been pleased to hear. Mr. Zach played the accompaniments on the piano with excellent taste. For the last concert the programme will be entirely Beethoven, and will include an act from Fidelio, with Mme. Mielke, Mrs. Nikisch, Messrs. Fischer, Rieger and Meyn.

N HOME JOURNAL.

SATURDAY, APRIL 18, 1891

The twenty-second Symphony concert was more like a "grand operatic festival" than a staid performance of music selected and played for the education and instruction of the inhabitants of Boston and the adjoining towns. The numbers of the program were taken at random from the operas and "music dramas" of Richard Wagner, and the orchestra, led by Mr. Nickisch, was assisted by Mrs. Antonia Mielke, soprano, and Mr. Andreas Dippel, tenor. The concert opened with the overture to "The Flying Dutchman," an opera disowned by Wagner in his later years, as unworthy of his genius and as too similar to the operas of melody-inventors. Then came "Lohengrin's Legend" from another opera disowned by the Wagner of the Triology. It was sung or rather declaimed by Mr. Andreas Dippel, a tenor of the late Metropolitan Opera Company. Mr. Dippel has a strong, clear, firm voice, and he sang the legend with painstaking accuracy, dividing the notes from each other as well as the German syllables. So far as expression or emotion is concerned, the legend might have been delivered by means of a speaking-trumpet. A pot-pourri, made up of the introduction to the third act, the "Dance of Apprentices," the "Procession of Mastersingers and Homage to Hans Sachs"—all from "Die Meistersinger"—followed. Mrs. Mielke, of the late Metropolitan Opera Company, and Mr. Dippel were heard—that is, partly heard—in the duet "In neuen Thaten," from "Die Goetterdaemmerung." Mrs. Mielke has an agreeable voice, of good compass, and in the sureness of her intonation and in the use of her voice she is a marked contrast to many of her sisters who have been heard in this country in German opera. If at times she screamed, it was because she was forced to it by the orchestra. It would be a pleasure to hear her in music written for the voice and not for an orchestral instrument. The pot-pourri that followed was made up of selections from "Siegfried" and "Die Goetterdaemmerung," and it included "Siegfried's Passage to Bruennhilde's Rock," "Morning Dawn," and "Rhine Journey." The funeral march from "Die Goetterdaemmerung" came next, and the final number was the closing scene of "Die Goetterdaemmerung," with the soprano voice of Mrs. Mielke added to the instruments of the orchestra.

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Mr. Nikisch directed with skill and with enthusiasm. Such music is sympathetic to him; it appeals to his imagination; it calls upon his dramatic instincts and his theatrical education. And in the direction of these works of the ultra-modern school he appears as a leader of the first order. Perhaps the funeral march was taken at a slower pace than is customary in German opera houses and concert halls; but this is a matter of trifling importance. The orchestra played with such spirit, with such a swing, that it is not surprising that the audience was excited and that the applause was most hearty.

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It would be, perhaps, impertinent to inquire into the reasons for this applause or to discuss the nature of the music itself, or to raise the question whether such programs should have a place in a series of symphony concerts. For the Symphony Orchestra is supported by the people that buy subscription tickets, and the director should not be blamed if he consults the wishes of his hearers. If they prefer extracts from Wagner's music-dramas to music that is perhaps more suited to symphony concerts; if they delight in these excerpts, although many of them are devoid of sense when taken from their proper place (that is, if the theories of Wagner are of any weight), why should the director quarrel with their taste?

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Boston Courier.

SUNDAY MORNING, APRIL 19, 1891.

THE SYMPHONY.

The programme of the twenty-third Symphony rehearsal and concert underwent an important change in the substitution of three Bach "arrangements" for the adagio and scherzo of Bruckner's seventh symphony. It had been expected that this work would be given in its entirety sometime during the season; and the final omission even of its two middle movements caused disappointment. Still, it is debatable whether it is an act of justice to the composer to play extracts of a symphony which is practically unknown in its completeness. Two movements of Tschaikowskiys symphony in F minor were performed early in the season and the absence of their natural surroundings apparently diminished their effectiveness materially. Bruckner's symphony was given once under Mr. Gericke's lead, but that is too long ago to establish any claim of acquaintance with it.

The programme was essentially devoted to Schumann. The overture to "Genoveva" was the first number; and his fourth symphony in D minor, opus 120, the last. If one must, perforce, listen to the works of the older masters more frequently than his inclinations would lead him to do, these two, with their wealth of dissonances, and their brief moments of exquisite melody, are well-designed to afford considerable relief to his wounded feelings. Those who have attended the Boston Symphony concerts regularly, or irregularly, for that matter, have had many opportunities to become familiarly acquainted with both works. Mr. Nikisch, in particular, of the three conductors, has been strongly suspected of harboring an intense partiality for Schumann's orchestral compositions in general. At his first appearance in Boston, he administered a severe shock to the conservative music lovers, who sat behind him awaiting his movements with well-bred interest, by his splendid, dramatic, if exceedingly unconventional reading of this same symphony; and since that memorable occasion the name of its composer has appeared not wisely but too often in the symphony programmes.

That all musical persons love Schumann there can be no doubt. But variety is the spice of life, and it does seem that if his name had been rendered a trifle more conspicuous by its absence (not to mention a few others), and the names of several eminent composers of the day had been suffered to appear instead, more entertaining results would have been secured.

The overture was vigorously given, and so was the symphony. There was also some creditable horn-playing, and the strings and wood-wind were fairly up to their mark in delicacy and expressiveness in the "Romanza," and in the trio of the scherzo. As a whole, however, there seemed to be a considerable falling-off in finish, throughout both overture and symphony.

The Bach selections consisted of the prelude to the twenty-ninth cantata, an adagio, and a gavotte, arranged for strings by Bachrich. The first and last were played with much energy, and the beautiful adagio, sympathetically; all being well received.

Miss Marie Jahn was the soloist. Her first number was the aria from "Der Freischutz," "Wie nahte mir der Schlummer," which she interpreted so earnestly, expressively and artistically, that the tremulent quality in her voice and her occasional uncertain intonation were made less objectionable than they otherwise would have been. She afterwards sang to Mr. Zach's piano accompaniment, Rubinstein's "Es blinkt der Thau," a "Wiegenlied," by Wagner, and "Vogelein wohin so Schnell," by Lassen, in all of which she displayed much taste and genuine feeling. She was cordially received, as were the efforts of the conductor and orchestra.

Boston Sunday Globe.

TWENTY-EIGHT PAGES.

SUNDAY, APRIL 19, 1891.

Symphonies Soon to Close—

Conductor Nikisch is a great admirer of Schumann, and naturally enough delights in giving him frequent place upon the Symphony programmes. He is certainly remarkably successful in setting forth the works of this great composer. Yesterday the symphony No. 4 in D minor was played, besides the overture to "Genoveva," the only opera Schumann ever wrote. Both of these compositions have been so frequently given here that it is unnecessary to further comment upon their performance at this time than to state that the interpretations were creditable to Mr. Nikisch, and that the audience was cordially appreciative. Thoroughly delightful also was the orchestra's performance of the Bachrich arrangement for strings of Bach's præludium, adagio and gavotte. The adagio was given with particularly charming effect.

Miss Marie Jahn was the soloist. Like the singers at the previous symphony, she is a prominent member of the Metropolitan Opera House company. She was received very kindly and twice recalled after singing her first selection. The aria "Wie nahte mir der Schlummer," from "Die Freischutz," and three songs by Rubinstein, Wagner and Lassen, were her offerings. Her voice is rather sweet in tone, and she sings with much expression.

An attractive programme is promised for this week's concert, the last of the season. The selections will be all from Beethoven's works, and will comprise the "Lenore, No. 2," overture, the No. 5 symphony and the first act of "Fidelio." The soloists will be Mme. Antonia Mielke, Mrs. Arthur Nikisch, Mr. Emil Fischer, Mr. W. H. Rieger and Mr. Heinrich Meyn. A male chorus from the Boston Singers' Society will assist.

BRATTLE HALL, CAMBRIDGE.

:::1891:::

Tuesday Evening, April 21, at 8.

THIRD CONCERT.

THE KNEISEL QUARTET.

Assisting Artists:

MRS. ARTHUR NIKISCH,

MR. ARTHUR FOOTE,

MR. D. KUNTZ.

Programme.

PIANO QUARTET, C major. . . . . *ARTHUR FOOTE*

Allegro comodo.—Adagio ma non troppo —
Scherzo; vivace.—Allegro non troppo.
DEDICATED TO PROF. J. K. PAINE.

SONGS with Piano.

a) *"Stille Sicherheit."* . . . . *FRANZ*
b) *"Provencalisches Lied."* . . . . *SCHUMANN*
c) *"Auftraege."* . . . . *SCHUMANN*

ANDANTE from Quartet, C major. . . . *SVENDSEN*

SONGS with Piano.

a) *"Auf Waldbekraenzter Hoh'."* . . . *BRAHMS*
b) *"Waldwanderung."* . . . . *GRIEG*
c) *"Bon Jour, Suzanne."* . . . . *DELIBES*

QUINTET, C major, op. 29. . . . *BEETHOVEN*

Allegro moderato.—Adagio molto espressivo.—Scherzo.—Presto.

The Piano used is a Chickering.

SUNDAY HERALD.

BOSTON, APRIL 19, 1891.

The Symphony Concert Soloist, Miss Marie Jahn.

At last evenings symphony concert, the last but one of the season, the orchestra, under Conductor Arthur Nikisch, was heard in Schumann's overture "Genoveva" and the fourth of this composer's symphonies, as well as in Bach's "Praeludium, Adagio and Gavotte" (arranged for string orchestra by Bachrich).

The symphony was the one chosen by Mr. Nikisch for his first appearance before an American audience, and the reading given the work was, on this account, doubly interesting. The gain made in the avoidance of sensational effects was shown in a marked degree, and the performance of the symphony won the heartiest approval of the audience. The Bach selections displayed the string department of the orchestra with the happiest results, and the admirable fashion in which the gavotte was interpreted quite charmed all who heard it, the ovation given Mr. Nikisch at its conclusion being so pronounced that he waived the restrictions concerning encores, and graciously repeated the gavotte movement.

The somewhat familiar overture again had an excellent and, as a whole, although lacking the element of contrast, the instrumental numbers of the evening gave great satisfaction.

Miss Jahn, the soloist, is another of the many singers from the New York Metropolitan Opera House who have met with such favor from the symphony concert management since their season's engagement in the metropolis has ended. She chose for her selection with orchestra the aria from "Freischeutz." "Wie nahte mir der Schlummer," and for her songs with piano Rubinstein's "Es blinkt der Thau," Wagner's "Wiegenlied," and Lassen's "Fogleid wohin so schnell."

The singer proved unequal to the demands of the "Freischuetz" aria, and her interpretation of the opening movements was little beyond that of an amateur. She gained somewhat more freedom and confidence in the final movement but as a whole her delivery of the grand aria was far below the standard sustained by many competent local artists. She sung the songs with intelligence and taste, but failed to exhibit evidence of sufficient ability as a vocalist to warrant the prominence given her by her selection as soloist. The audience showed a kindly interest in the singer, and recalled her after each of her appearances by their complimentary applause.

The final programme of the season for next Saturday will include Beethoven's overture, "Lenore No. 2"; Beethoven's "Fidelio," first act, the roles being sung as follows: Fidelio, Mme. Antonia Mielke; Marzellina, Mrs. Arthur Nikisch; Rocco, Mr. Emil Fischer; Jaquino, Mr. W. H. Rieger; Pizzaro, Mr. [illegible], Male chorus from the Boston Singers' Society and Beethoven's symphony in C minor, No. 5.

Boston Daily Traveller

MONDAY, APRIL 20, 1891.

Twenty-third Symphony Concert, Miss Marie Jahn, Soloist.

The programme of the twenty-third symphony concert was:

Schuman, Overture, "Genoveva."
Weber. Aria "Wie nahte mir der Schlummer," from "Der Freischuetz."
Bach. Prelude, Adagio, and Gavotte. (Arranged for string orchestra by Bachrich.)
Songs with Piano,
a. Rubinstein.....Es blinkt der Thau.
b. Wagner.....Wiegenlied.
c. Lassen .....Voglein wohin so schnell.
Schumann, Symphony No. 4, in D minor, op. 120.

Miss Marie Jahn was the soloist.

This programme was originally wholly a romantic one, but for some reason the scherzo and adagio from Bruckner's "Wagner" symphony, the E major, was put aside for the pedantic arrangement by Mr. Bachrich, so that the instrumental list as given consisted of music often tested by our symphony audiences and most of it, under the baton of Mr. Nikisch. The predelection our conductor has for Schumann has brought that composer into unusual prominence during two years; the woes of "Genoveva" were pictured only last season, nor has a year passed since the dramatic coherence of the D-minor symphony was made manifest.

Miss Jahn has the true musical temperament, and she has a good mezzo-soprano voice, but she is not a ripe artist. Before she had become thoroughly schooled in the matter of voice production, it would appear, she took the next step, or what a bruaque friend of ours would say, "piled on the æsthetics." This is dangerous, particularly if the singer be at all emotional, as is the case with Miss Jahn. Miss Jahn was cordially received. The season will close next Saturday with the following most interesting programme:

Beethoven—Overture, "Leonore No. 2."
Beethoven—First act of "Fidelio"; soloists—Fidelio, Mme. Antonia Mielke; Marzellina, Mrs. Arthur Nikisch; Rocco, Mr. Emil Fischer; Jaquino, Mr. W. H. Rieger; Pizarro, Mr. Heinrich Meyn. Male chorus from the Boston Singers' Society.
Beethoven—Symphony in C minor, No. 5

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, APR. 20, 1891.

MUSICAL MATTERS.

The Symphony Concert of Saturday—Miss Jahn as Soloist.

Boston is certainly catholic in its musical tastes, for the frenzy of enthusiasm which greeted Wagner's "Parsifal" last Wednesday was about equalled by the furious applause which greeted a set of Bach pieces at Saturday's concert. The concert began prosily enough with the overture to "Genoveva" by Schumann, which seemed rather blatant and inconsequential, yet this may have been the result of the jaded musical state consequent upon a busy musical season in its last stages. Certainly this overture is one of the most important modern ones, and the diminished sevenths and the pretty violin figures of its beginning are well suited to a tale of chivalry and witchcraft, and the triumph of the close, picturing the victory of good over evil, is an appropriate climax, but personal mood was against the full appreciation of the work, and for the nonce it seemed but a musical New York Ledger story, in which virtue always receives its proper recompense in the last chapter.

The unfavorable impression of the programme was only heightened by the appearance of an amateurish singer, Miss Marie Jahn, who struggled with the great aria of "Der Freischuetz" and was overthrown by it. Certainly this number, prayer and all, has become threadbare to the connoisseur of vocal music, and only the most dramatic of sopranos can make its familiar phrases acceptable, and the singer was not the greatest of sopranos. The heroine of "Der Freischuetz" is a highly emotional young lady, with a capacity for weeping as boundless as that displayed by any of Thackeray's female characters, and her alternation of tender melancholia and hysterical joy does not appeal very strongly to the auditors at this end of the century, accustomed as they are to the more delicate subtleties of emotional expression. The singer did better with a group of three songs of which Mr. Zach played the piano accompaniments in a musicianly manner. In Wagner's "Wiegenlied" especially, Miss Jahn displayed much feeling and good taste. It is unnecessary to state that she was recalled after each of her appearances,—all the artists are; this has become so much a matter of custom that the soloist at these concerts might as well come out twice after his number and save the wear and tear of the hands of the audience, or possibly the orchestra might be given power of attorney in this matter, and do the applauding for the audience altogether.

The rest of the concert was a triumph. The performance of Bach's prelude, adagio and gavotte, arranged for string orchestra by Bachrich, was a very fine one; it may have had more *élan*, more dash and impetuosity than Bach himself would have given it, but such a modernization is as permissible as to add the stage accessories to a Shakesperian play, and Mr. Nikisch is to be thanked for just this brilliancy of reading. The result was amazing. Applause, hearty and long-continued, led to a repetition of the last movement. Even those who do not approve of the readiness with which encores are being accepted at these concerts, will enjoy the fact that it was the king of classical composers who was thus honored. The concert ended with Schumann's symphony in D minor, a work which the composer prized equally with his B flat symphony, as Milton thought his "Paradise Regained" the equal of "Paradise Lost." The reading of the work was more conservative than at its last performance, and the constant treatment of the chief theme in the first movement became a model of clear development. The movements were rather more separated from each other than is customary or desirable, particularly as Schumann desired to give the impression of continuity, but this was a minor fault. The whole work has the restlessness of haphiness, but scarcely expressed in so lofty a manner as in the B flat symphony. Both of these works, however, emphasize the fact that Schumann wrote best in his most contented years, which cannot be said of all composers. Next Saturday, as culmination of the season, there is to be a Beethoven night of great proportions, but alas, without the ninth symphony.

LOUIS C. ELSON.

Boston Post

MONDAY MORNING, APRIL 20.

THE SYMPHONY CONCERT.

The programme of the twenty-third Symphony concert, given in Music Hall Saturday evening, was as follows:

Overture—"Genoveva".....Schumann
Aria from Freischütz, "Wie nahte der Schlummer".....Weber
Praeludium, adagio and gavotte. (Arranged for string orchestra by Bachrich).....Bach
Songs with piano—
{ Es Blinkt der Thau.....Rubinstein
{ Wiegenlied.....Wagner
{ Voglein Wohin so Schnell.....Lassen
Symphony No. 4, in D minor.....Schumann

Miss Marie Jahn sang the well known aria from "Der Freischütz," and three songs to the pianoforte accompaniment of Mr. Zach. Her voice is neither disagreeable nor sympathetic. It is without color, but it is not thin or shrill. It is of sufficient compass, and it is flexible enough. It is not an uncommon voice in any respect, and there is no need of discussing it at length.

She sang badly: and here questions of fact are concerned, not questions of taste. Her attack was slovenly in the extreme. She continually struck under the desired tone and then secured it by pulling her voice up to it. As soon as she had achieved this feat, she exploded the tone, and passed on to the next one. A full sustained tone, forte or piano, was rarely heard. Without speaking further of her tone-production and without going into technicalities, it may be said that her spasmodic delivery, added to a frequent and incorrect accentuation of the first beat of the measure, produced the affect known vulgarly as "pumping," and this word is unfortunately regarded by some people as synonomous with "expression." In short, Miss Jahn's performance was an exhibition of the errors, technical and musical, that are so commonly found in the singing of Germans. If Miss Jahn had displayed fine and delicate taste in phrasing, or if she had revealed a marked individuality of temperament, certain of her failings—such as an occasional wandering from the pitch—might have been overlooked; but her performance from the musical-dramatic point of view was conventional and that of an amateur.

To sing at a Symphony concert should be a coveted honor. On the other hand there should be great care exercised in the selection of the singer. The imperfectly prepared, the crude, the bad should be debarred from the privilege of appearing with the orchestra, even if they happen to be of German birth and of German name. It may be said that Miss Jahn was a member of the Metropolitan Opera Company; but this fact is not of itself a guarantee of vocal ability. Mielkes and Fischers are exceptions.

It was the intention of the founder of the Symphony concerts that they should be for the amusement and instruction of the people of Boston. They were not intended for the propagandism of any particular musical creed or for the exclusive benefit of German singers. When a singer appears at one of these concerts, the fact that she has been engaged gives—or has given in the past—a certain authority to her performance. Now young singers buy tickets that they may hear her and that they may learn by hearing. When bad singing is not only allowed but even applauded, what inducement have they to work that they may perfect themselves? For they see that which is good and that which is bad rewarded equally by the good natured and thoughtless audience. It is not surprising that they are discouraged; and feeling that the better they sing the less they will be appreciated, they too often seek to gain applause by imitating the vicious tricks of unworthy favorites. And so the standard of the concerts is lowered, the taste of the audience is vitiated, and the students of the art of singing are inclined to doubt the instruction of teachers and their own natural instincts.

The orchestral numbers of the programme do not call for extended remarks. If the performance of the overture and the symphony was marred by occasional listlessness, if at times a coarse vigor was more noticeable than an attempt at *nuancirung*, if sound degenerated into noise, it must be remembered that the conditions of the temperature and of the air of the hall were most unfavorable, and that the players as well as the director are at the end of an exhausting season.

The Bachrich-Bach arrangement was an interesting number, though such arrangements are of questionable musical worth. The gavotte so pleased the audience that it was played a second time. If this Bachrich is Sigismund Bachrich, the viola player of Vienna, he has had a varied career. For he has been journalist and apothecary; and at one time—naturally, some years ago—he was actively engaged in promoting the crinoline industry.

The programme of the concert to be given Saturday, April 25, the last performance of this season, will include Beethoven's "Lenore" overture No. 2; Beethoven's Symphony in C minor; and the first act of "Fidelio." The orchestra will be assisted by Mrs. Mielke, Mrs. Nikisch, Messrs. Fischer, Rieger and Meyn, and a male chorus from the Boston Singers' Society.

PHILIP HALE.

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BRATTLE HALL, CAMBRIDGE.

:::1891.:::

Tuesday Evening, April 21, at 8.

THIRD CONCERT.

THE KNEISEL QUARTET.

Assisting Artists

MRS. ARTHUR NIKISCH,

MR. ARTHUR FOOTE,

MR. D. KUNTZ.

Programme.

PIANO QUARTET, C minor . . . . . ARTHUR FOOTE

Allegro comodo. Adagio ma non troppo
Scherzo: vivace. Allegro non troppo

DEDICATED TO PROF. J. K. PAINE.

SONGS with Piano.

a) "Stille Sicherheit." . . . . . FRANZ
b) "Provençalisches Lied." . . . . . SCHUMANN
c) "Auftrage." . . . . . SCHUMANN

ANDANTE from Quartet, C major. . . . . . SVENDSEN

SONGS with Piano.

a) "Auf Waldbekränzter Höhe." . . . . . BRAHM.
b) "Waldwanderung." . . . . . GRIEG
c) "Bon Jour, Suzanne." . . . . . DELIBES

QUINTET, C major, op. 29. . . . . . BEETHOVEN

Allegro moderato.—Adagio molto espressivo. Scherzo. Presto.

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The somewhat familiar overture again had an excellent and, as a whole, although lacking the element of contrast, the instrumental numbers of the evening gave great satisfaction.

Miss Jahn, the soloist, is another of the many singers from the New York Metropolitan Opera House who have met with such favor from the symphony concert management since their season's engagement in the metropolis has ended. She chose for her selection with orchestra the aria from "Freischeutz." "Wie nahte mir der Schlummer," and for her songs with piano Rubinstein's "Es blinkt der Thau," Wagner's "Wiegenlied," and Lassen's "Fogleid wohin so schnell."

The singer proved unequal to the demands of the "Freischeutz" aria, and her interpretation of the opening movements was little beyond that of an amateur. She gained somewhat more freedom and confidence in the final movement but as a whole her delivery of the grand aria was far below the standard sustained by many competent local artists. She sung the songs with intelligence and taste, but failed to exhibit evidence of sufficient ability as a vocalist to warrant the prominence given her by her selection as soloist. The audience showed a kindly interest in the singer, and recalled her after each of her appearances by their complimentary applause.

The final programme of the season for next Saturday will include Beethoven's overture, "Leonore No. 2"; Beethoven's "Fidelio," first act, the roles being sung as follows: Fidelio, Mme. Antonia Mielke; Marzellina, Mrs. Arthur Nikisch; Rocco, Mr. Emil Fischer; Jaquino, Mr. W. H. Rieger; Pizzaro, Mr. Heinrich Meyn. Male chorus from the Boston Singers' Society and Beethoven's symphony in C minor, No. 5.

Boston Daily Traveller

MONDAY, APRIL 20, 1891.

Twenty-third Symphony Concert, Miss Marie Jahn, Soloist.

The programme of the twenty-third symphony concert was:

Schuman. Overture, "Genoveva."
Weber. Aria "Wie nahte mir der Schlummer," from "Der Freischuetz."
Bach. Prelude, Adagio, and Gavotte. (Arranged for string orchestra by Bachrich.)

Songs with Piano.

a. Rubinstein.....Es blinkt der Thau.
b. Wagner.....Wiegenlied.
c. Lassen.....Voglein wohin so schnell.

Schumann. Symphony No. 4, in D minor, op. 120.

Miss Marie Jahn was the soloist.

This programme was originally wholly a romantic one, but for some reason the scherzo and adagio from Bruckner's "Wagner" symphony, the E major, was put aside for the pedantic arrangement by Mr. Bachrich, so that the instrumental list as given consisted of music often tested by our symphony audiences and most of it, under the baton of Mr. Nikisch. The predelection our conductor has for Schumann has brought that composer into unusual prominence during two years; the woes of "Genoveva" were pictured only last season, nor has a year passed since the dramatic coherence of the D-minor symphony was made manifest.

Miss Jahn has the true musical temperament, and she has a good mezzo-soprano voice, but she is not a ripe artist. Before she had become thoroughly schooled in the matter of voice production, it would appear, she took the next step, or what a brusque friend of ours would say, "piled on the æsthetics." This is dangerous, particularly if the singer be at all emotional, as is the case with Miss Jahn. Miss Jahn was cordially received. The season will close next Saturday with the following most interesting programme:

Beethoven—Overture, "Leonore No. 2."

Beethoven—First act of "Fidelio"; soloists—Fidelio, Mme. Antonia Mielke; Marzellina, Mrs. Arthur Nikisch; Rocco, Mr. Emil Fischer; Jaquino, Mr. W. H. Rieger; Pizarro, Mr. Heinrich Meyn. Male chorus from the Boston Singers' Society.

Beethoven—Symphony in C minor, No. 5

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, APR. 20, 1891.

MUSICAL MATTERS.

The Symphony Concert of Saturday—Miss Jahn as Soloist.

Boston is certainly catholic in its musical tastes, for the frenzy of enthusiasm which greeted Wagner's "Parsifal" last Wednesday was about equalled by the furious applause which greeted a set of Bach pieces at Saturday's concert. The concert began prosily enough with the overture to "Genoveva" by Schumann, which seemed rather blatant and inconsequential, yet this may have been the result of the jaded musical state consequent upon a busy musical season in its last stages. Certainly this overture is one of the most important modern ones, and the diminished sevenths and the pretty violin figures of its beginning are well suited to a tale of chivalry and witchcraft, and the triumph of the close, picturing the victory of good over evil, is an appropriate climax, but personal mood was against the full appreciation of the work, and for the nonce it seemed but a musical New York Ledger story, in which virtue always receives its proper recompense in the last chapter.

The unfavorable impression of the programme was only heightened by the appearance of an amateurish singer, Miss Marie Jahn, who struggled with the great aria of "Der Freischuetz" and was overthrown by it. Certainly this number, prayer and all, has become threadbare to the connoisseur of vocal music, and only the most dramatic of sopranos can make its familiar phrases acceptable, and the singer was not the greatest of sopranos. The heroine of "Der Freischuetz" is a highly emotional young lady, with a capacity for weeping as boundless as that displayed by any of Thackeray's female characters, and her alternation of tender melancholia and hysterical joy does not appeal very strongly to the auditors at this end of the century, accustomed as they are to the more delicate subtleties of emotional expression. The singer did better with a group of three songs of which Mr. Zach played the piano accompaniments in a musicianly manner. In Wagner's "Wiegenlied" especially, Miss Jahn displayed much feeling and good taste. It is unnecessary to state that she was recalled after each of her appearances,—all the artists are; this has become so much a matter of custom that the soloist at these concerts might as well come out twice after his number and save the wear and tear of the hands of the audience, or possibly the orchestra might be given power of attorney in this matter, and do the applauding for the audience altogether.

The rest of the concert was a triumph. The performance of Bach's prelude, adagio and gavotte, arranged for string orchestra by Bachrich, was a very fine one; it may have had more *elan*, more dash and impetuosity than Bach himself would have given it, but such a modernization is as permissible as to add the stage accessories to a Shakesperian play, and Mr. Nikisch is to be thanked for just this brilliancy of reading. The result was amazing. Applause, hearty and long-continued, led to a repetition of the last movement. Even those who do not approve of the readiness with which encores are being accepted at these concerts, will enjoy the fact that it was the king of classical composers who was thus honored. The concert ended with Schumann's symphony in D minor, a work which the composer prized equally with his B flat symphony, as Milton thought his "Paradise Regained" the equal of "Paradise Lost." The reading of the work was more conservative than at its last performance, and the constant treatment of the chief theme in the first movement became a model of clear development. The movements were rather more separated from each other than is customary or desirable, particularly as Schumann desired to give the impression of continuity, but this was a minor fault. The whole work has the restlessness of haphiness, but scarcely expressed in so lofty a manner as in the B flat symphony. Both of these works, however, emphasize the fact that Schumann wrote best in his most contented years, which cannot be said of all composers. Next Saturday, as culmination of the season, there is to be a Beethoven night of great proportions, but alas, without the ninth symphony.

LOUIS C. ELSON.

Boston Post

MONDAY MORNING, APRIL 20.

THE SYMPHONY CONCERT.

The programme of the twenty-third Symphony concert, given in Music Hall Saturday evening, was as follows:

Overture—"Genoveva".....Schumann
Aria from Freischütz, "Wie nahte der Schlummer".....Weber
Praeludium, adagio and gavotte. (Arranged for string orchestra by Bachrich).....Bach
Songs with piano—
{ Es Blinkt der Thau.....Rubinstein
{ Wiegenlied.....Wagner
{ Voglein Wohin so Schnell.....Lassen
Symphony No. 4, in D minor.....Schumann

Miss Marie Jahn sang the well known aria from "Der Freischütz," and three songs to the pianoforte accompaniment of Mr. Zach. Her voice is neither disagreeable nor sympathetic. It is without color, but it is not thin or shrill. It is of sufficient compass, and it is flexible enough. It is not an uncommon voice in any respect, and there is no need of discussing it at length.

She sang badly; and here questions of fact are concerned, not questions of taste. Her attack was slovenly in the extreme. She continually struck under the desired tone and then secured it by pulling her voice up to it. As soon as she had achieved this feat, she exploded the tone, and passed on to the next one. A full sustained tone, forte or piano, was rarely heard. Without speaking further of her tone-production and without going into technicalities, it may be said that her spasmodic delivery, added to a frequent and incorrect accentuation of the first beat of the measure, produced the affect known vulgarly as "pumping," and this word is unfortunately regarded by some people as synonomous with "expression." In short, Miss Jahn's performance was an exhibition of the errors, technical and musical, that are so commonly found in the singing of Germans. If Miss Jahn had displayed fine and delicate taste in phrasing, or if she had revealed a marked individuality of temperament, certain of her failings—such as an occasional wandering from the pitch—might have been overlooked; but her performance from the musical-dramatic point of view was conventional and that of an amateur.

To sing at a Symphony concert should be a coveted honor. On the other hand there should be great care exercised in the selection of the singer. The imperfectly prepared, the crude, the bad should be debarred from the privilege of appearing with the orchestra, even if they happen to be of German birth and of German name. It may be said that Miss Jahn was a member of the Metropolitan Opera Company; but this fact is not of itself a guarantee of vocal ability. Mielkes and Fischers are exceptions.

It was the intention of the founder of the Symphony concerts that they should be for the amusement and instruction of the people of Boston. They were not intended for the propagandism of any particular musical creed or for the exclusive benefit of German singers. When a singer appears at one of these concerts, the fact that she has been engaged gives—or has given in the past—a certain authority to her performance. Now young singers buy tickets that they may hear her and that they may learn by hearing. When bad singing is not only allowed but even applauded, what inducement have they to work that they may perfect themselves? For they see that which is good and that which is bad rewarded equally by the good natured and thoughtless audience. It is not surprising that they are discouraged; and feeling that the better they sing the less they will be appreciated, they too often seek to gain applause by imitating the vicious tricks of unworthy favorites. And so the standard of the concerts is lowered, the taste of the audience is vitiated, and the students of the art of singing are inclined to doubt the instruction of teachers and their own natural instincts.

The orchestral numbers of the programme do not call for extended remarks. If the performance of the overture and the symphony was marred by occasional listlessness, if at times a coarse vigor was more noticeable than an attempt at *nuancirung*, if sound degenerated into noise, it must be remembered that the conditions of the temperature and of the air of the hall were most unfavorable, and that the players as well as the director are at the end of an exhausting season.

The Bachrich-Bach arrangement was an interesting number, though such arrangements are of questionable musical worth. The gavotte so pleased the audience that it was played a second time. If this Bachrich is Sigismund Bachrich, the viola player of Vienna, he has had a varied career. For he has been journalist and apothecary; and at one time—naturally, some years ago—he was actively engaged in promoting the crinoline industry.

The programme of the concert to be given Saturday, April 25, the last performance of this season, will include Beethoven's "Lenore" overture No. 2; Beethoven's Symphony in C minor; and the first act of "Fidelio." The orchestra will be assisted by Mrs. Mielke, Mrs. Nikisch, Messrs. Fischer, Rieger and Meyn, and a male chorus from the Boston Singers' Society.

PHILIP HALE.

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[illegible] Transcript

MONDAY, APRIL 20, 1891.

Boston Symphony Orchestra.

The [illegible]-third (penultimate) concert, on Friday evening, April 18, *was* a Symphony night. And the Symphony was a good one. It is more important than to have a new [illegible]. All the rest of the selections, with the exception of one or two songs, were of the true quality which time cannot stale. So was the programme:

Schumann: Overture to "Genoveva."
Wagner: Aria from Freischütz, "Wie nahte mir der Schlummer."
Bach: Præludium, Adagio and Gavotte, arranged for string orchestra by Bachrich.
Rubinstein: Piano: "Es blinkt der Thau."
Wagner: Wiegenlied.
Lassen: "Vöglein, wohin so schnell?"
Schumann: Op. 120. Fourth Symphony in D minor.
Soloist—Miss Marie Jahn.

Schumann's overture to his only opera, based on a romantic legendary subject, an overture full of passion, terror, tenderness and hope, not borrowing its musical motives from the opera, but foreshadowing its story, suggesting the persecuted pure wife driven out a wanderer in the wilderness, but cheered by approaching sounds of huntsmen, in whom she hopes deliverance, is one of the finest, most original and most exciting of all overtures since Beethoven. It is brilliant in instrumentation, closely woven, never for a moment dull or vague. The fourth horn passage, thrice occurring, sets the blood tingling, and it was clearly, beautifully played.

That, for a beginning, and the D-minor Symphony for the conclusion were assurance of a satisfactory concert. All the well-known movements—leading into one another without pause, so that the symphony is all one piece—were admirably played. First, the moderately slow (*ziemlich langsam*) Introduction, in which the uniform subdued three-four legato melody is led off by second violins and violas, with bassoons, gradually swelled by the whole orchestra except the brass; then the impatient little snatches in the first violins, which run together and become the leading theme of the lively passionate Allegro; then the lovely Romanza (again *ziemlich langsam*); the Scherzo and Trio, full of exquisite fancies, subsiding into slow and thoughtful reminiscence of the first Allegro, working up its theme again into the spirited and splendid Finale in D major. It will hurt no one to hear such a symphony, so superbly played, even more than once every season; whereas if you importune for novelties there is no guessing what you will get. Better be sure of something good—good enough to wear for years. The applause which put the stamp on the magnificent performance of the symphony was of the heartiest kind.

The three short arrangements from Bach were (to most of the music-loving audience) an agreeable disappointment after the earlier announcement of two movements from that symphony by Bruckner, which few, once having heard, had any serious longing for again. The Prelude was from the twenty-ninth of Bach's innumerable Church Cantatas, "Wir danken dir, Gott," composed in 1731 for a service held in connection with the inauguration of the town council of Leipzig. Bach wrote it for violins and oboes in unison, viola, three trumpets, timpani, organ *obbligato* and *basso continuo*. As now adapted for all the strings alone of the orchestra, it is full of life and seemingly of color, and sounded splendidly; for the musicians seemed inspired with it. It told with quickening and enlivening magic on the audience. The Adagio, rich, deep, full of fervor, followed with fine effect. The more familiar Gavotte delighted everybody; there was no resisting its quick, nervous accent, its marked rhythm, its natural, spontaneous tunefulness, for they played it to a charm. Mr. Nikisch was powerless against so imperative an encore. The people would be satisfied, and the second time the rendering was even more perfect. Surely there is some old music which is still new, to which only new fashions carried to fanaticism can affect indifference.

Miss Marie Jahn is a soprano singer of whom we have not heard before. Her voice has sweetness, volume and a sympathetic quality. There were symptoms of timidity in her delivery of the Freischütz scena, though she seemed to feel the spirit of the music. But the power of her voice seemed to concentrate itself in an explosive way on single emphatic tones, while the intervening melodic figures or phrases were cast too much in the shade, so that the ear could not make out many of the tones. In the songs, accompanied on the piano by Mr. Zach, the case was very much the same. Both in the song by Rubinstein and in that by Wagner, little melodic ideas which seem to haunt one and the other composer, turn up as if by force of habit.

One concert more remains, but one! For that we are to have not the Ninth (Choral) Symphony, which was looked forward to, but what to many will be almost or quite as good: the old Fifth Symphony, preceded by the second "Leonore" overture, and the first act of "Fidelio" by orchestra and singers, namely, Mme. Antonia Mielke, as Fidelio; Mrs. Arthur Nikisch, as Marcellina; Mr. Emil Fischer, as Rocco; Mr W. H. Rieger, as Jaquino; Mr. Heinrich Meyn, as Pizarro; and a male chorus from the Boston Singers' Society. We shall have the music and the soul of it, if without action, scenery and costume.

J. S. D.

The Kneisel Quartet will close its series of concerts in Brattle Hall, Cambridge, tomorrow night. The programme includes Beethoven's quintet, op. 29, Andante from Svendsen's quartet in C major, Arthur Foote's quartet for pianoforte and strings (the composer at the pianoforte), and songs which Mrs. Nikisch will sing.

A concert will be given in Pierce Hall, tomorrow night, for the benefit of the Tyler Street [illegible] by Miss Harriet Shaw, harper, Miss

[129]

FIFTH ANNUAL TOUR.

Boston Symphony Orchestra.

SEASON OF 1890-91.

* * * * * Hotel List. * * * * *

A. Nikisch. / Mrs. A. Nikisch.	Zach. / Schuecker.	Metzger. / Hackebarth.
F. R. Comee.	Campanari. / Fiumara.	E. Loeffler.
F. Kneisel.	Sauerquell. / Golde.	Berger.
T. Adamowski. / J. Adamowski.	Fiedler. / Moldauer.	Kluge. / Michael.
Hekking.	Lafricain. / Field.	F. Muller. / Hannemann.
Mole.	Krafft. / J. Edward Eichler.	H. Heindl. / Rietzel.
Mahn. / Kuntz.	Keller. / Boehm.	E. M. Heindl. / J. E. Eichler.
Svecenski. / Grunberg.	A. Goldstein. / S. Goldstein.	Schumann. / Ludwig.
Roth.	Goldschmidt. / Strube.	Bareither. / Jennewein.
Simpson.	Knecht. / Sauer.	Fox. / Dietsch.
Swornsbourne. / Schuchmann.	Schultz. / Hofmann.	Demuth. / Reibl.
Stewart. / Marble.	Kolster. / Kuehn.	Gerhardt. / Hoyer.
Akeroyd. / Greene.		Meyer. / Strasser.

Sautet. Schneider. Hampe, P. Muller. J. Kneisel. Gunzel. Schormann. Barth. McKenzie. Evans.

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Sautet. Schneider. Hampe, P. Muller. J. Kneisel. Gunzel. Schormann. Barth. McKenzie. Evans.

The Beacon.

BOSTON, SATURDAY, APRIL 25, 1891.

THE SYMPHONY CONCERTS.

The penultimate programme of the Symphony season began and ended with Schumann—the "Genoveva" overture and the fourth symphony. Midway between these was put Bachrich's excellent arrangement for strings of the prelude, *adagio* and gavotte by Bach, which has often been heard from the Music Hall stage. The orchestra played with the best unanimity of feeling and rhythm; but equal praise could not be given to their work in other respects. They seemed too bent upon taking advantage of every opportunity to play as loud as possible, and so vulgarized and cheapened much of the music. In the Bach the strings often were rough, rasping and irritant, and the blatancy of the brass in the symphony was at times more than discreditable; discreditable it would have been in a common orchestra—in this band it was hardly less than disgraceful. The absolute equality of tone produced by the Seidl orchestra in the "Parsifal," so smooth and clear in the strings, so mellow and suave in the brass—especially the horns and trumpets, from which never came a broken or convulsive note—set many people thinking, and comparisons have been openly and widely made which it would be well for Mr. Higginson to heed and to impress upon Mr. Nikisch ere yet it be too late to preserve the prestige of the organization of which Boston has had in former seasons every reason to be proud. As if this rough and rude treatment of the music were not a sufficient deviation from the good principles and standards of the Symphony concerts, Mr. Nikisch must needs yield to a little unusual clamor, started by a few persistent people, and repeat the Bach gavotte. It may shock the admirers *côute qui côute* of the orchestra and all its works, but there can be little doubt but that, if Mr. Nikisch keeps on in the downward path along which he has been moving this year, these once unsurpassed concerts will gravitate to the plane of a Neuendorff series for melodramatic excitement, fierce volume, imperious clangor, strident sound and unbridled haste, while they will not have the redeeming elements which are always to be found when that eager and ardent conductor leads—beautifully balanced programmes, choice new compositions and delicacy and fancy when they are really requisite. Some very bad singing was contributed to the programme by Miss Marie Jahn, who has been a light at the Metropolitan during the season, but to whom the audience—using for once its better judgment—gave only mild and purely complimentary recalls. She went through with orchestra the great "Der Freischütz" scene, "Leise, leise," and with songs by Rubinstein, Wagner and Lassen, which Mr. Nikisch did not apparently think worth while to accompany and so put Mr. Zach at the piano. Miss Jahn is a prepossessing young lady, with a full, agreeable and extended soprano voice; but insufficient training and the ruinous practice of Wagner declamation have virtually wrecked it. It is fluctuant in intonation, so shaken with the *tremolo* that the question was raised whether she were trying trills or not, fiercely explosive in high notes and as indefinite as a mere streak of sound in intervening bars; her breath is not under control, and her phrasing does not show either keen intelligence or sensible instruction. It was a sad and painful exhibition of how fine natural means may be ruined in the attempt to do something which is not worth the trouble of doing. The season will end tonight with a programme nobly chosen and, we hope, to be correspondingly performed. It is all from Beethoven, and stands thus: The "Lenore, No. 2," overture; the first act of "Fidelio," with Mrs. Mielke, Mrs. Nikisch, and Messrs. Fischer, Rieger and Meyn, with the male choir of the Singers; the fifth Symphony.

Boston Transcript

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Boston Symphony Orchestra.

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Schumann: Overture to "Genoveva."
Weber: Aria from Freischütz, "Wie nahte mir der Schlummer."
J. S. Bach: Preludium, Adagio and Gavotte, arranged for string orchestra by Bachrich.
Songs with Piano:
a. Rubinstein: "Es blinkt der Thau."
b. Wagner: Wiezenlied.
c. Lassen: "Vöglein, wohin so schnell?"
Schumann: Op. 120, Fourth Symphony in D minor.
Soloist—Miss Marie Jahn.

Schumann's overture to his only opera, based on a romantic legendary subject, an overture full of passion, terror, tenderness and hope, not borrowing its musical motives from the opera, yet foreshadowing its story, suggesting the persecuted pure wife driven out a wanderer in the wilderness, but cheered by approaching sounds of huntsmen, in whom she hopes deliverance, is one of the finest, most original and most exciting of all overtures since Beethoven. It is brilliant in instrumentation, closely woven, never for a moment dull or vague. The four-horn passage, thrice occurring, sets the blood tingling, and it was clearly, beautifully played.

That, for a beginning, and the D-minor Symphony for the conclusion were assurance of a satisfactory concert. All the well-known movements—leading into one another without pause, so that the symphony is all one piece—were admirably played. First, the moderately slow (*ziemlich langsam*) introduction, in which the uniform subdued three-four legato melody is led off by second violins and violas, with bassoons, gradually swelled by the whole orchestra except the brass; then the impatient little snatches in the first violins, which run together and become the leading theme of the lively passionate Allegro; then the lovely Romanza (again *ziemlich langsam*); the Scherzo and Trio, full of exquisite fancies, subsiding into slow and thoughtful reminiscence of the first Allegro, working up its theme again into the spirited and splendid Finale in D major. It will hurt no one to hear such a symphony, so superbly played, even more than once every season; whereas if you importune for novelties there is no guessing what you will get. Better be sure of something good—good enough to wear for years. The applause which put the stamp on the magnificent performance of the symphony was of the heartiest kind.

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SEASON OF 1890–91.

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Svecenski. / Grunberg.	A. Goldstein. / S. Goldstein.	Schumann. / Ludwig.
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FIFTH ANNUAL TOUR.

Boston Symphony Orchestra.

SEASON OF 1890–91.

* * * * * **Hotel List.** * * * * *

A. Nikisch. / Mrs. A. Nikisch.	Zach. / Schuecker.	Metzger. / Hackebarth.
F. R. Comee.	Campanari. / Fiumara.	E. Loeffler.
F. Kneisel.	Sauerquell. / Golde.	Berger.
T. Adamowski. / J. Adamowski.	Fiedler. / Moldauer.	Kluge. / Michael.
Hekking.	Lafricain. / Field.	F. Muller. / Hannemann.
Mole.	Krafft. / J. Edward Eichler.	H. Heindl. / Rietzel.
Mahn. / Kuntz.	Keller. / Boehm.	E. M. Heindl. / J. E. Eichler.
Svecenski. / Grunberg.	A. Goldstein. / S. Goldstein.	Schumann. / Ludwig.
Roth.	Goldschmidt. / Strube.	Bareither. / Jennewein.
Simpson.	Knecht. / Sauer.	Fox. / Dietsch.
Swornsbourne. / Schuchmann.	Schultz. / Hofmann.	Demuth. / Reibl.
Stewart. / Marble.	Kolster. / Kuehn.	Gerhardt. / Hoyer.
Akeroyd. / Greene.		Meyer. / Strasser.

Sautet.	J. Kneisel.	Barth.
Schneider.	Gunzel.	McKenzie.
Hampe,	Schormann.	Evans.
P. Muller.		

The Beacon.

BOSTON, SATURDAY, APRIL 25, 1891.

THE SYMPHONY CONCERTS.

The penultimate programme of the Symphony season began and ended with Schumann—the "Genoveva" overture and the fourth symphony. Midway between these was put Bachrich's excellent arrangement for strings of the prelude, *adagio* and gavotte by Bach, which has often been heard from the Music Hall stage. The orchestra played with the best unanimity of feeling and rhythm; but equal praise could not be given to their work in other respects. They seemed too bent upon taking advantage of every opportunity to play as loud as possible, and so vulgarized and cheapened much of the music. In the Bach the strings often were rough, rasping and irritant, and the blatancy of the brass in the symphony was at times more than discreditable; discreditable it would have been in a common orchestra—in this band it was hardly less than disgraceful. The absolute equality of tone produced by the Seidl orchestra in the "Parsifal," so smooth and clear in the strings, so mellow and suave in the brass—especially the horns and trumpets, from which never came a broken or convulsive note—set many people thinking, and comparisons have been openly and widely made which it would be well for Mr. Higginson to heed and to impress upon Mr. Nikisch ere yet it be too late to preserve the prestige of the organization of which Boston has had in former seasons every reason to be proud. As if this rough and rude treatment of the music were not a sufficient deviation from the good principles and standards of the Symphony concerts, Mr. Nikisch must needs yield to a little unusual clamor, started by a few persistent people, and repeat the Bach gavotte. It may shock the admirers *côute qui côute* of the orchestra and all its works, but there can be little doubt but that, if Mr. Nikisch keeps on in the downward path along which he has been moving this year, these once unsurpassed concerts will gravitate to the plane of a Neuendorff series for melodramatic excitement, fierce volume, imperious clangor, strident sound and unbridled haste, while they will not have the redeeming elements which are always to be found when that eager and ardent conductor leads—beautifully balanced programmes, choice new compositions and delicacy and fancy when they are really requisite. Some very bad singing was contributed to the programme by Miss Marie Jahn, who has been a light at the Metropolitan during the season, but to whom the audience—using for once its better judgment—gave only mild and purely complimentary recalls. She went through with orchestra the great "Der Freischütz" scene, "Leise, leise," and with songs by Rubinstein, Wagner and Lassen, which Mr. Nikisch did not apparently think worth while to accompany and so put Mr. Zach at the piano. Miss Jahn is a prepossessing young lady, with a full, agreeable and extended soprano voice; but insufficient training and the ruinous practice of Wagner declamation have virtually wrecked it. It is fluctuant in intonation, so shaken with the *tremolo* that the question was raised whether she were trying trills or not, fiercely explosive in high notes and as indefinite as a mere streak of sound in intervening bars; her breath is not under control, and her phrasing does not show either keen intelligence or sensible instruction. It was a sad and painful exhibition of how fine natural means may be ruined in the attempt to do something which is not worth the trouble of doing. The season will end tonight with a programme nobly chosen and, we hope, to be correspondingly performed. It is all from Beethoven, and stands thus: The "Lenore, No. 2," overture; the first act of "Fidelio," with Mrs. Mielke, Mrs. Nikisch, and Messrs. Fischer, Rieger and Meyn, with the male choir of the Singers; the fifth Symphony.

Boston Symphony Orchestra.

FIFTH ANNUAL TOUR.

* * 1891. * *

* * * * * ITINERARY. * * * * *

Leave Boston Sunday, April 26, at 7 P.M., via Fall River Line, Providence Depot. Breakfast on boat.

Leave New York Monday, April 27, at 9 A.M., Central Railroad of New Jersey. Annex boat to Jersey City.

Arrive at Philadelphia at 12 M., 24th and Chestnut Sts. Continental Hotel. Concert at Academy of Music, 8 P.M.

Leave Philadelphia Tuesday, April 28, at 10 A.M. Depot 24th and Chestnut Streets.

Arrive Baltimore 12.35 P.M. Carrolton Hotel. Concert at Concordia Hall, 8 P.M.

Leave Baltimore (Camden Station B.& O.R.R.) Wednesday, April 29, at 10 A.M.

Arrive Washington 11 A.M. Riggs House. Concert at Lincoln Hall, 8 P.M

Leave Washington Wednesday, April 29, directly after Concert. B. & O. R.R. Breakfast at Cumberland.

Arrive Pittsburgh Thursday, April 30, at noon. Seventh Avenue Hotel. Concert at Old City Hall, 8.15 P.M. Rehearsal Friday, May 1, at 9.30 A.M. Concert 8.15 P.M.

Leave Pittsburgh via Pennsylvania R. R., Saturday, May 2, at 7 A.M.

Arrive Cleveland at noon Hotel Hollenden. Concert at Music Hall, 8 P.M.

Leave Cleveland, via Detroit and Cleveland Steamship Line, 23 River Street, directly after the Concert.

Arrive Detroit Sunday, May 3, at 7 A.M. Russell House. Concert at Lyceum Theatre, Monday, May 4, at 8 P.M.

Leave Detroit Tuesday, May 5, at 4 P.M. Michigan Central Railroad.

Arrive at Ann Arbor at 5 P.M. Supper at Cook House. Concert at University Hall, at 8 P.M.

Leave Ann Arbor directly after Concert. Arrive Detroit 11.30 P.M.

Wednesday, May 6, Concert at Lyceum Theatre 8 P.M. Leave Detroit directly after Concert, via Michigan Central Railroad.

Arrive Chicago Thursday, May 7, at 7 A.M. Tremont House. Concert at Central Music Hall, 8 P.M. Friday, May 8, Concert at 8 P.M. Saturday, May 9, Concert at 2 P.M.

Leave Chicago Saturday, May 9, at 8 P.M. via Monon route. Dearborn St.depot.

Arrive Cincinnati Sunday, May 10, at 7 A.M. Grand Hotel. Monday, May 11, Concert at Odeon at 8 P.M.

Leave Cincinnati Tuesday, May 12, at 8 A.M. O. & M. R.R.

Arrive Louisville Tuesday, May 12, at 12 o'clock noon. Galt House. Concert at Amphitheatre Auditorium at 8 P.M. Wednesday, May 13, Concert at 2 P.M. Rehearsal at 8 P.M. Thursday, May 14, Concert at 8 P.M. Friday, May 15, Rehearsal at 10 A.M. Concert at 8 P.M. Saturday, May 16, Concert at 8 P.M.

Leave Louisville, Saturday, May 16, directly after Concert. O. & M. R.R. Breakfast at Kent. Dinner at Meadville.

Arrive Buffalo Sunday, May 17, at 6 P.M. Genesee House.

Monday, May 18, and Tuesday, May 19, Rehearsals. Wednesday, May 20, Concert at 8 P.M. Thursday, May 21, Concert at 2 P.M. Concert at 8 P.M. Friday, May 22, Concert at 8 P.M. Saturday, May 23, Concert at 2 P.M. Concert at 8 P.M.

Leave Buffalo directly after Concert. Exchange street depot. West Shore Line.

Arrive at North Adams, Sunday, May 24, at 9.30 A.M. Breakfast at Wilson House.

Arrive Boston, Sunday, May 24, at 3 P. M.

As all baggage must go on an early train, the members of the Orchestra must have their baggage at Music Hall by 2 P. M., on Sunday, April 26, without fail.

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

Boston Symphony Orchestra.

SEASON 1890-91.

PRESS COMMENTS.

It goes without saying that in its ten years of existence in Boston the Boston Symphony Orchestra has grown to be one of the established institutions of the city, and how firm a hold this now famous organization has upon the music-lovers of the Hub is attested by the fact that for the past three seasons every seat in Music Hall, with a capacity of 2,400, was sold for the season for each series of twenty-four Friday afternoon Public Rehearsals and twenty-four Saturday evening Concerts at the annual auction sale in September. At the auction sale last September, the highest premium realized on the sale of season tickets having a face value of $12 was $150 apiece on two seats, or $162 each for the twenty-four concerts, an average of nearly $7 a concert.

But it is not in Boston alone that the Boston Symphony Orchestra has established its high reputation, as the following excerpts from the leading dailies of New York, Philadelphia, Washington, and Baltimore will amply attest. It will be of interest to know that the scheme for the season includes a series of concerts, given monthly in each of the above cities.

FIRST CONCERT.

New York, Nov. 11, 1890.

World. "The concerts of the Boston Symphony Orchestra have been regarded among the important musical events of the past few seasons. Those who arrived at Chickering Hall towards the hour for the concert to commence, and had not secured places in advance, found it impossible to get a seat. When Mr. Nikisch made the first rap on his desk, **he called to order as fine a band of players as is ever grouped on any concert stage."**

Philadelphia, Nov. 12, 1890.

Inquirer. "The first concert of the Boston Symphony Orchestra this season was given at the Academy of Music* last evening before an audience that crowded every part of the house, and which was enthusiastic to the highest degree. It may be fairly said that the Orchestra never was so strong as at present, never were its interpretations more intelligent, nor its work more delightful."

* Seating capacity 3,000.

Washington, Nov. 13, 1890.

Post. "The Orchestra comes to us this season peerless as ever in all the details which combine to make perfect the interpretation of orchestral music. It is pleasant to add that the house was crowded."

THE MUSICAL COURIER.
—A WEEKLY PAPER—
NEW YORK, WEDNESDAY, MARCH 25, 1891.

The whole recital was a treat. The Boston Symphony will be greeted by one of the finest audiences ever gathered together in Cincinnati, as the subscription lists in Church's and Kanner's windows form a rondo ad infinitum of distinguished names. Please, Mr. Arthur Nikisch, give us a grand program—a Brahms or Tschaikowsky symphony or at least the best Schumann and something like a "Faust" overture, Wagner, maybe the new Sgambati symphony or a Dvorak suite or symphony, but please do not give us one of the old "Mother Hubbard" programs. Why not the newest symphonic poem of somebody or other? Mancinelli's "Cleopatra" ("Cleopatra" is now all the rage), or why not the Schumann "Genoveva" overture, or "Don Giovanni" at a pinch (we rarely hear it), or some Massenet, or Benoit, or Draeseke? Some critics here have hinted that we will be put off with one of the old cut and dried programs. Let it not be thus, O Nikisch!

Boston Symphony Orchestra.

FIFTH ANNUAL TOUR.

* * 1891. * *

* * * * * ITINERARY. * * * * *

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Leave Chicago Saturday, M

Arrive Cincinnati Sunday, Concert at Odeon at

Leave Cincinnati Tuesday,

Arrive Louisville Tuesday, at Amphitheatre Au 2 P.M. Rehearsal a day, May 15, Rehears 16, Concert at 8 P.M.

Leave Louisville, Saturday Breakfast at Kent.

Arrive Buffalo Sunday, Ma

Monday, May 18, and Tues cert at 8 P.M. Thu Friday, May 22, Con Concert at 8 P.M.

Leave Buffalo directly af Line.

Arrive at North Adams, S House.

Arrive Boston, Sunday, M

As all baggage must g must have their baggage a fail.

SECOND CONCERT.

New York, Dec. 9, 1890.

Herald. "The second concert in the series by the Boston Symphony Orchestra took place in Chickering Hall last night in the presence of an enthusiastic audience that crowded the building. When the Boston Orchestra first played here under Mr. Gericke's direction three years ago, New York's music-lovers were surprised at the perfection shown, but rather averse to acknowledging that another American city possessed any musical organization of which the metropolis could be jealous. Such a feeling did not, however, present the Boston Symphony Orchestra's concerts from receiving generous and constantly increasing support, so that last season there was a substantial profit, and this year the subscribers practically take the whole house. **In certain respects, the work of the Boston Orchestra under Mr. Nikisch surpasses even that of our far-famed Philharmonic Society.**"

Philadelphia, Dec. 10, 1890.

Ledger. "The Academy of Music was filled last night almost to its seating capacity by lovers of good music, and they were well rewarded for their attendance. **It would be a needless consumption of space and the reader's time to multiply praiseful terms over the superb effectiveness of the band in any particular portion of the list.** It need only be added that Mr. Nikisch, who again conducted the orchestral numbers without as much as glancing at a note, gave of each a reading that was comprehensive, animated, and highly satisfying throughout."

Washington, Dec. 11, 1890.

Post. "From its initial appearance in Washington the Symphony Orchestra has owned a devoted clientele in the capital city, very justly proportioned to the superlatively artistic merits of this matchless band. Through every change of personnel and leadership its high standard of excellence has been not merely maintained, but advanced; and it is safe to say it has never presented a programme of more absorbing interest than that of last night. Many musical enthusiasts tested the acoustic excellence of the hall in the outlying precincts sacred to 'standing room only.'"

Baltimore, Dec. 12, 1890.

American. "The Boston Symphony Orchestra, the largest organization of the kind that ever travelled in America, arrived yesterday from Washington, where they gave a concert on Thursday. Certainly not since the days of Parepa has Concordia Hall contained such an elegant and fashionable audience. . . . The production of the 'Eroica' symphony of Beethoven by this splendid orchestra gave unbounded satisfaction to the large audience, and Mr. Nikisch was compelled to bow his acknowledgments again and again. . . . The first concert by the Boston Orchestra this season in Baltimore was an unqualified success."

THIRD CONCERT.

New York, Jan. 13, 1891.

Tribune. "Our friends who have been indulging in superlatives in their comments on the first two concerts of the Boston Symphony Orchestra this season will be put to their trumps now if they try to convey an adequate idea of the excellences of the third concert which took place at Chickering Hall on Tuesday night. New Yorkers are less concerned about Mr. Nikisch's programmes and solo performers than about the playing of his orchestra. **The New Yorkers have learned to expect delights which their own organizations cannot provide.** The house was crowded."

H. E. KREHBIEL.

Philadelphia, Jan. 14, 1891.

North American. "The third in the current series of Boston Symphony concerts took place at the Academy of Music last evening, and was brilliantly successful in every way. A great audience, one that filled every seat in the house and made even standing room hard to get, was present, and a singularly well-chosen and attractive programme was rendered in a way that left nothing to be desired. Schubert's B minor symphony was played here two weeks ago by the Thomas Orchestra, but it is a composition of such extraordinary charm that it was a pleasure to hear it again, and the interpretation of it given by Mr. Nikisch was exquisitely beautiful. Not less delightful in a widely different way was the playing of the Mendelssohn music. It could not have been more delicate or brilliant. Mr. Nikisch and his orchestra, however, did not carry off all the honors of the evening. A good part of them fell to the share of Mrs. Nikisch, who was the soloist of the occasion. Her voice is a strong, agreeable mezzo-soprano of ample volume and excellent quality. In the songs with piano Mrs. Nikisch was accompanied by her husband, who showed himself to be as good an accompanist as Georg Henschel."

Baltimore, Jan. 16, 1891.

Sun. "The Baltimore people appreciate the splendid work of the Boston Symphony Orchestra. Last night every seat in the house was filled and many persons were compelled to stand. While the programme was not of such great interest as the last concert, it was a superb one, and almost spoiled the audience for less artistic performances. Mrs. Arthur Nikisch's first appearance created general interest, and the singing was well received. Mrs. Nikisch has not a great voice, but a remarkably pleasing one. She was formerly a light opera singer, and has performed successfully in the Stadt Theatre, Leipsic, and the Hof Theatre, Cologne. Mr. Nikisch accompanied her on the piano, and no more exquisitely played accompaniments were ever heard in Baltimore."

FOURTH CONCERT.

New York, Feb. 24, 1891.

Herald. "The fourth and last of the four concerts which the Boston Symphony Orchestra give here this season took place in Chickering Hall last evening in the presence of an audience that filled the house to the doors, and was marked by even more than the customary applause with which the work of Herr Nikisch and his men is always welcomed. It is pleasant to record that the financial as well as the artistic success of these concerts has been such as to warrant a series of six next winter. **Last night's concert again demonstrated very plainly that in some respects the Boston Symphony Orchestra has attained a perfection beyond that of our best organizations.** Nothing more beautifully finished than the playing of the Brahms symphony or of the 'Waldweben' music from 'Siegfried' has been heard here."

Philadelphia, Feb. 25, 1891.

North American. "Despite the driving rain-storm, the Academy of Music was crowded last night as it rarely is, except on very great occasions, the attraction being the fourth in Mr. Nikisch's current season of symphony concerts. All the seats in the auditorium and most of the aisles were occupied with more or less damp but agreeably expectant people, and when the dapper little conductor, looking, as usual, like a work of art, stepped upon the stage he faced a larger audience than he had ever before confronted in Philadelphia. **It is remarkable, or it would be remarkable if they were less meritorious, how popular these Boston Symphony concerts have become in this city. Each time the attendance is larger than the last. The secret of it, of course, is that the public has grown to appreciate the extraordinary excellence of Mr. Nikisch's orchestra.**"

Washington, Feb. 26, 1891.

Post. "Another immense audience defied Gen. Greely the Weather Bureau and weather, and deified Nikisch and the Boston Symphony Orchestra on the occasion of the fourth concert of that extravagantly worshipped organization at Lincoln Hall last night. The weather, indeed, was not a factor in the case at all, as every seat in the house had been engaged before anyone could know what particular degree of vileness the weather would attain. The audience was of the usual distinction characteristic of the symphony concerts, and the Presidential and cabinet families, and a good working or rather listening majority of the people most prominent in capitoline society were present in the boxes, chairs, and circles. Every programme of the symphony players by some subtle sorcery seems a little better than the last."

Baltimore, Feb. 27, 1891.

American. "In every possible way this concert was an immense success. **A fine program, a superb orchestra, a grand leader, an unrivalled soloist, and a large audience to inspire them all. Come again, and whenever you come, welcome!**

HOME JOURNAL.

SATURDAY, APRIL 25, 1891

The twenty-third Symphony concert took place last Saturday evening; and so far as the program or the playing of the orchestra is concerned, it does not demand special attention. The symphony was Schumann's No. 4 in D minor, the one chosen by Mr. Nickisch for his first appearance. When it was played at the opening concert of last season, the treatment of the brass caused astonishment, if not consternation. Since then we have become accustomed to such musical cyclones, and so, particularly after the preceding Symphony concert, the performance of Saturday evening occasioned no surprise.

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The other orchestral numbers were Schumann's "Genoveva" overture and a prelude, adagio and gavotte of Bach, arranged for strings by Bachrich. The propriety of such arrangements has lately been discussed in the HOME JOURNAL, and perhaps there is no need at present of discussing the vexed question of whether Bach should be modernized or whether vague traditions should be still more vaguely followed. The gavotte was played with such energy and with such a swing that it was re-demanded, and Mr. Nikisch good-naturedly yielded to the imperative request.

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Miss Marie Jahn sang the aria "Wie nahte mir der Schlummer" from "Der Freischuetz," and three songs: "Es blinkt der Thau" by Rubinstein; "Wiegenlied," by Wagner, and "Voglein wohin so schnell," by Lassen. The pianoforte accompaniments of these songs were played by Mr. Zach.

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The singing of Miss Jahn last Saturday can not be commended from any point of view. It was faulty from the pedagogue's standpoint; it was amateurish in conception and expression. Throughout the evening she seldom attacked a tone frankly and directly. She constantly "scooped," and this offense was so aggravated that her delivery of a phrase might be mathematically expressed by a series of semi-circles. When she had finally caught the desired tone she did not sustain it, but she shattered it. And so in a phrase there would be one explosion of great force, and the other notes of the phrase seemed merely the resultant debris. The voice itself, while it is not remarkable in any respect, is of good quality and sufficient compass. Nor were her occasional deviations from the pitch a proof that her ear is necessarily lacking in sensitiveness; for such deviations inevitably follow such a faulty method of singing.

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The grievous errors of tone-production and the imperfect technique noticed in her performance were not atoned for by any display of musical temperament or fine artistic feeling. On the contrary her reading of the aria—and by the way, it is a question whether such arias should have a place upon the concert stage—was that of a beginner. The recitatives were declaimed without dramatic meaning, the prayer was disfigured by an irreverent burst of would-be expression at the very beginning, and the allegro was a scramble and a jumble.

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The same faults and omissions were noticeable in the singing of the three songs; and it is not too much to say, that at no time in the evening did Miss Jahn give by her performance any sufficient explanation of her appearance at a symphony concert.

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And yet she was most heartily applauded by the audience, and she was recalled two or three times after the aria and once after the songs. Now if applause means anything, it signifies that in this case the great majority of the hearers approved of her singing and enjoyed it. However, the good nature of a symphony audience has become proverbial. Our audiences in general are long suffering, patient, and of an endurance that is akin to heroism. But if Mrs. Mielke and Miss Jahn are equally applauded by practically the same audience, and that within the space of two weeks, does it not seem as though the audience lacked discrimination? Good-nature is often to be censured rather than approved. Tolerance of that which is vicious in art is bad enough; but when the lame and halting performance of an inferior singer is enthusiastically received, perhaps the audience should be blamed as well as the singer.

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Or is singing fast becoming a lost art? In former years were audiences in Boston so careless concerning the quality of song? Instrumental music was not so common. Orchestras had not stunned and confused the ear. There were evenings in the winter free from pianoforte recitals. Wagner declaimers had not made their preposterous claims. Germany was not regarded as the only nursery for singers. And the singer's art was considered, not her birth place. But we have changed all that.

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THE BOSTON TIMES

BOSTON, SUNDAY, APRIL 26, 1891.

THE LAST SYMPHONY.

In the closing concert of the season by the Symphony orchestra in Music hall last evening, the following Beethoven programme was given:

Overture, "Leonore," No. 2; the fifth symphony; the first act of "Fidelio," solos by Mmes. Mielke and Nikisch and Messrs. Fischer, Meyn, and Rieger; male chorus from the Singers' society.

There was an immense audience present and much enthusiasm. A summary of the season will be given next week.

Boston Courier.

SUNDAY MORNING, APRIL 26, 1891.

THE LAST SYMPHONY.

BRILLIANT CLOSING OF A SUCCESSFUL SERIES OF CONCERTS.

The twenty-fourth rehearsal and concert, the closing performances of the tenth season, were made memorable, as has frequently been the case in past years, by being devoted to Beethoven. This time, however, the first act of "Fidelio," instead of the Ninth Symphony, was the notable feature of the programme. The soloists were: Mme. Antonia Mielke, Mrs. Wilbur Hascall, Mr. Emil Fischer, Mr. W. H. Rieger and Mr. Heinrich Meyn; and the Male Chorus was from the Boston Singers' Society.

The opening number was the "Leonore" overture, No. 2. which was played so finely as to demonstrate that both conductor and men were fully imbued with the spirit of the occasion. Then came the duet between Marcelina and Jacquino, "At last, dear, I find you alone," sung by Mrs. Hascall and Mr. Rieger smoothly, but with scarcely sufficient volume of tone. In the aria, "O day of joy," Mrs. Hascall was more satisfactory, and held her own against the orchestra fairly well. Her strongest effort of all was in the quartet, "He doth to me incline," where her excellent voice came out clearly and effectively, particularly in the first few measures. This number, in which Mme. Mielke, Mr. Fisher and Mr. Rieger joined, was expressively given, although the tempo seemed just enough too slow to make it somewhat heavy and lifeless.

Mr. Fischer's solo, "Life is nothing without money," was sung with spirit, recalling his capital impersonation of Rocco in the performance of the opera a year ago. The trio, "Well said my son," was also effective, Mrs. Hascall sustaining her part well, and Mme. Mielke's strong, sincere voice imparting to it life and character. Mr. Meyn in his vigorous and artistic rendering of Pizarro's aria, "Ha! what a day is this," gave further evidence of the dramatic ability that he evinced in "Parsifal," and if his voice were more powerful his success would have been complete. In the following duet he was equally successful, while Mr. Fischer displayed in his part not a little pathos.

The great number of the act, "Thou monstrous fiend," was now sung by Mme. Mielke in an entirely befitting manner. Her delivery of the recitative was broad and fraught with significance; and throughout both recitative and the aria "Oh hope, thou wilt not let the star," her singing was fervid and dramatic, the singing of a true artist. Her voice, too, was almost always agreeable in quality, excepting the high B of the adagio, and the lowest notes that followed it, were rather unmusical; an occasional false intonation was also noticeable. The tremendous applause that followed the conclusion of this number showed how fully her efforts were appreciated.

The beautiful "Prisoners chorus" was finely and sympathetically sung by the members of Mr. Osgood's society; and he is to be thanked for the thorough drilling they had evidently received. In the long finale, soloists and chorus did their best, which, of necessity, insured an artistic performance; and thus was the act brought to a successful termination. The orchestral playing was evenly good, although some of the accompaniments were too loud. One of Mr. Nikisch's weaknesses is that he frequently neglects to keep in mind the limitations of the voice.

The concert closed with a great performance of the fifth symphony. All its strong points were brought out with splendid emphasis, and the playing, as a whole, was finished to a degree that left little to be desired. Mr. Nikisch adhered in the main to his reading of last year except that he seemed to exact a less strenuous tone from the instruments; and his treatment of the entire work showed the influence of Wagner's views on conducting in general, and Beethoven in particular. Mr. Santet distinguished himself by his highly expressive phrasing of the noted cadenza in the first movement; the passage for wood-wind in the andante was played with purity of tone and accuracy; the double basses were up to their mark in the trio of the scherzo; and the famous "pedal point" leading to the finale was worked up with an effect that was thrilling. The finale itself was magnificently performed; and at the end conductor and players were greeted with tremendous applause.

So ends the tenth season of the Boston Symphony Orchestra, the concerts of which have been the means of raising the musical standard of the city to its present altitude. The list of works performed clearly indicates the enormous amount of work that has been accomplished; and when this fact is considered, fault-finding seems ungraceous. Still, it would seem an easy matter to present more thoughtfully arranged programmes. Naturally, much extra time is consumed in rehearsing new, or unfamiliar works. But in many instances, the programmes have contained one number which might well have been spared, and which served only to neutralize the effect of the programme as a whole. If the time thus spent were devoted to rehearsing new works, or to a more thorough preparation of those that have become standard, better results would be obtained.

We have heard a rumor that some plan is to be adopted next autumn which will enable people of moderate means to secure their tickets at moderate prices. This is fully in accord with Mr. Higginson's original intentions, as expressed by himself; but how it is to be accomplished is a mystery. The auction system seems by far the best; still it affords the rich an opportunity to bid prices up. If the old plan of standing in line again prevails, nothing can prevent speculators from securing as many tickets as they wish.

There still remains one other plan, however, which, if adopted, would be a decided benefit to many musical persons, students especially. The upper gallery might be kept unreserved for the concerts as they already are for the rehearsals. It is true that much determination of mind and activity of body are required to endure the crush and to obtain a seat. But this is also true in European concerts and theatres; and after all it is a good test of one's earnestness of desire to listen to the music of the great masters.

When all is said and done, the enormous benefit of this great Boston institution must be admitted; and if it has at times during the past season shown symptoms of becoming a follower instead of a leader of musical opinion, there can be no doubt that this state of affairs will not long continue.

BOSTON DAILY ADVERTISER
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MONDAY MORNING, APR. 27, 1891.

THE LAST SYMPHONY.

END OF THE SEASON SATURDAY NIGHT.

It is not wholly improbable that there were well educated musicians in the audience in Music Hall Saturday evening who could consistently enjoy the concert on account of its being the last of an altogether too prolonged series. The works performed were all by Beethoven and included the overture, "Lenore No. 2," the first act of "Fidelio" and the fifth symphony. The singers for the "Fidelio" music were Mme. Antonia Mielke, Leonora; Mrs. Wilbur Hascall, Marcellina; Mr. Emil Fischer, Rocco; Mr. W. H. Rieger, Jaquino; and Mr. Heinrich Meyn, Pizzaro. The second overture to "Lenore" was uncommonly well played, and such portions of the "Fidelio" music as were assigned Mme. Antonia Mielke and Mr. Emil Fischer were magnificently sung. Mr. Nikisch's revised reading of the fifth symphony was a much needed improvement upon that of last year; but while all this is true, yet the concert as a whole was by no means so praiseworthy as similar concerts have been in previous years. Neither can the entire series be rated as comparing favorably with that of last year. An unusual number of the soloists engaged, especially the singers, have been entitled to almost anything else than an artistic rating.

In his selection of vocalists Mr. Nikisch upon several occasions has most seriously erred. It is true that in this respect he has proven himself to be a very kind-hearted musician who has desired to please every body even at the hazardous expense of his artistic reputation; yet any well informed person who has attended the symphony concerts will enter an indignant protest against his so-called charity for amateurism and charlatanry and it has often hampered him in his selection of soloists. Either this or else Mr. Nikisch is a very poor judge of what good singing really is, which is not wholly improbable. For example, the very zealous and painstaking young lady who essayed the role of Marcellina, Saturday evening, seemed wholly out of place. While she doubtless is a society favorite of excellent reputation, she should refrain from appearing in public in the role of a soloist. She is wont to sing in an unknown tongue. While nature has been more than kind to her as regards voice, she knows not how to use this voice; and this is clearly shown by the very throaty and disagreeable quality of its tones above the mezzo range. True she was loudly applauded, but we all know from experience that audiences seldom know how, when or whom to applaud; and the symphony concert audiences, as a rule, are almost invariably governed by oracles whom they are incapable of understanding. Mr. Heinrich Meyn appeared in the role of Pizzaro. Mr. Meyn, aside from attempts to sing in Music Hall, is doubtless a very good musician, but his pantomimic performance of the great aria, "Ha! What a Day is This!" was well nigh humorous in its effect. His voice was almost inaudible at times, and this was not the fault of the orchestra, which played none too loud for the dramatic requirements of the aria. It was Mr. Meyn's own fault. The Jaquino of Mr. W. H. Rieger was somewhat quaintly, inoffensively sung, save in the great quartet "He Doth to Me Incline," in which he contributed a very generous share to the well nigh sacrilegious effect of the performance. As regards quality of tone, there was but little if any fault to be found with the chorus, yet that none of the chorus singing was satisfactory seemed almost wholly due to the apparent unconsciousness of Mr. Nikisch that any such element as a chorus was participating in the performance; and he conducted accordingly. And now a very hearty crescendo can be made from blame to praise. Mme. Mielke's Leonora can be warmly commended. Purity, earnestness, depth of feeling and artistic loveliness predominated in all that the artiste had to do, and a very high value must be placed upon her musical intelligence. The eloquence of her interpretation as she sang the great aria "Thou Monstrous Fiend" and the passion and power of her singing have seldom been equalled here. In brief, her singing was as near an approach to perfection in tone, taste, knowledge, sensibility and expression as it is scarcely possible to imagine.

The applause that Mme Mielke received was hearty, unequivocal and for once free from all suspicion of artificial zeal. As Rocco Mr. Emil Fischer added new lustre to his fame, and, as has been intimated, Mme. Mielke and Mr. Fischer were the only singers in the performance that can be honestly praised. Mr. Nikisch's reading of the fifth symphony was a decided improvement upon that of last year; yet the interpretation of the first movement, while heartfelt, warm and exuberant, was seldom true in spirit; neither was it in accordance with the noble nature of Beethoven's music. It cannot be said of Mr. Nikisch that the ruling bias of his mind is to loyalty in his treatment of the classics; yet he is not without many fine susceptibilities and a warm, keen sense of the poetic. Of affectation he can neither be vindicated nor very loudly pronounced guilty. It should be born in mind that a musician of his temperament has privileges of his own, but the wild and headstrong temper to which he almost invariably submits the music can not be too severely condemned. Regarding the recent series of concerts, it is a pleasure to acknowledge that the programmes, as a rule, have been exceptionally well-chosen. Only three works of Brahms have been played, and even for this praiseworthy self-denial on Mr. Nikisch's part let us be thankful. The order in which the composers or their works have been favored is about as follows, namely: Ten selections by Wagner have been performed, nine by Beethoven, five by Litz, Mendelssohn four and Schumann four. The list otherwise includes Bach, Berlioz, Burmeister, Chadwick, Cherubini, David, Dvorak, Foote, Gade, Gounod, Gluck, Godard, Goldmark, Grieg, Handel, Haydn, Henberger, Lulo, Mackenzie, Moszkowsky, Paderewski, Raff, Reinecke, Saint-Saens, Scharwenka, Schubert, Sgambati, Smetana, Spohr, Volkmann, Whiting and Wienawski.

Boston Post

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THE SYMPHONY CONCERT.

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Overture, "Lenore No 2" .....
Fidelio, Act I. ..... } Beethoven
Symphony in C minor, No. 5 .....

Although the artistic fitness of presenting in concert form a fragment of an opera without the action, scenery and costumes may be questioned, such a question must give way to this greater one: Is it better for an audience to hear portions of an opera, mangled and imperfect, than for it to be debarred from becoming acquainted with even the *dissecta membra* of a great work. For here in Boston this problem is put to us.

The Operatic Festival of April 7, the late performance of "Parsifal" and the popular success of "Fidelio" last Saturday show conclusively that the music lovers of this town hunger after opera; and they are willing to pay out money and to endure necessarily imperfect representations that they may taste for a moment a forbidden pleasure. They will listen to good, bad and indifferent singers, and they will applaud alike the endeavor, the failure and the triumph. To be sure, this shows patience and zeal rather than discrimination, but if this patience and this zeal were eventually rewarded; if for even a few weeks in the year, there might be representations of opera, not on a too ambitious scale but respectable and complete, audiences would be more fastidious after the hunger-pangs were satisfied. But the operas should be sung in the English language.

There are, however, illustrious precedents for giving fragments of operas, oratorios, masses and cantatas in symphony concerts. Take, for example, the programmes of the world-renowned concerts of the Paris Conservatory, concerts that have been for over sixty years a glory to France. The programme of the first concert given the 9th of March, 1828, was made up of eight numbers, four of which were vocal. Two choruses by Cherubini were sung: one from "Blanche de Provence," the other from the three-voiced "Coronation Mass." And looking through the histories of these concerts by Elwart and Deldevez, it will be seen that at each concert choruses from forgotten or rarely heard operas, selections from masses and cantatas stand side by side with symphonies and other instrumental music.

The programme of the concert given the 5th of this month included Schumann's symphony in D minor, a concerto by Mozart for two pianos, the "Coriolanus" overture, Massenet's "Biblis," and the choruses "For Unto Us" and "Hallelujah" from the "Messiah."

The chorus of the Conservatory concerts is made up of about seventy-five picked voices, and the soloists are taken from the most celebrated singers of Paris. When the concerts started there were eighty-eight players to seventy-two singers, and Deldevez recommended for extraordinary occasions 126 singers and 121 players. For long ago they knew in Paris that perfect execution of music by a limited force is "far more delightful and far less fatiguing than the irregular roar and hum of multitudinous mediocrity."

Now I do not say that the constant employment in our Symphony concerts of a well selected chorus is practicable or desirable. And yet what genuine pleasure, what an opportunity for instruction would be given by the introduction of choral numbers or concerted pieces from works known to us now only by name, if they were chosen in a catholic spirit, if they truly represented the schools of all countries from the time when the Netherlanders ruled supreme in music.

Saturday's performance of the first act of "Fidelio" must of course be regarded only from the standpoint of the concert-room. The hall was crowded, and each number was loudly applauded. Indeed, the applause was more hearty than discriminating, for in each and every instance the verdict of the audience was favorable to the singer. But only Mrs. Mielke (*Leonora*) and Mr. Fischer (*Rocco*) were equal to the demands made upon them, and the singing of the former cannot be praised unreservedly. Mrs. Hascall (*Marcellina*), Mr. Rieger (*Jaquino*), and Mr. Meyn (*Pizarro*) were earnest and faithful in the endeavor, but the results of their endeavors were far from satisfactory. It must be said in Mr. Meyn's behalf that Beethoven wrote a cruel part for the voice of the cruel *Governor*. The solos of Mrs. Mielke and Mr. Fischer were sung with much dramatic spirit, and they were certainly the musical peaks of the performance. The favorite quartette was taken at an unusually slow pace; the voices did not blend; the walk of the parts was not clearly defined; there were deviations from the pitch. The chorus, taken from the Boston Singers' Society, was awkwardly placed, and probably for that reason the effect of the finale did not meet the expectation. The orchestral accompaniment was often boisterous.

While Mr. Nikisch in his reading of the Fifth Symphony still follows in many respects the ideas of Wagner and Richter, the performance of Saturday evening was more conservative than the famous one of last season. It was more sane, it was more musical. There was much to praise. There was too little to censure. Surely no thoughtful person could have objected to the declamation of the opening phrase with its fermata. There was a commendable absence of false and exaggerated sentiment in the reading of the opening phrases of the second and third movements. And throughout the symphony the brass was not so overblown as on that memorable night last season.

Maurice Kufferath has lately written an essay on Richter's direction of this symphony, in which he analyzes Richter's methods and gives their musical explanation. As Mr. Nikisch follows closely with Richter the principles laid down by Wagner, this phamplet "L'Art de diriger l'orchestre" will be of benefit to any one interested in the proper or improper performance of the symphony.

Although the concert was very long—too long, in fact—the enthusiasm of the audience was unabated, and at the end of the symphony Mr. Nikisch was vehemently applauded.

The next concert will be given Saturday evening, Oct. 10. PHILIP HALE.

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HOME JOURNAL.
SATURDAY, APRIL 25, 1891

The twenty-third Symphony concert took place last Saturday evening; and so far as the program or the playing of the orchestra is concerned, it does not demand special attention. The symphony was Schumann's No. 4 in D minor, the one chosen by Mr. Nickisch for his first appearance. When it was played at the opening concert of last season, the treatment of the brass caused astonishment, if not consternation. Since then we have become accustomed to such musical cyclones, and so, particularly after the preceding Symphony concert, the performance of Saturday evening occasioned no surprise.

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The other orchestral numbers were Schumann's "Genoveva" overture and a prelude, adagio and gavotte of Bach, arranged for strings by Bachrich. The propriety of such arrangements has lately been discussed in the HOME JOURNAL, and perhaps there is no need at present of discussing the vexed question of whether Bach should be modernized or whether vague traditions should be still more vaguely followed. The gavotte was played with such energy and with such a swing that it was re-demanded, and Mr. Nikisch goodnaturedly yielded to the imperative request.

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Miss Marie Jahn sang the aria "Wie nahte mir der Schlummer" from "Der Freischuetz," and three songs: "Es blinkt der Thau" by Rubinstein; "Wiegenlied," by Wagner, and "Voglein wohin so schnell," by Lassen. The pianoforte accompaniments of these songs were played by Mr. Zach.

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The singing of Miss Jahn last Saturday can not be commended from any point of view. It was faulty from the pedagogue's standpoint; it was amateurish in conception and expression. Throughout the evening she seldom attacked a tone frankly and directly. She constantly "scooped," and this offense was so aggravated that her delivery of a phrase might be mathematically expressed by a series of semi-circles. When she had finally caught the desired tone she did not sustain it, but she shattered it. And so in a phrase there would be one explosion of great force, and the other notes of the phrase seemed merely the resultant debris. The voice itself, while it is not remarkable in any respect, is of good quality and sufficient compass. Nor were her occasional deviations from the pitch a proof that her ear is necessarily lacking in sensitiveness; for such deviations inevitably follow such a faulty method of singing.

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The grievous errors of tone-production and the imperfect technique noticed in her performance were not atoned for by any display of musical temperament or fine artistic feeling. On the contrary her reading of the aria—and by the way, it is a question whether such arias should have a place upon the concert stage—was that of a beginner. The recitatives were declaimed without dramatic meaning, the prayer was disfigured by an irreverent burst of would-be expression at the very beginning, and the allegro was a scramble and a jumble.

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The same faults and omissions were noticeable in the singing of the three songs; and it is not too much to say, that at no time in the evening did Miss Jahn give by her performance any suffcient explanation of her appearance at a symphony concert.

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And yet she was most heartily applauded by the audience, and she was recalled two or three times after the aria and once after the songs. Now if applause means anything, it signifies that in this case the great majority of the hearers approved of her singing and enjoyed it. However, the good nature of a symphony audience has become proverbial. Our audiences in general are long suffering, patient, and of an endurance that is akin to heroism. But if Mrs. Mielke and Miss Jahn are equally applauded by practically the same audience, and that within the space of two weeks, does it not seem as though the audience lacked discrimination? Good-nature is often to be censured rather than approved. Tolerance of that which is vicious in art is bad enough; but when the lame and halting performance of an inferior singer is enthusiastically received, perhaps the audience should be blamed as well as the singer.

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Or is singing fast becoming a lost art? In former years were audiences in Boston so careless concerning the quality of song? Instrumental music was not so common. Orchestras had not stunned and confused the ear. There were evenings in the winter free from pianoforte recitals. Wagner declaimers had not made their preposterous claims. Germany was not regarded as the only nursery for singers. And the singer's art was considered, not her birth place. But we have changed all that.

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THE BOSTON TIMES

BOSTON, SUNDAY, APRIL 26, 1891.

THE LAST SYMPHONY.

In the closing concert of the season by the Symphony orchestra in Music hall last evening, the following Beethoven programme was given:

Overture, "Leonore," No. 2; the fifth symphony; the first act of "Fidelio," solos by Mmes. Mielke and Nikisch and Messrs. Fischer, Meyn, and Rieger; male chorus from the Singers' society.

There was an immense audience present and ch enthusiasm. A summary of the season will be given next week.

Boston Courier.

SUNDAY MORNING, APRIL 26, 1891.

THE LAST SYMPHONY.

BRILLIANT CLOSING OF A SUCCESSFUL SERIES OF CONCERTS.

The twenty-fourth rehearsal and concert, the closing performances of the tenth season, were made memorable, as has frequently been the case in past years, by being devoted to Beethoven. This time, however, the first act of "Fidelio," instead of the Ninth Symphony, was the notable feature of the programme. The soloists were: Mme. Antonia Mielke, Mrs. Wilbur Hascall, Mr. Emil Fischer, Mr. W. H. Rieger and Mr. Heinrich Meyn; and the Male Chorus was from the Boston Singers' Society.

The opening number was the "Leonore" overture, No. 2. which was played so finely as to demonstrate that both conductor and men were fully imbued with the spirit of the occasion. Then came the duet between Marcelina and Jacquino, "At last, dear, I find you alone," sung by Mrs. Hascall and Mr. Rieger smoothly, but with scarcely sufficient volume of tone. In the aria, "O day of joy," Mrs. Hascall was more satisfactory, and held her own against the orchestra fairly well. Her strongest effort of all was in the quartet, "He doth to me incline," where her excellent voice came out clearly and effectively, particularly in the first few measures. This number, in which Mme. Mielke, Mr. Fisher and Mr. Rieger joined, was expressively given, although the tempo seemed just enough too slow to make it somewhat heavy and lifeless.

Mr. Fischer's solo, "Life is nothing without money," was sung with spirit, recalling his capital impersonation of Rocco in the performance of the opera a year ago. The trio, "Well said my son," was also effective, Mrs. Hascall sustaining her part well, and Mme. Mielke's strong, sincere voice imparting to it life and character. Mr. Meyn in his vigorous and artistic rendering of Pizarro's aria, "Ha! what a day is this," gave further evidence of the dramatic ability that he evinced in "Parsifal," and if his voice were more powerful his success would have been complete. In the following duet he was equally successful, while Mr. Fischer displayed in his part not a little pathos.

The great number of the act, "Thou monstrous fiend," was now sung by Mme. Mielke in an entirely befitting manner. Her delivery of the recitative was broad and fraught with significance; and throughout both recitative and the aria "Oh hope, thou wilt not let the star," her singing was fervid and dramatic, the singing of a true artist. Her voice, too, was almost always agreeable in quality, excepting the high B of the adagio, and the lowest notes that followed it, were rather unmusical; an occasional false intonation was also noticeable. The tremendous applause that followed the conclusion of this number showed how fully her efforts were appreciated.

The beautiful "Prisoners chorus" was finely and sympathetically sung by the members of Mr. Osgood's society; and he is to be thanked for the thorough drilling they had evidently received. In the long finale, soloists and chorus did their best, which, of necessity, insured an artistic performance; and thus was the act brought to a successful termination. The orchestral playing was evenly good, although some of the accompaniments were too loud. One of Mr. Nikisch's weaknesses is that he frequently neglects to keep in mind the limitations of the voice.

The concert closed with a great performance of the fifth symphony. All its strong points were brought out with splendid emphasis, and the playing, as a whole, was finished to a degree that left little to be desired. Mr. Nikisch adhered in the main to his reading of last year except that he seemed to exact a less strenuous tone from the instruments: and his treatment of the entire work showed the influence of Wagner's views on conducting in general, and Beethoven in particular. Mr. Santet distinguished himself by his highly expressive phrasing of the noted cadenza in the first movement; the passage for wood-wind in the andante was played with purity of tone and accuracy; the double basses were up to their mark in the trio of the scherzo; and the famous "pedal point" leading to the finale was worked up with an effect that was thrilling. The finale itself was magnificently performed; and at the end conductor and players were greeted with tremendous applause.

So ends the tenth season of the Boston Symphony Orchestra, the concerts of which have been the means of raising the musical standard of the city to its present altitude. The list of works performed clearly indicates the enormous amount of work that has been accomplished; and when this fact is considered, fault-finding seems ungracious. Still, it would seem an easy matter to present more thoughtfully arranged programmes. Naturally, much extra time is consumed in rehearsing new, or unfamillar works. But in many instances, the programmes have contained one number which might well have been spared, and which served only to neutralize the effect of the programme as a whole. If the time thus spent were devoted to rehearsing new works, or to a more thorough preparation of those that have become standard, better results would be obtained.

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There are, however, illustrious precedents for giving fragments of operas, oratorios, masses and cantatas in symphony concerts. Take, for example, the programmes of the world-renowned concerts of the Paris Conservatory, concerts that have been for over sixty years a glory to France. The programme of the first concert given the 9th of March, 1828, was made up of eight numbers, four of which were vocal. Two choruses by Cherubini were sung: one from "Blanche de Provence," the other from the three-voiced "Coronation Mass." And looking through the histories of these concerts by Elwart and Deldevez, it will be seen that at each concert choruses from forgotten or rarely heard operas, selections from masses and cantatas stand side by side with symphonies and other instrumental music.

The programme of the concert given the 5th of this month included Schumann's symphony in D minor, a concerto by Mozart for two pianos, the "Coriolanus" overture, Massenet's "Biblis," and the choruses "For Unto Us" and "Hallelujah" from the "Messiah."

The chorus of the Conservatory concerts is made up of about seventy-five picked voices, and the soloists are taken from the most celebrated singers of Paris. When the concerts started there were eighty-eight players to seventy-two singers, and Deldevez recommended for extraordinary occasions 126 singers and 121 players. For long ago they knew in Paris that perfect execution of music by a limited force is "far more delightful and far less fatiguing than the irregular roar and hum of multitudinous mediocrity."

Now I do not say that the constant employment in our Symphony concerts of a well selected chorus is practicable or desirable. And yet what genuine pleasure, what an opportunity for instruction would be given by the introduction of choral numbers or concerted pieces from works known to us now only by name, if they were chosen in a catholic spirit, if they truly represented the schools of all countries from the time when the Netherlanders ruled supreme in music.

Saturday's performance of the first act of "Fidelio" must of course be regarded only from the standpoint of the concert-room. The hall was crowded, and each number was loudly applauded. Indeed, the applause was more hearty than discriminating, for in each and every instance the verdict of the audience was favorable to the singer. But only Mrs. Mielke (*Leonora*) and Mr. Fischer (*Rocco*) were equal to the demands made upon them, and the singing of the former cannot be praised unreservedly. Mrs. Hascall (*Marcellina*), Mr. Rieger (*Jaquino*), and Mr. Meyn (*Pizarro*) were earnest and faithful in the endeavor, but the results of their endeavors were far from satisfactory. It must be said in Mr. Meyn's behalf that Beethoven wrote a cruel part for the voice of the cruel *Governor*. The solos of Mrs. Mielke and Mr. Fischer were sung with much dramatic spirit, and they were certainly the musical peaks of the performance. The favorite quartette was taken at an unusually slow pace; the voices did not blend; the walk of the parts was not clearly defined; there were deviations from the pitch. The chorus, taken from the Boston Singers' Society, was awkwardly placed, and probably for that reason the effect of the finale did not meet the expectation. The orchestral accompaniment was often boisterous.

While Mr. Nikisch in his reading of the Fifth Symphony still follows in many respects the ideas of Wagner and Richter, the performance of Saturday evening was more conservative than the famous one of last season. It was more sane, it was more musical. There was much to praise. There was too little to censure. Surely no thoughtful person could have objected to the declamation of the opening phrase with its fermata. There was a commendable absence of false and exaggerated sentiment in the reading of the opening phrases of the second and third movements. And throughout the symphony the brass was not so overblown as on that memorable night last season.

Maurice Kufferath has lately written an essay on Richter's direction of this symphony, in which he analyzes Richter's methods and gives their musical explanation. As Mr. Nikisch follows closely with Richter the principles laid down by Wagner, this phamplet "L'Art de diriger l'orchestre" will be of benefit to any one interested in the proper or improper performance of the symphony.

Although the concert was very long—too long, in fact—the enthusiasm of the audience was unabated, and at the end of the symphony Mr. Nikisch was vehemently applauded.

The next concert will be given Saturday evening, Oct. 10.

PHILIP HALE.

[131]

BOSTON, APRIL 26, 1891.

Tenth Season of the Symphony Concerts Ended.

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The announcement of such a programme caused no little surprise when certain remarks of Conductor Nikisch were recalled. It will be remembered that he has, at times, protested in the most vigorous way against the incomplete performance of any symphonic composition, and has expressed the opinion that it was much like presenting a mutilated picture for criticism to perform such works save in their entirety.

The production of "Fidelio" in concert form has become justifiable by custom, but, heretofore, the grand old opera has been given complete, if at all, even at such performances, and then only by thoroughly competent singers. No exception could be reasonably taken to the work of the orchestra in the operatic selection last evening, indeed, no such generally satisfactory performance of the intrumental score can be recalled in recent years.

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His supporters in last evening's audience made their presence and influence felt, and the gratitude of the audience for his season's labors (or the feelings of joy at the conclusion of the year's programme) led to the giving of the conductor an ovation which promises well for his future seasons with the Boston Symphony orchestra, the next beginning on Saturday evening, Oct. 10.

Boston Sunday Globe.

TWENTY-EIGHT PAGES.

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A Notable Programme Applauded by Two Brilliant Audiences.

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HERALD, Chicago, Ill.

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Boston Daily Advertiser.

MONDAY MORNING, APRIL 27, 1891.

Closing Symphony Concert.

Beethoven was given all honor last Saturday night at the last Symphony Concert of this season in Music Hall, for his was the only author's name on the programme. There was a very large audience even for a symphony audience. Conductor Nikisch's stand was entwined with floral gifts, and he was the recipient of a reception on his entrance that could not fail to be encouraging and pleasing to him.

The novelty on the programme, and indeed it was a novelty in all the Symphony programmes in the past, was the presentation of the first act of Beethoven's "Fidelio," given of course in concert form. This is not an unusual thing, but it was an innovation on the part of Mr. Nikisch which has caused no little surprise. It was not finished until the usual time for these concerts to close, and there was yet the Fifth Symphony to be performed. Many were obliged to leave the hall at this juncture, but were well repaid even if they did not remain until the last notes of the Symphony had died away. There had been chosen as interpreters of the opera Mme. Mielke as Leonora, Mrs. Wilbur Hascall (nee Etta May Hunt) as Marcellina, Emil Fischer as Rocco, W. H. Rieger as Jaquino and Heinrich Meyn as Pizarro. With those artists, and they were all admirably adapted to the performance, a chorus of male prisoners from the Singers' Society and the Symphony Orchestra a fine rendition was naturally expected. Mrs. Hascall is well known in Boston, and her true, fresh and well trained voice and musical instinct stood her in good stead with the German artists with whom she was associated. In the quartette a voice of more power for the leading part would have been welcome, but her aria was finely rendered, while her modest bearing was an additional passport to instant favor with the audience. Mme. Mielke has not done anything in this city so well as her delivery of the recitative and aria of Leonora just prior to the finale of the first act. It was grand in its dramatic utterance, it was artistic in its interpretation, and the audience did itself as well as the artist the justice to acknowledge the work of the singer in a fitting manner. Mr. Fischer had a very congenial part, and the remaining artists acquitted themselves with credit. It is seldom that such a performance can be heard in any city, and the completion of the opera would have been a happy close to the season's concerts. Prior to the Fidelio, the Leonora Overture, No. 2, so called, received a masterly interpretation, displaying the resources of the orchestra and the admirable command of the conductor. This closed the season and a four weeks tour is to be entered upon, beginning this evening at Philadelphia, the dates of which have already been given in this column. It includes a festival at Louisville, Ky., and at Buffalo, both of which Mr. Nikisch will lead, and at which some very important works will be given.

PLAIN DEALER, Cleveland, O.

Date 4/26

MUSICAL MATTERS.

The Boston Symphony Orchestra at Music Hall.

A List of Excellent Attractions Announced for the Star Course Next Season—Musical Matters at Home and Abroad—Notes.

The Boston symphony orchestra will give the closing concert in the Star course in Music hall on Saturday evening next. Below will be found the program which this superb organization will give. As will be seen, it is calculated to display all the wonderful powers of the orchestra. Much has been said of this famous organization, which stands foremost among the musical companies of the country, and its visit is looked forward to with interest by lovers of grand music. Excellent as the attractions in general have been at the Star course this season the management promises a more splendid array for next season, though in consequence the price of a season ticket will be somewhat advanced—$2 for fifteen entertainments. The Boston symphony orchestra, two military bands, the Listemann club and the Whitney-Mockridge company have already been engaged. The tickets will be taken up at the concert next Saturday night and members are requested to write their names and address on the back of tickets with the number that they will require for next year. Following is the program for Saturday evening:

Overture—Oberon ..... Hahn
Les Dragons di Villars ..... Maillard
Mrs. Arthur Nikisch.
Suite—Peer Gynt, Op. 46 ..... Grieg
Daybreak. The Death of Aasi. Anitra's Dance. In the Halls of the King of the Doare Mountains. (The imps are chasing Peer Gynt.)
Rondo Capriccioso, for violin ..... Saint-Saens
Mr. T. Adamowski.
Songs with Piano ..... Clara K. Rogers
Kiss My Eyelids ..... Gade
The Goldsmith ..... Oscar Weil
Roses ..... Oscar Weil
(Violin obligato.)
Mrs. Arthur Nikisch.
Symphony, No. 1 ..... Schumann
Adagio: Allegro Vivace. Adagio. Minuet. Allegro. Ma non Troppo.
Soloists: Mrs. Arthur Nikisch, Mr. T. Adamowski.

Gazette

BOSTON, SUNDAY MORNING, APRIL 26.

HENRY G. PARKER, Editor and Publisher

Musical Notes.

At the twenty-third concert of the Boston Symphony Orchestra, in Music Hall, on Saturday evening, the 18th inst., the programme was: Overture, "Genoveva," Schumann; scena and aria for soprano, from "Der Freischutz"; prelude, adagio and gavotte, by Bach, arranged for string orchestra by Bachrich; a group of songs by Rubinstein, Wagner and Lassen, and Schumann's Symphony No. 4, in D-minor. The overture and symphony were, on the whole, well played. Now and then there was a rasping roughness in the strings and an untunefulness in the wind; but, on the whole, the performance of these works was interesting and richly colored. The arrangement of the Bach selections is clear and effective, though we still fail to recognize the advisability of playing these transcriptions while there is so much good music, written especially for orchestra, that remains unheard at these concerts. The gavotte pleased so much that it was redemanded, and Mr. Nikisch granted an encore. It is a source for genuine regret that the admirable rule against encores that has hitherto prevailed at these concerts should be broken, for it not only lowers their dignity, but it is displeasing to the many who are annoyed by the success that attends the noisy persistency of the few. The soloist was Miss Marie Jahn, an artist of such limited powers that it is surprising how she could have been permitted to sing at these concerts. She has a good voice, but it has been miserably trained, and her style is disfigured by nearly every vice that singers of artistic taste and instinct avoid. To allow such singing before such an audience is an insult to its understanding. She rarely attacks a note fairly, but "scoops" up or down to it, as the case may be, making a caterwauling that is positively distressing in its effect on the ear. It was bad singing from beginning to end, wretched in its phrasing, frequently untuneful, and false in its expression. It is true that she was a member of the New York Metropolitan Opera Company, and is a German; but we have had over many of the singers of this company at these concerts, and over much of German singing, which, as a rule, is coarse and inartistic singing. While we fully recognize the musical prominence of Germany, and sincerely honor its achievements in the art, we may still protest against the exclusiveness given to German music and German singers at the Symphony concerts. Never before in the history of these concerts has there been so much singing of an unsatisfactory order heard at them. To such a thorough artist as Madam Mielke there is no objection to be made; —but why is so marked a preference given to German singers? This profusion of bad singing at these concerts is demoralizing. It lowers the standard that has been maintained hitherto; it discourages artists of genuine ability and places a premium on mediocrity. The uneducated among the audience, taking it for granted that a singer who appears at a Symphony concert does so because of superior merit, applaud the artist, and thus add their endorsement to that given to the singer by the management. It is to be hoped that in the future, solo mediocrities may be denied a hearing at these concerts. Better no singers at all than such singers as have been vouchsafed undeserved distinction this season.

INTER-OCEAN, Chicago, Ill.

Date 4/26

BOSTON SYMPHONY ORCHESTRA.

The announcement that the Boston Symphony Orchestra, Mr. [illegible], conductor, will visit Chicago for three concerts at Central Music Hall will be heartily welcomed by the music-lovers of this community. This splendid organization is no stranger in this city, having been heard several times under its former leader, Mr. Gericke, and last season under its new Leipzic conductor, Mr. Nikisch. The orchestra numbers seventy-five performers, and will be accompanied by the following soloists: Miss Mary Howe, of Vermont, soprano; Mrs. Arthur Nikisch mezzo soprano; Miss Lena Little, contralto; Mr. Franz Kneisel and Mr. T. Adamowski, violinists; and Mr. Anton Hekking, cellist.

The concerts will be given in Central Music Hall on Thursday and Friday evenings and Saturday afternoon May 7, 8 and 9. The sale of seats opens at the box office next Thursday morning.

[132]

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The city talent, however, fell much below the standard established here in the performances of former years. Mme. Mielke has gained a fine reputation on the German stage as a dramatic singer of first prominence, and her interpretation of the title role was marked by fine intelligence and great dramatic feeling. Her vocal methods, however, are many and varied, and, although she gets effects, the artistic character of her vocal work is open to criticism.

Mrs. Wilbur Hascall sang the music of Marcellina with good acceptance, her voice proving to be a bright and true soprano and well suited to the role. With the men singers the Rocco of Mr. Fischer took easy prominence, Messrs. Rieger and Meyn being negatively meritorious. The well-dressed ranks of "prisoners" on either side of the stage sang at each other with some difficulty, the wide orchestral chasm between the two sections detracting much from the effectiveness of the work done by the capable body of singers, rallied for the evening from Mr. Osgood's chorus.

The playing of the fifth symphony recalled the lively discussion of Mr. Nikisch's reading of this famous work at these concerts, soon after his arrival in this country. It was made evident by this repetition of the symphony that Conductor Nikisch has no idea of retreating from his position in regard to the proper interpretation of Beethoven's fifth. It is commendable to adhere to an ideal, but it is also unfortunate to hold to an ideal which finds support only from a desire not to offend. Director Leopold Damrosch in his life set up a standard for the interpretation of the fifth symphony which, in his day, commanded the commendation of the most critical. Director Nikisch may represent the "advanced school" in his reading of the work, and it is possible that he will educate his patrons in future seasons to accept his own ideas concerning it.

His supporters in last evening's audience made their presence and influence felt, and the gratitude of the audience for his season's labors (or the feelings of joy at the conclusion of the year's programme) led to the giving of the conductor an ovation which promises well for his future seasons with the Boston Symphony orchestra, the next beginning on Saturday evening, Oct. 10.

Boston Journal.
MONDAY MORNING, APRIL 27, 1891.

Closing Symphony Concert.

Beethoven was given all honor last Saturday night at the last Symphony Concert of this season in Music Hall, for his was the only author's name on the programme. There was a very large audience even for a symphony audience. Conductor Nikisch's stand was entwined with floral gifts, and he was the recipient of a reception on his entrance that could not fail to be encouraging and pleasing to him.

The novelty on the programme, and indeed it was a novelty in all the Symphony programmes in the past, was the presentation of the first act of Beethoven's "Fidelio," given of course in concert form. This is not an unusual thing, but it was an innovation on the part of Mr. Nikisch which has caused no little surprise. It was not finished until the usual time for these concerts to close, and there was yet the Fifth Symphony to be performed. Many were obliged to leave the hall at this juncture, but were well repaid even if they did not remain until the last notes of the Symphony had died away. There had been chosen as interpreters of the opera Mme. Mielke as Leonora, Mrs. Wilbur Hascall (nee Etta May Hunt) as Marcellina, Emil Fischer as Rocco, W. H. Rieger as Jaquino and Heinrich Meyn as Pizarro. With these artists, and they were all admirably adapted to the performance, a chorus of male prisoners from the Singers' Society and the Symphony Orchestra a fine rendition was naturally expected. Mrs. Hascall is well known in Boston, and her true, fresh and well trained voice and musical instinct stood her in good stead with the German artists with whom she was associated. In the quartette a voice of more power for the leading part would have been welcome, but her aria was finely rendered, while her modest bearing was an additional passport to instant favor with the audience. Mme. Mielke has not done anything in this city so well as her delivery of the recitative and aria of Leonora just prior to the finale of the first act. It was grand in its dramatic utterance, it was artistic in its interpretation, and the audience did itself as well as the artist the justice to acknowledge the work of the singer in a fitting manner. Mr. Fischer had a very congenial part, and the remaining artists acquitted themselves with credit. It is seldom that such a performance can be heard in any city, and the completion of the opera would have been a happy close to the season's concerts. Prior to the Fidelio, the Leonora Overture, No. 2, so called, received a masterly interpretation, displaying the resources of the orchestra and the admirable command of the conductor. This closed the season and a four weeks tour is to be entered upon, beginning this evening at Philadelphia, the dates of which have already been given in this column. It includes a festival at Louisville, Ky., and at Buffalo, both of which Mr. Nikisch will lead, and at which some very important works will be given.

PLAIN DEALER, Cleveland, O.
Date 4/26

MUSICAL MATTERS.

The Boston Symphony Orchestra at Music Hall.

A List of Excellent Attractions Announced for the Star Course Next Season—Musical Matters at Home and Abroad—Notes.

The Boston symphony orchestra will give the closing concert in the Star course in Music hall on Saturday evening next. Below will be found the program which this superb organization will give. As will be seen, it is calculated to display all the wonderful powers of the orchestra. Much has been said of this famous organization, which stands foremost among the musical companies of the country, and its visit is looked forward to with interest by lovers of grand music. Excellent as the attractions in general have been at the Star course this season the management promises a more splendid array for next season, though in consequence the price of a season ticket will be somewhat advanced—$2 for fifteen entertainments. The Boston symphony orchestra, two military bands, the Listemann club and the Whitney-Mockridge company have already been engaged. The tickets will be taken up at the concert next Saturday night and members are requested to write their names and address on the back of tickets with the number that they will require for next year. Following is the program for Saturday evening:

Overture—Oberon ..... Hahn
Les Dragons di Villars ..... Maillard
Mrs. Arthur Nikisch.
Suite—Peer Gynt, Op. 46 ..... Grieg
Daybreak. The Death of Aasi. Anitra's Dance. In the Halls of the King of the Doare Mountains. (The imps are chasing Peer Gynt.)
Rondo Capriccioso, for violin ..... Saint-Saens
Mr. T. Adamowski.
Songs with Piano .....
Kiss My Eyelids ..... Clara K. Rogers
The Goldsmith ..... Gade
Roses ..... Oscar Weil
(Violin obligato.)
Mrs. Arthur Nikisch.
Symphony, No. 1 ..... Schumann
Adagio: Allegro Vivace. Adagio. Minuet. Allegro, Ma non Trappo.
Soloists: Mrs. Arthur Nikisch, Mr. T. Adamowski.

Gazette
BOSTON, SUNDAY MORNING, APRIL 26.
HENRY G. PARKER, Editor and Publisher

Musical Notes.

At the twenty-third concert of the Boston Symphony Orchestra, in Music Hall, on Saturday evening, the 18th inst., the programme was: Overture, "Genoveva," Schumann; scena and aria for soprano, from "Der Freischutz"; prelude, adagio and gavotte, by Bach, arranged for string orchestra by Bichrich; a group of songs by Rubinstein, Wagner and Lassen, and Schumann's Symphony No. 4, in D-minor. The overture and symphony were, on the whole, well played. Now and then there was a rasping roughness in the strings and an untunefulness in the wind; but, on the whole, the performance of these works was interesting and richly colored. The arrangement of the Bach selections is clear and effective, though we still fail to recognize the advisability of playing these transcriptions while there is so much good music, written especially for orchestra, that remains unheard at these concerts. The gavotte pleased so much that it was redemanded, and Mr. Nikisch granted an encore. It is a source for genuine regret that the admirable rule against encores that has hitherto prevailed at these concerts should be broken, for it not only lowers their dignity, but it is displeasing to the many who are annoyed by the success that attends the noisy persistency of the few. The soloist was Miss Marie Jahn, an artist of such limited powers that it is surprising how she could have been permitted to sing at these concerts. She has a good voice, but it has been miserably trained, and her style is disfigured by nearly every vice that singers of artistic taste and instinct avoid. To allow such singing before such an audience is an insult to its understanding. She rarely attacks a note fairly, but "scoops" up or down to it, as the case may be, making a caterwauling that is positively distressing in its effect on the ear. It was bad singing from beginning to end, wretched in its phrasing, frequently untuneful, and false in its expression. It is true that she was a member of the New York Metropolitan Opera Company, and is a German; but we have had over many of the singers of this company at these concerts, and over much of German singing, which, as a rule, is coarse and inartistic singing. While we fully recognize the musical prominence of Germany, and sincerely honor its achievements in the art, we may still protest against the exclusiveness given to German music and German singers at the Symphony concerts. Never before in the history of these concerts has there been so much singing of an unsatisfactory order heard at them. To such a thorough artist as Madam Mielke there is no objection to be made; —but why is so marked a preference given to German singers? This profusion of bad singing at these concerts is demoralizing. It lowers the standard that has been maintained hitherto; it discourages artists of genuine ability and places a premium on mediocrity. The uneducated among the audience, taking it for granted that a singer who appears at a Symphony concert does so because of superior merit, applaud the artist, and thus add their endorsement to that given to the singer by the management. It is to be hoped that in the future, solo mediocrities may be denied a hearing at these concerts. Better no singers at all than such singers as have been vouchsafed undeserved distinction this season.

INTER-OCEAN, Chicago, Ill.
Date 4/26

BOSTON SYMPHONY ORCHESTRA.

The announcement that the Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, will visit Chicago for three concerts at Central Music Hall will be heartily welcomed by the music-lovers of this community. This splendid organization is no stranger in this city, having been heard several times under its former leader, Mr. Gericke, and last season under its new Leipzic conductor, Mr. Nikisch. The orchestra numbers seventy-five performers, and will be accompanied by the following soloists: Miss Mary Howe, of Vermont, soprano; Mrs. Arthur Nikisch mezzo soprano; Miss Lena Little, contralto; Mr. Franz Kneisel and Mr. T. Adamowski, violinists; and Mr. Anton Hekking, cellist.

The concerts will be given in Central Music Hall on Thursday and Friday evenings and Saturday afternoon May 7, 8, and 9. The sale of seats opens at the box office next Thursday morning.

Boston Transcript

MONDAY, APRIL 27, 1891.

Boston Symphony Orchestra.

The twenty-fourth and last concert of the season, Saturday evening, April 25, like the last of several previous seasons, was glorious with its Beethoven programme. Exclusively Beethoven!

Overture, "Leonore," No. 3.
Fidelio, First Act.
Symphony in C minor, No. 5.

The Music Hall was filled by an eager audience, and the concert, in spite of its unusual length, was inspiring from beginning to end.

The "Leonore" overture, in C, always published as the second of the four composed for the opera finally named Fidelio, has been proved to have been actually the first, the one played at the first performance of the opera, in 1805. The so-called No. 3, the greatest of them all by far, the consummate flower of the ideas sketched in No. 1, was first heard in 1806. But it was thought too colossal for the opera, beginning with comparatively light, Mozartean numbers. Therefore in 1807 he composed for a performance in Prague (which did not come off) a third, still in C, much smaller, less exciting, which is commonly printed as No. 1. There is internal evidence in the so-called No. 1, which fully confirms the documentary proofs. It is of a different character and temper from the two great ones in C. These take you right into the stress and passion of the happily ending tragedy. They must have been written under the immediate excitement of the drama. But No. 1 is in the calmer mood of reminiscence; it is a dreamy recalling, after years had passed, of the struggle and the triumph so splendidly embodied in the work. The two great ones are the real presence; the No. 1, composed long after the storm of passion had subsided, seems to review it all in memory, as if in musing, tranquil afterthought. So what we heard in this last concert was really the first overture, the original sketch of the great "Leonore No. 3," perhaps the greatest of all overtures. It was very finely played; you recognized the essential themes and features of the more finished work; the solid, solemn, grand descent of the whole orchestra starting with C; the pathetic, gentle themes from the opera hinted by the 'celli, the clarinet, the flute, the horns, bassoons, etc.; the approaching trumpet signal of deliverance; the great crescendo of the strings (not wrought up with the overwhelming power of "No. 3"); indeed, a most interesting study on the perfected overture, as well as on Beethoven's characteristic way of working, beginning often tentatively, but not contented until he had fully realized the idea, the aspiration in his mind; he knew that it was there potentially, that it was in him, but tried again and again until he actually put his hand on it, until the dream, the inspiration, stood there solid, glowing and complete.

The music of the first act of "Fidelio," orchestral and vocal, was given without omission. The part of Leonora (Fidelio) was sung by Mme. Antonia Mielke; Marcellina (the Jailor's daughter), by Mrs. Wilbur Hascall; Rocco (Jailor), by Mr. Emil Fischer; Jaquino, by Mr. W. H. Rieger; and Pizarro (the tyrant and evil genius of the play) by Mr. Heinrich Meyn—all of the New York Metropolitan (Wagner) Opera Company, except Mrs. Hascall and Mr. Meyn, whose homes are here. The tenor, the hero of the play, Florestan, only appears in the prison scene of the great second act.

The lighter numbers of the opening, so suggestive of Mozart: 1, duet between Marcellina (in love with the supposed boy Fidelio) and Jaquino, tenor, vainly pressing his suit with her, baulked and enraged by knockings at the gate; 2, the Aria, love dream, of Marcellina, impassioned, rich and beautiful in orchestration; 4, the lively bass song of Rocco, "A mighty thing is money" (das Gold), were well sung and accompanied. The tenor, to be sure, was rather feeble; but Mrs. Hascall, with a very fresh, sweet, pure soprano voice, sang charmingly; and Fischer, with his noble bass, is always sure and sings the father's part with hearty unction. The incomparable Quartet, in Canon, No. 3, after Leonora, disguised as Fidelio, has come in, never fails to give delight when tolerably well sung. It is marked *Andante sostenuto*, and was taken not too slow. The voices blended beautifully; yet no doubt it would have sounded even better had there been time for a repetition. The Terzet (No. 5), in which Leonore gets leave of the old jailer to help him in the prison, hoping to find her husband, political prisoner of Pizarro, develops more of the deeper individuality of Beethoven's genius, and was artistically and feelingly rendered, Mrs. Hascall sustaining her part bravely.

Then comes "the gouverneur," Pizarro, with his Spanish soldiers, entering to the lively rhythm of a short, most piquant, fascinating march, in its small compass so much more effective than an elaborate, long-spun march like that in Gounod's "Faust." With such fine oboes and clarinets it sounded delightfully. The Aria (No. 7), soliloquy, of Pizarro, gloating over the thought of revenge now almost within reach of his hands, was delivered with fine dramatic force and in good voice by Mr. Meyn; and the angry furor of the solo, its ejaculations of imaginary triumph, are enhanced and made mysteriously ominous by the *sotto-voce* mutterings to one another of the guard: "He speaks of death," etc. Then comes No. 8, the duet, "Jetzt, Alter! Jetzt hat es Eile!" in which Pizarro vainly tries, by threat or persuasion, to work up the tender-hearted Rocco to the point of murdering the half-starved prisoner Florestan, Leonora's husband. The graphic power and intensity, the terrible suggestion and the strongly contrasted individuality of the musical dialogue, were satisfactorily brought out; the scene is thoroughly dramatic, and not a point was lost by such an orchestra under the masterly conductorship of Mr. Nikisch. It comes to a climax, none more powerful, exciting, full of impassioned indignation, fear and hope, in any opera or music-drama, in the great soprano Recitative and Aria of Leonora (No. 9): "Abscheulicher! wo eilst du hin?" In this Mme. Mielke was superb, save that her emphatic highest tones were often harsh. Dramatically she was in the spirit of the piece. The great invocation to "Hope," both the *Adagio* and the *Allegro con brio*, with the inspiring, difficult work for the three horns, was thrilling and uplifting. Only Lehmann have we heard sing this great scene with more tuneful and triumphant fervor.

The Finale of the Act, the great scene where the prisoners are let out to enjoy the open air by the kindness of Rocco, introduced a fine [illegible] opened by tenors and basses from Mr. [illegible]ton Singers." They all had good [illegible] carefully drilled for the [illegible] and

how buoyant it is—trembling, swelling hope and exultation the burden of accompaniment, led in by the bassoons! How full of feeling, pathos, joy, the voices, as one part after another flows in and they swell together to a full stream of the richest harmony! Then the whispered cautions: "Speak low, we are overheard." Then the warning that the governor is coming; the prisoners retire into the background; the hurried converse between Rocco and Leonora, bracing her spirit for the trial of going down into the prison, when he tells her *what* deliverance awaits Florestan; then the Andante with mysterious accompaniment, in which he tells her of the grave that must be dug; the entrance of Pizarro; the farewell chorus of the prisoners, taking leave of the "warm sunset"—was ever so much music, so much meaning, pathos, expectation, condensed into one opera finale? The audience heartily enjoyed it, felt it; and no doubt many were ready to say, Enough! Let thy servants now depart in peace! For it was getting late; we had had a rich feast, one of the best in quality, already.

We are only tempted to recall the first hearing of "Fidelio" on any stage in Boston. That was at the Boston Theatre, on the 1st of April, 1857. It was an indifferent German company, brought on from New York, thanks to the management of Thalberg, the pianist. The acting was generally good; the orchestra, under Carl Bergmann, passable. But the affair was improvised and slovenly; there should have been several rehearsals of so great a work. The Fidelio was Mme. Johannsen, with a voice much worn, but with a musical and dramatic instinct which carried her through surprisingly well. Mme. Berkel, voice flexible and bright, made a pretty Marcellina. Herr Bentler, a weak tenor in voice, sang the touching soliloquy of Florestan in prison with much true expression. Herr Oehrlein was the Rocco, stout enough for any jailor, with a bass voice of uncertain truth, but a fair singer. The Chorus was from the Orpheus Musical Society, their first appearance on the stage. It had to be pronounced "a very bad performance of the very best of music." Yet not a few were delighted to have this first privilege of hearing the music and the drama put together audibly and bodily for once. It was a preparation for more satisfactory hearings under better auspices. In that way has Boston grown, from poor beginnings, to its love and intimacy toward Beethoven. Sure audience he finds always now in this old seat of Puritans!

If after all this any felt a certain dread of weariness, they soon found themselves (most of them at least) agreeably disappointed. The old Fifth Symphony had lost nothing of its charm; its spell was as potent as ever. Besides its intrinsic, never-failing inspiration, there was a special reason, perhaps merely accidental, perhaps the recollection prompting the revival, which justified its introduction on that evening. It was the fiftieth anniversary (within a few weeks) of its first performance here in Boston. In the winter of 1841, in the old Federal Street Theatre, transformed into an "Odeon," in the concerts of the Academy of Music, under the presidency of the Hon. Samuel A. Eliot, and the conductorship of Henry Schmidt, the corner stone of Boston's symphony culture was virtually laid in the first (doubtless indifferent) performance here of Beethoven's sublime C-minor Symphony. It was repeated many times in that and the succeeding seasons, often before crowded audiences. On one occasion, we remember, when every seat was taken early in the parquet, sloping to the stage, there entered a well-known clergyman with his family, who, after descending a narrow aisle the whole way, looking to the right and left in vain for any place, stalked slowly back with mortified, indignant look, when suddenly arose from one side in the upper portion, leaning over the aisle, a witty clerical brother, who in a soft, high voice, rather impudent, with all too amiable a smile of sympathy, saluted him (audibly to all the neighborhood)—"I hope it may be sanctified unto yer, brother X!" Many Beethoven symphonies were taken up and creditably studied and performed in those winters. It was the beginning of symphony in Boston—beginning at the top! The smaller symphonies of Haydn and Mozart had been practised in a private club of amateurs, but in public performance their turn came after that of Beethoven. If only from idle curiosity, we should be pleased to know how many scores of times since that day it has been granted to us to listen to the Fifth Symphony.

Now, we are not disposed to enter into any question as to the correctness of the tempo or the manner in which Mr. Nikisch set the first pregnant four notes of the opening motive. Doubtless he knows, appreciates and feels the music well enough, perhaps as well as anybody. There is character in the slow, emphatic way in which he reads the passage; his pauses must not be too lightly quarrelled with, his reading not be scouted with contempt. He is a thoroughbred musician, his temperament and instincts are musical above the average, he, too, loves his Beethoven, he must be allowed the ordinary latitude in interpretation, and, right or wrong in detail, he does succeed in bringing out the power and beauty of the work, in realizing the ideal of the master, to a degree highly edifying and uplifting. This time, certainly, his reading *as a whole*, with few and momentary exceptions, did not deviate widely from the familiar orthodox examples. Every movement told with quickening power upon the listener. The heavenly Andante—full of holy sympathy with man in his life struggle, full of wise, angelic counsel, full of emphatic strengthening exhortation, supremely beautiful and lofty, perfect as a queenly flower bursting from its bud, symmetrical, complete in color and in fragrance, leaving nothing to desire or dream of—was rendered to a charm. The rapid figure of the double basses in the trio of the Scherzo, which in old days was scrambled through so helplessly, was all distinctly, uniformly outlined as a landscape in a flash of lightning; the vague, prolonged monotony of the pedal point, at which you pause in doubt and wonder, but feel so sure of great things yet to come; and the finale, greatest and most glorious of all triumphal marches consummation of the whole, all were brought out with irresistible, convincing majesty and power and beauty, making it impertinent to question or to criticise. Long as they had listened, many left the hall with lingering steps, as if loath to leave a sacred place, exchanging looks and words of wonder and delight. With another programme, length and heaviness might have been the text; but here music, genius, lofty sentiment, transporting beauty, put the sense of passing time quite out of thought.

The second leaf of the programme announced, not another programme, but another season of [illegible] orchestra, to begin on Saturday even- [illegible]

J. S. D.

Boston Daily Traveller

MONDAY, APRIL 27, 1891.

24th Symphony Concert—Beethoven Programme.

Portions of "Fidelio" and the Fifth Symphony.

The twenty-fourth and closing concert of this season's Symphony series was given on Saturday evening. The programme was:

Overture "Leonore," No. 2, Beethoven.
Part One of "Fidelio," Beethoven.
Symphony, No. 5, Beethoven.

Concert performances of Beethoven's only opera have been given before in Boston. The last one, about nine years ago, was a venture of the Arlington Club; Mr. Lang conducted, and the chorus consisted of the male voices of the Arlington and the Cecilia. Miss Dora Henninges sang the music of the part of Leonora; Mrs. Knowles, Marcellina; Mr. Adams, Florestan; Mr. Henschel, Pizzaro; Mr. Want, Jaquino. Perhaps the most vivid recollection of that performance is Mr. Henschel's dramatic singing of the air "Ha, what a day is this!" and the singing of Mr. Adams. The performance under notice was given with the assistance of the male chorus of the Boston Singers' Society, and the following soloists: Mme. Mielke, (Fidelio), Mrs. W. F. Hascall (Marcellina), Mr. W. H. Rieger (Jaquino), Mr. Emil Fischer (Rocco), Mr. Henrich Meyn (Pizzaro). This list represents an admirable selection, barring the representative of Pizzaro, who, while he gave to his music a virility of expression lacked the voice to make it effective; Pizzaro is supposed to be rather provoked when he says: "*Now* 'tis time to slay the slayer," and we think our readers will agree with us that few governors in Pizzaro's state of mind would give such a climatic utterance with a closed tone. A most creditable "first appearance in Boston" was Mrs. Hascall's, whose singing it has been our pleasure to note in this column. Her clear and pure soprano voice is used well, and she sings with much expression. We can recall few lyric sopranos with voices so easily poised in the throat as is hers. Both in her solo and concerted music Mrs. Hascall sang with the confidence of a veteran; as she was called upon for the part at short notice, the feat was a test of her musicianship. Jaquino is not of much account on the concert stage; Mr. Rieger kept his place and sang the notes of his part, and that was about all we could ask.

Mr. Fischer sang the song about "Gold" with the confidence of a man with pockets full of the article and the skill of one who knows himself to be a good vocalist. Mme. Mielke sang the great scene "Thou Monstrous Fiend" superbly, and her reading of the recitatives showed how fine she must be on the stage; it is a pity so great an artist will leave (?) the country without being heard in Boston in her proper sphere, that of Wagner opera. The "Canon" quartet was pretty well sung, though it dragged a little. The difficult finale of the act was given with as much effect as is possible in concert; the male chorus is to be thanked for good work. Mr. Nikisch conducted the "Fidelio" music with every evidence of knowing it thoroughly.

The lesser of the two greater "Leonore" overtures—if the paradox be admitted—was well performed, but words fail to convey our appreciation of the noble—yes, magnificent interpretation of the fifth symphony. On reviewing the work of the orchestra for the season we may refer to it again.

The audience on Saturday night was limited only by the capacity of the hall. Mr. Nikisch's desk (altar, a small but observant child called it) was covered with flowers, and our conductor closed his season amid abundant expressions of the good will and admiration of the thousands who make up his weekly audience.

Boston Daily Globe.

TUESDAY, APRIL 28.

BOSTON SYMPHONY ORCHESTRA

Enthusiastically Received by Philadelphia Audience.

PHILADELPHIA, April 27.—The Boston Symphony orchestra gave the sixth concert in their course here last evening before an audience which filled the seating capacity of the house and much of the standing room. Mr. Arthur Nikisch, the conductor, was enthusiastically received, as were the soloists of the evening, Mrs. Walter C. Wyman and Anton Hepping. The programme was as follows:

Overture, Anacreon ..... Cherubini
Aria, Samson and Dalila ..... Saint-Saens
Concerto for violoncello, in D minor ..... Lalo
a. Nikia's Dream, } from Symphonie
b. In the Hammock, } Orientale, op. 84. } B. Godard
Songs with piano.
Regrets ..... Delibes
Bonne Nuit ..... Massenet
A une Fiancee ..... Ferrari
Symphony No. 2, in D major ..... Brahms
Allegro ma non troppo.
Adagio non troppo.
Allegretto grazioso.
Finale, Allegro con spirito.

Boston Post

THURSDAY MORNING, APRIL 30.

The beer will flow in Music Hall this summer, and we shall have our dearly-beloved "Pops" again. The commissioners are wise not to add to their unpopularity by a repetition of the foolish business of last year.

Boston Transcript

TUESDAY, APRIL 28, 1891.

MUSIC HALL GETS A LICENSE.

Promenade Concerts to be in Order This Summer—896 Liquor Licenses to be Issued—Revenue of $1,100,000.

A license to sell liquor in Music Hall has been granted for the coming summer. Chairman Whiting of the Board of Police says so, and that a notice was sent out today. Indeed, 857 dealers who had licenses last year, when there were 893 in all, received word from the Board of Police that their licenses had been renewed. Thirty-six of the dealers of last year had to face remonstrances against a renewal of their licenses, and in one of these cases—that of Patrick Henry of Chelsea street, East Boston—the board has decided not to give another license. The other thirty-five cases are being considered by the board. Mr. Whiting, speaking for that body today, said that it was impossible to give out the names of the successful applicants, as the books of the board were in such a condition that the work of getting at the names would take altogether too much time. He also refused positively to give out the names of the dealers against whom remonstrances are pending. However, every dealer who does not today receive notice of a renewal of his license will understand that there is a hitch in his case, and all such will probably besiege the commissioners for explanation tomorrow. Instead of there being 893 licenses for the year beginning May 1—that being the number the past year—there will be 896, the increase of three being warranted by the official census figures. Excepting Music Hall, there have been as yet no licenses granted except in cases where they were held the past year. The revenue from licenses the coming year will be about $1,100,000.

In regard to the plans for the summer series of popular concerts little could be ascertained at Music Hall. Mr. C. A. Ellis is now in the West directing the tour of the Boston Symphony Orchestra, and the final arrangements will not be completed until his return to this city. The first concert will be given on Monday evening, June 1, by a large orchestra of picked musicians, many of whom have been heard here during the winter in the symphony concerts. It is not yet known who will be the conductor, but that matter will be settled within a few days. In general the policy of the concerts will be the same as those in the previous summers and everything that is possible will be done by the management in order that these may be made popular entertainments. The successful feature of an evening devoted to representative works of one composer will be repeated this year and the best available vocal and instrumental talent will be heard in solos during the summer.

The North American

PHILADELPHIA, PA.

TUESDAY, APRIL 28, 1891.

THE SYMPHONY CONCERT.

Mr. Nikisch's Orchestra Closes Its Season at the Academy of Music.

There was a large but not a great audience at the Academy of Music last evening when the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, gave the last in its series of concerts for the present season. The programme was the most varied and the least exacting in the six of which it was the last. Mr. Nikisch seldom gives his audience more than four numbers, but last night there were five employing the orchestra, and three songs with pianoforte accompaniment in addition. The music, moreover, was of a lighter cast than usual. To be sure the symphony was by Brahms, a composer whose name is not synonymous with lightness; but even the symphony, that in D major No. 2, was relatively light, and everything else on the programme was appreciable by the least cultured taste. Besides the symphony, the purely instrumental numbers were Cherubini's overture "Anacreon," a concerto by Lalo in D minor, for the violoncello, and two movements, "Nikio's Dream" and "In the Hammock," from Benjamin Godard's "Symphonie Orientale." All of these were extremely enjoyable. The Cherubini Overture, a fine example, in the Mozart manner, of the classic school of composition, brilliantly played, pleased every one with its elegance of form and vivacity of sentiment, and it served excellently well to heighten by contrast the essentially modern music, both in form and feeling, of Godard and Lalo, by which it was followed. The 'cello concerto of the latter, admirably played as to the solo part of Mr. Anton Hekking, proved decidedly interesting. Always fluent and melodious, romantic in spirit, rich in color, and full, as to the orchestral part, of graceful and ingenious effects, it made a most favorable impression, and confirmed the good opinion formed of the composer from a hearing of his "Symphonie Espagnole" for the violin, as played by Loeffler, and more recently by Max Bendix. The two movements from Godard's "Symphonie Orientale" were also well received. They are descriptive in the same way that the "Scenes Poetiques" of the same composer are descriptive, but they are quite free from exaggeration or the appearance of a straining after effect, and are characterized in a notable measure by the vivid coloring and sensuous sentiment distinctive of the modern French school. The vocalist of the evening was Mrs. Walter C. Wyman, a contralto, who captured the audience at once. She has a voice of great beauty and an unexceptionable method, and she sings with the feeling and intelligence and refinement which bespeak the artist. Her air from Saint-Saen's "Samson and Delilia" was deeply impressive, and she gave three songs with pianoforte accompaniments, exquisitely played by Mr. Nikisch, by Massenet Delibes and Ferrari, with extraordinary charm. It will be a pleasure to hear Mrs. Wyman again.

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Boston Transcript

MONDAY, APRIL 27, 1891.

Boston Symphony Orchestra.

The twenty-fourth and last concert of the season, Saturday evening, April 25, like the last of several previous seasons, was glorious with its Beethoven programme. Exclusively Beethoven!

Overture, "Leonore," No. 2.
Fidelio, First Act.
Symphony in C minor, No. 5.

The Music Hall was filled by an eager audience, and the concert, in spite of its unusual length, was inspiring from beginning to end.

The "Leonore" overture, in C, always published as the second of the four composed for the opera finally named Fidelio, has been proved to have been actually the first, the one played at the first performance of the opera, in 1805. The so-called No. 3, the greatest of them all by far, the consummate flower of the ideas sketched in No. 1, was first heard in 1806. But it was thought too colossal for the opera, beginning with comparatively light, Mozartean numbers. Therefore in 1807 he composed for a performance in Prague (which did not come off) a third, still in C, much smaller, less exciting, which is commonly printed as No. 1. There is internal evidence in the so-called No. 1, which fully confirms the documentary proofs. It is of a different character and temper from the two great ones in C. These take you right into the stress and passion of the happily ending tragedy. They must have been written under the immediate excitement of the drama. But No. 1 is in the calmer mood of reminiscence; it is a dreamy recalling, after years had passed, of the struggle and the triumph so splendidly embodied in the work. The two great ones are the real presence; the No. 1, composed long after the storm of passion had subsided, seems to review it all in memory, as if in musing, tranquil afterthought. So what we heard in this last concert was really the first overture, the original sketch of the great "Leonore No. 3," perhaps the greatest of all overtures. It was very finely played; you recognized the essential themes and features of the more finished work; the solid, solemn, grand descent of the whole orchestra starting with C; the pathetic, gentle themes from the opera hinted by the 'celli, the clarinet, the flute, the horns, bassoons, etc.; the approaching trumpet signal of deliverance; the great crescendo of the strings (not wrought up with the overwhelming power of "No. 3"); indeed, a most interesting study on the perfected overture, as well as on Beethoven's characteristic way of working, beginning often tentatively, but not contented until he had fully realized the idea, the aspiration in his mind; he knew that it was there potentially, that it was in him, but tried again and again until he actually put his hand on it, until the dream, the inspiration, stood there solid, glowing and complete.

The music of the first act of "Fidelio," orchestral and vocal, was given without omission. The part of Leonora (Fidelio) was sung by Mme. Antonia Mielke; Marcellina (the Jailor's daughter), by Mrs. Wilbur Hascall; Rocco (Jailor), by Mr. Emil Fischer; Jaquino, by Mr. W. H. Rieger; and Pizarro (the tyrant and evil genius of the play) by Mr. Heinrich Meyn—all of the New York Metropolitan (Wagner) Opera Company, except Mrs. Hascall and Mr. Meyn, whose homes are here. The tenor, the hero of the play, Florestan, only appears in the prison scene of the great second act.

The lighter numbers of the opening, so suggestive of Mozart: 1, duet between Marcellina (in love with the supposed boy Fidelio) and Jaquino, tenor, vainly pressing his suit with her, baulked and enraged by knockings at the gate; 2, the Aria, love dream, of Marcellina, impassioned, rich and beautiful in orchestration; 4, the lively bass song of Rocco, "A mighty thing is money" (das Gold), were well sung and accompanied. The tenor, to be sure, was rather feeble; but Mrs. Hascall, with a very fresh, sweet, pure soprano voice, sang charmingly; and Fischer, with his noble bass, is always sure and sings the father's part with hearty unction. The incomparable Quartet, in Canon, No. 3, after Leonora, disguised as Fidelio, has come in, never fails to give delight when tolerably well sung. It is marked *Andante sostenuto*, and was taken not too slow. The voices blended beautifully; yet no doubt it would have sounded even better had there been time for a repetition. The Terzet (No. 5), in which Leonore gets leave of the old jailer to help him in the prison, hoping to find her husband, political prisoner of Pizarro, develops more of the deeper individuality of Beethoven's genius, and was artistically and feelingly rendered. Mrs. Hascall sustaining her part bravely.

Then comes "the gouverneur," Pizarro, with his Spanish soldiers, entering to the lively rhythm of a short, most piquant, fascinating march, in its small compass so much more effective than an elaborate, long-spun march like that in Gounod's "Faust." With such fine oboes and clarinets it sounded delightfully. The Aria (No. 7), soliloquy, of Pizarro, gloating over the thought of revenge now almost within reach of his hands, was delivered with fine dramatic force and in good voice by Mr. Meyn; and the angry furor of the solo, its ejaculations of imaginary triumph, are enhanced and made mysteriously ominous by the *sotto voce* mutterings to one another of the guard: "He speaks of death," etc. Then comes No. 8, the duet, "Jetzt, Alter! Jetzt hat es Eile!" in which Pizarro vainly tries, by threat or persuasion, to work up the tender-hearted Rocco to the point of murdering the half-starved prisoner Florestan, Leonora's husband. The graphic power and intensity, the terrible suggestion and the strongly contrasted individuality of the musical dialogue, were satisfactorily brought out; the scene is thoroughly dramatic, and not a point was lost by such an orchestra under the masterly conductorship of Mr. Nikisch. It comes to a climax, none more powerful, exciting, full of impassioned indignation, fear and hope, in any opera or music-drama, in the great soprano Recitative and Aria of Leonora (No. 9): "Abscheulicher! wo eilst du hin?" In this Mme. Mielke was superb, save that her emphatic highest tones were often harsh. Dramatically she was in the spirit of the piece. The great invocation to "Hope," both the *Adagio* and the *Allegro con brio*, with the inspiring, difficult work for the three horns, was thrilling and uplifting. Only Lehmann have we heard sing this great scene with more tuneful and triumphant fervor.

The Finale of the Act, the great scene where the prisoners are let out to enjoy the open air by the kindness of Rocco, introduced a fine [chorus] manned by tenors and basses from Mr. [Zerrahn's] "Boston Singers." They all had good [voices] and had been carefully drilled for the [occasion] by a popular musical and

and prison-like [colors] in slow chords of introduction! How buoyant, full of trembling, swelling hope and exultation the figure of accompaniment, led in by the bassoons! How full of feeling, pathos, joy, the voices, as one part after another flows in and they swell together to a full stream of the richest harmony! Then the whispered cautions: "Speak low, we are overheard." Then the warning that the governor is coming; the prisoners retire into the background; the hurried converse between Rocco and Leonora, bracing her spirit for the trial of going down into the prison, when he tells her *what* deliverance awaits Florestan; then the Andante with mysterious accompaniment, in which he tells her of the grave that must be dug; the entrance of Pizarro; the farewell chorus of the prisoners, taking leave of the "warm sunset"—was ever so much music, so much meaning, pathos, expectation, condensed into one opera finale? The audience heartily enjoyed it, felt it; and no doubt many were ready to say, Enough! Let thy servants now depart in peace! For it was getting late; we had had a rich feast, one of the best in quality, already.

We are only tempted to recall the first hearing of "Fidelio" on any stage in Boston. That was at the Boston Theatre, on the 1st of April, 1857. It was an indifferent German company, brought on from New York, thanks to the management of Thalberg, the pianist. The acting was generally good; the orchestra, under Carl Bergmann, passable. But the affair was improvised and slovenly; there should have been several rehearsals of so great a work. The Fidelio was Mme. Johannsen, with a voice much worn, but with a musical and dramatic instinct which carried her through surprisingly well. Mme. Berkel, voice flexible and bright, made a pretty Marcellina. Herr Bentler, a weak tenor in voice, sang the touching soliloquy of Florestan in prison with much true expression. Herr Oehrlein was the Rocco, stout enough for any jailor, with a bass voice of uncertain truth, but a fair singer. The Chorus was from the Orpheus Musical Society, their first appearance on the stage. It had to be pronounced "a very bad performance of the very best of music." Yet not a few were delighted to have this first privilege of hearing the music and the drama put together audibly and bodily for once. It was a preparation for more satisfactory hearings under better auspices. In that way has Boston grown, from poor beginnings, to its love and intimacy toward Beethoven. Sure audience he finds always now in this old seat of Puritans!

If after all this any felt a certain dread of weariness, they soon found themselves (most of them at least) agreeably disappointed. The old Fifth Symphony had lost nothing of its charm; its spell was as potent as ever. Besides its intrinsic, never-failing inspiration, there was a special reason, perhaps merely accidental, perhaps the recollection prompting the revival, which justified its introduction on that evening. It was the fiftieth anniversary (within a few weeks) of its first performance here in Boston. In the winter of 1841, in the old Federal Street Theatre, transformed into an "Odeon," in the concerts of the Academy of Music, under the presidency of the Hon. Samuel A. Eliot, and the conductorship of Henry Schmidt, the corner stone of Boston's symphony culture was virtually laid in the first (doubtless indifferent) performance here of Beethoven's sublime C-minor Symphony. It was repeated many times in that and the succeeding seasons, often before crowded audiences. On one occasion, we remember, when every seat was taken early in the parquet, sloping to the stage, there entered a well-known clergyman with his family, who, after descending a narrow aisle the whole way, looking to the right and left in vain for any place, stalked slowly back with mortified, indignant look, when suddenly arose from one side in the upper portion, leaning over the aisle, a witty clerical brother, who in a soft, high voice, rather impudent, with all too amiable a smile of sympathy, saluted him (audibly to all the neighborhood)—"I hope it may be sanctified unto yer, brother X!" Many Beethoven symphonies were taken up and creditably studied and performed in those winters. It was the beginning of symphony in Boston—beginning at the top! The smaller symphonies of Haydn and Mozart had been practised in a private club of amateurs, but in public performance their turn came after that of Beethoven. If only from idle curiosity, we should be pleased to know how many scores of times since that day it has been granted to us to listen to the Fifth Symphony.

Now, we are not disposed to enter into any question as to the correctness of the tempo or the manner in which Mr. Nikisch set the first pregnant four notes of the opening motive. Doubtless he knows, appreciates and feels the music well enough, perhaps as well as anybody. There is character in the slow, emphatic way in which he reads the passage; his pauses must not be too lightly quarrelled with, his reading not be scouted with contempt. He is a thoroughbred musician, his temperament and instincts are musical above the average, he, too, loves his Beethoven, he must be allowed the ordinary latitude in interpretation, and, right or wrong in detail, he does succeed in bringing out the power and beauty of the work, in realizing the ideal of the master, to a degree highly edifying and uplifting. This time, certainly, his reading *as a whole*, with few and momentary exceptions, did not deviate widely from the familiar orthodox examples. Every movement told with quickening power upon the listener. The heavenly Andante—full of holy sympathy with man in his life struggle, full of wise, angelic counsel, full of emphatic strengthening exhortation, supremely beautiful and lofty, perfect as a queenly flower bursting from its bud, symmetrical, complete in color and in fragrance, leaving nothing to desire or dream of—was rendered to a charm. The rapid figure of the double basses in the trio of the Scherzo, which in old days was scrambled through so helplessly, was all distinctly, uniformly outlined as a landscape in a flash of lightning; the vague, prolonged monotony of the pedal point, at which you pause in doubt and wonder, but feel so sure of great things yet to come; and the finale, greatest and most glorious of all triumphal marches consummation of the whole, all were brought out with irresistible, convincing majesty and power and beauty, making it impertinent to question or to criticise. Long as they had listened, many left the hall with lingering steps, as if loath to leave a sacred place, exchanging looks and words of wonder and delight. With another programme, length and heaviness might have been the text; but here music, genius, lofty sentiment, transporting beauty, put the sense of passing time quite out of thought.

The second leaf of the programme announced, not another programme, but another season of this noble orchestra, to begin on Saturday even-

Boston Daily Traveller

MONDAY, APRIL 27, 1891.

24th Symphony Concert—Beethoven Programme.

Portions of "Fidelio" and the Fifth Symphony.

The twenty-fourth and closing concert of this season's Symphony series was given on Saturday evening. The programme was:

Overture "Leonore," No. 2, Beethoven.
Part One of "Fidelio," Beethoven.
Symphony, No. 5, Beethoven.

Concert performances of Beethoven's only opera have been given before in Boston. The last one, about nine years ago, was a venture of the Arlington Club; Mr. Lang conducted, and the chorus consisted of the male voices of the Arlington and the Cecilia. Miss Dora Henninges sang the music of the part of Leonora; Mrs. Knowles, Marcellina; Mr. Adams, Florestan; Mr. Henschel, Pizzaro; Mr. Want, Jaquino. Perhaps the most vivid recollection of that performance is Mr. Henschel's dramatic singing of the air "Ha, what a day is this!" and the singing of Mr. Adams. The performance under notice was given with the assistance of the male chorus of the Boston Singers' Society, and the following soloists: Mme. Mielke, (Fidelio), Mrs. W. F. Hascall (Marcellina), Mr. W. H. Rieger (Jaquino), Mr. Emil Fischer (Rocco), Mr. Henrich Meyn (Pizzaro). This list represents an admirable selection, barring the representative of Pizzaro, who, while he gave to his music a virility of expression lacked the voice to make it effective; Pizzaro is supposed to be rather provoked when he says: "*Now* 'tis time to slay the slayer," and we think our readers will agree with us that few governors in Pizzaro's state of mind would give such a climatic utterance with a closed tone. A most creditable "first appearance in Boston" was Mrs. Hascall's, whose singing it has been our pleasure to note in this column. Her clear and pure soprano voice is used well, and she sings with much expression. We can recall few lyric sopranos with voices so easily poised in the throat as is hers. Both in her solo and concerted music Mrs. Hascall sang with the confidence of a veteran; as she was called upon for the part at short notice, the feat was a test of her musicianship. Jaquino is not of much account on the concert stage; Mr. Rieger kept his place and sang the notes of his part, and that was about all we could ask.

Mr. Fischer sang the song about "Gold" with the confidence of a man with pockets full of the article and the skill of one who knows himself to be a good vocalist. Mme. Mielke sang the great scene "Thou Monstrous Fiend" superbly, and her reading of the recitatives showed how fine she must be on the stage; it is a pity so great an artist will leave (?) the country without being heard in Boston in her proper sphere, that of Wagner opera. The "Canon" quartet was pretty well sung, though it dragged a little. The difficult finale of the act was given with as much effect as is possible in concert; the male chorus is to be thanked for good work. Mr. Nikisch conducted the "Fidelio" music with every evidence of knowing it thoroughly.

The lesser of the two greater "Leonore" overtures—if the paradox be admitted—was well performed, but words fail to convey our appreciation of the noble—yes, magnificent interpretation of the fifth symphony. On reviewing the work of the orchestra for the season we may refer to it again.

The audience on Saturday night was limited only by the capacity of the hall. Mr. Nikisch's desk (altar, a small but observant child called it) was covered with flowers, and our conductor closed his season amid abundant expressions of the good will and admiration of the thousands who make up his weekly audience.

Boston Daily Globe.

TUESDAY, APRIL 28.

BOSTON SYMPHONY ORCHESTRA

Enthusiastically Received by Philadelphia Audience.

PHILADELPHIA, April 27.—The Boston Symphony orchestra gave the sixth concert in their course here last evening before an audience which filled the seating capacity of the house and much of the standing room. Mr. Arthur Nikisch, the conductor, was enthusiastically received, as were the soloists of the evening, Mrs. Walter C. Wyman and Anton Hepping. The programme was as follows:

Overture, Anacreon	Cherubini
Aria, Samson and Dalila	Saint-Saëns
Concerto for violoncello, in D minor	Lalo
a. Nikia's Dream, from Symphonie Orientale, op. 84.	B. Godard
b. In the Hammock, from Symphonie Orientale, op. 84.	B. Godard
Songs with piano.	
Regrets	Delibes
Bonne Nuit	Massenet
A une Fiancee	Ferrari
Smyphony No. 2, in D major	Brahms
Allegro ma non troppo.	
Adagio non troppo.	
Allegretto grazioso.	
Finale, Allegro con spirito.	

Boston Post

THURSDAY MORNING, APRIL 30.

The beer will flow in Music Hall this summer, and we shall have our dearly-beloved "Pops" again. The commissioners are wise not to add to their unpopularity by a repetition of the foolish business of last year.

Boston Transcript

TUESDAY, APRIL 28, 1891.

MUSIC HALL GETS A LICENSE.

Promenade Concerts to be in Order This Summer—896 Liquor Licenses to be Issued—Revenue of $1,100,000.

A license to sell liquor in Music Hall has been granted for the coming summer. Chairman Whiting of the Board of Police says so, and that a notice was sent out today. Indeed, 857 dealers who had licenses last year, when there were 893 in all, received word from the Board of Police that their licenses had been renewed. Thirty-six of the dealers of last year had to face remonstrances against a renewal of their licenses, and in one of these cases—that of Patrick Henry of Chelsea street, East Boston—the board has decided not to give another license. The other thirty-five cases are being considered by the board. Mr. Whiting, speaking for that body today, said that it was impossible to give out the names of the successful applicants, as the books of the board were in such a condition that the work of getting at the names would take altogether too much time. He also refused positively to give out the names of the dealers against whom remonstrances are pending. However, every dealer who does not today receive notice of a renewal of his license will understand that there is a hitch in his case, and all such will probably besiege the commissioners for explanation tomorrow. Instead of there being 893 licenses for the year beginning May 1—that being the number the past year—there will be 896, the increase of three being warranted by the official census figures. Excepting Music Hall, there have been as yet no licenses granted except in cases where they were held the past year. The revenue from licenses the coming year will be about $1,100,000.

In regard to the plans for the summer series of popular concerts little could be ascertained at Music Hall. Mr. C. A. Ellis is now in the West directing the tour of the Boston Symphony Orchestra, and the final arrangements will not be completed until his return to this city. The first concert will be given on Monday evening, June 1, by a large orchestra of picked musicians, many of whom have been heard here during the winter in the symphony concerts. It is not yet known who will be the conductor, but that matter will be settled within a few days. In general the policy of the concerts will be the same as those in the previous summers and everything that is possible will be done by the management in order that these may be made popular entertainments. The successful feature of an evening devoted to representative works of one composer will be repeated this year and the best available vocal and instrumental talent will be heard in solos during the summer.

The North American

PHILADELPHIA, PA.

TUESDAY, APRIL 28, 1891.

THE SYMPHONY CONCERT.

Mr. Nikisch's Orchestra Closes Its Season at the Academy of Music.

There was a large but not a great audience at the Academy of Music last evening when the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, gave the last in its series of concerts for the present season. The programme was the most varied and the least exacting in the six of which it was the last. Mr. Nikisch seldom gives his audience more than four numbers, but last night there were five employing the orchestra, and three songs with pianoforte accompaniment in addition. The music, moreover, was of a lighter cast than usual. To be sure the symphony was by Brahms, a composer whose name is not synonymous with lightness; but even the symphony, that in D major No. 2, was relatively light, and everything else on the programme was appreciable by the least cultured taste. Besides the symphony, the purely instrumental numbers were Cherubini's overture "Anacreon," a concerto by Lalo in D minor, for the violoncello, and two movements, "Nikio's Dream" and "In the Hammock," from Benjamin Godard's "Symphonie Orientale." All of these were extremely enjoyable. The Cherubini Overture, a fine example, in the Mozart manner, of the classic school of composition, brilliantly played, pleased every one with its elegance of form and vivacity of sentiment, and it served excellently well to heighten by contrast the essentially modern music, both in form and feeling, of Godard and Lalo, by which it was followed. The 'cello concerto of the latter, admirably played as to the solo part of Mr. Anton Hekking, proved decidedly interesting. Always fluent and melodious, romantic in spirit, rich in color, and full, as to the orchestral part, of graceful and ingenious effects, it made a most favorable impression, and confirmed the good opinion formed of the composer from a hearing of his "Symphonie Espagnole" for the violin, as played by Loeffler, and more recently by Max Bendix. The two movements from Godard's "Symphonie Orientale" were also well received. They are descriptive in the same way that the "Scenes Poetiques" of the same composer are descriptive, but they are quite free from exaggeration or the appearance of a straining after effect, and are characterized in a notable measure by the vivid coloring and sensuous sentiment distinctive of the modern French school. The vocalist of the evening was Mrs. Walter C. Wyman, a contralto, who captured the audience at once. She has a voice of great beauty and an unexceptionable method, and she sings with the feeling and intelligence and refinement which bespeak the artist. Her air from Saint-Saen's "Samson and Delilia" was deeply impressive, and she gave three songs with pianoforte accompaniments, exquisitely played by Mr. Nikisch, by Massenet Delibes and Ferrari, with extraordinary charm. It will be a pleasure to hear Mrs. Wyman again.

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The Times

PHILADELPHIA, APRIL 28, 1891.

THE BOSTON ORCHESTRA.

The Last Concert of the Season With a Modern Programme.

The last concert of the season by the Boston Symphony Orchestra was given at the Academy of Music last evening with great success. Neither Mr. Nikisch nor his admirable band has at any time displayed more fervor or more complete and satisfying execution. The Parisian composers occupied a prominent place in the programme, the first part including Saint-Saens, Lalo and Godard, with an overture by Cherubini, who was also a Parisian, of the older school. The "Anacreon" overture is a model of dignified form as well as of true musical invention and its strong and refined performance was an inspiring introduction to the later music.

Lalo's concerto for violoncello, played with great skill by Mr. Hekking, is an exquisite example of this Spanish-Parisian's fertile fancy and of his original and dainty instrumentation. Following this were two movements from Godard's "Oriental Symphony," rich in fluent melody and warmth and variety of color, a work entirely French in spite of its Oriental languor, showing sometimes the influence of Gounod and more often the sentiment that Godard shared with Delibes and others of the school.

The example of Saint Saens was the well-known aria from "Samson and Delila," sung with excellent intelligence and style by Mrs. Walter C. Wyman. In this and in a group of songs by Massanet, Delibes and Ferrari, for which Mr. Nikisch played the piano accompaniment, Mrs. Wyman showed herself a very agreeable singer, with a capable voice, a clear, unaffected delivery and a bright, artistic method that was evidently learned from the French.

The concert closed with Brahms' D major symphony, a beautiful composition in spite of its annoying prolixity. Brahms has so much to say that there really is no reason why he should say it over and over so often. But it is all real music and it is, moreover, music of a kind that Mr. Nikisch plays delightfully. With this we bid farewell to Mr. Nikisch and band until November 2. The six concerts of next season will be given monthly on Monday evenings.

The Press

TUESDAY, APRIL 28, 1891.

TWELVE PAGES

The Academy—Boston Symphony Orchestra.

The final concert in a series which has been uniformly successful was given by the Boston Symphony Orchestra at the Academy of Music in the presence of a very large and appreciative audience.

Mr. Nikisch is to be congratulated upon having received, for his methods, his orchestra, and his soloists, the most emphatic indorsement to which a leader can aspire—the indorsement of a following which has grown steadily throughout the Winter both in numbers and in enthusiasm.

The programme of last evening so well illustrates his talent for combination that it merits reprinting in full, as follows:—

Cherubini, Overture, "Anacreon"; Saint-Saens, Aria, "Samson and Dalila"; Lalo, Concerto for Violoncello, in D minor; Benjamin Godard *a*. Nikia's Dream, *b*. In the Hammock, from "Symphonie Orientale," Op. 84. Songs with piano:—Delibes, "Regrets"; Massenet, "Bonne Nuit"; Ferrari, "A une Fiancee"; Brahms, Symphony No. 2, in D major, Allegro ma non troppo, Adagio non troppo, Allegretto grazioso, Finale (Allegro con spirito). Soloists: Mrs. Walter C. Wyman, and Mr. Anton Hekking.

The first glance at such a typical programme is enough to propitiate an audience. Within the limits of good taste, avoiding license on the one hand and severity on the other, it would be difficult indeed to offer a great variety. The effect of the whole is, from the first, distinctly pleasing. But the most successful of all men is the man who pleases without pandering to vulgar tastes or debasing his standard in the effort to win applause, as though the public taste and standard were hopelessly low.

Mr. Nikish is fortunate in having the seal of just that kind of success set upon his work at the end of this season in Philadelphia. His selections were heartily applauded, and his soloists recalled again and again—especially Mrs. Wyman, whose "Bonne Nuit" (Massenet) and "A une Fiancee" (Ferrari) were really delicious.

THE RECORD.

Philadelphia, April 28, 1891.

Boston Symphony Concert.

Last evening at the Academy of Music the last concert for this season of the Boston Symphony Orchestra was given. Conductor Nikisch again displayed his noteworthy incapacity as a programme maker, the only interesting numbers being Brahm's D Major Symphony and two excerpts from Godard's Oriental Symphony. Mr. Anton Hekking, 'cellist, played Lalo's concerto in colorless style, and Mrs. Wyman, a Chicago contralto, sang the hackneyed cantabile from "Samson and Delila." The soloists at these concerts are nearly always several grades below the orchestra in artistic attainments, and there was no exception to this rule last night.

Boston Journal.

WITH SUPPLEMENT.

WEDNESDAY MORNING, APRIL 29, 1891.

GRANTING LIQUOR LICENSES.

Notices Sent Tuesday to 858 Dealers—The List Almost Unchanged.

On Tuesday notices were sent to 858 liquor dealers in Boston by the Board of Police informing them that their applications for licenses had been granted. All but one held licenses during the past year. There is one exception, however, and that is the case of Music Hall, which did not receive a license last year, but has had its application granted for the coming summer season. So that the frequenters of the promenade concerts in this hall in the past will again have an opportunity to pass the coming warm summer evenings in the same way. The license given to the Music Hall people takes the place of that held by Patrick Henry of Brighton last year, to whom the board refuses, for various reasons, to give a renewal. There will be 896 licenses granted altogether this year—three more than last. This is because of an error in the census, Boston's population having been found to be larger than it was reported last year. Before the remaining thirty-eight licenses are granted there will be hearings before the board on remonstrances received from citizens living in the vicinity of applicants, who stand at the head of the list. It is probable, however, that some 25 or 30 new places will receive licenses, and as many present holders of licenses will have their applications for renewal refused.

LEDGER AND TRANSCRIPT.

Philadelphia, Tuesday, April 28, 1891.

Academy of Music—Boston Symphony Concert.

The programme made up for the final concert of the Boston Orchestra's season in this city, given at the Academy last night, contained but two orchestral numbers in addition to the symphony, which was placed at the end of the list. If the impressive succession of chords that open the "Anacreon" overture—with which the programme led off—had been especially devised to show off the unity and perfectly blended tone of the band, they could not have better served that purpose. Mr. Nikisch knows the overture by heart; his men were evidently quite familiar with it and intent upon realizing his ideas of it; which is to say that the music was given with artistic vitality and completeness. Two excerpts from Godard's "Oriental" symphony (which might almost as well be the Occidental so far as effective coloring is concerned) followed, with the eloquent but interminable Brahms second (D major) symphony in conclusion. There is no need to dwell upon the performances at any point after what has been indicated above, except to say a few pleasant words about the soloists who assisted. These were Mrs. Walter C. Wyman, contralto, and Anton Hekking, violoncellist. The latter played Lalo's D minor concerto for that instrument with marked intelligence and technical facility, and made a distinct impression upon the house.

Mrs. Wyman sang an aria from Saint-Saens's "Samson and Delilah," in a style that lacked only dramatic spirit in order to stamp her as one of the most important contralto singers of the day. Afterward she sang three French songs (all in French, and in such a way as to indicate that she is to the manner born), with the result of steadily increasing the favor of the audience toward her. "Regrets," by Delibes; "Bonne Nuit," by Massanet, and "To a Fiancée," by Ferrari, were the selections, and each received such altogether charming treatment that Mrs. Wyman received a couple of recalls that were cordial and unanimous. It should be added that she had the advantage of piano accompaniments by Mr. Nikisch, who is as good an accompanist as he is a conductor, and what more need be said?

Boston Daily Globe.

WEDNESDAY, APRIL 29.

MINIATURE ALMANAC.... April 29

MADE MANY FRIENDS.

Boston Symphony Orchestra Received With Enthusiasm in Baltimore.

BALTIMORE, Md., April 28.—The Boston Symphony orchestra gave their fifth concert in this city this season at the Concordia Opera House, tonight, before an audience which filled every part of the building. The programme was as follows:

Overture, Oberon.....Weber
Concerto for piano, No. 1, in B flat minor, Op. 23.....Tschaikowsky
Allegro non troppo e molto moderato, D flat.
Allegro con spirito, B flat minor.
Andantino semplice, D flat.
Allegro con fuoco, B flat minor.
a. Nikia's dream } from Symphonic orientale.
b. In the hammock } Op. 84....Benjamin Godard
Symphony No. 2, in D major.....Brahms
Allegro ma non troppo.
Adagio non troppo.
Finale (allegro con spirito).

Mrs. Helen Hopekirk was the soloist of the evening, and her rendering of the Tschaikowsky concerto was especially brilliant.

Mr. Nikisch and the orchestra was received with unbounded enthusiasm, and will find a warm welcome here next season.

Boston Daily Globe.

THURSDAY, APRIL 30.

BALTIMORE TURNED OUT.

Filled the Hall to Listen to the Kneisel Quartet.

BALTIMORE, Md., April 29.—The Kneisel quartet, composed of members of the Boston Symphony orchestra, gave a matinee concert here this afternoon to the seating capacity of Hazazer's Hall. The programme was as follows:

Emperor quartet.....Haydn
Suite for violin and piano, op. 11.....Goldmark
Andante from quartet.....Tschaikowsky
Scherzo from quartet.....Cherubini
String quintet, op. 88.....Brahms

At the close of the concert the quartet went at once to Washington, where the orchestra gives a concert tonight.

THE SUN.

BALTIMORE, WEDNESDAY, APRIL 29, 1891.

The Boston Symphony Orchestra gave last night its last concert of the season. The works were finely performed and the director, Arthur Nikisch, was received with hearty applause. The soloist was, Mrs. Helen Hopekirk, who made a vigorous attack on Tschaikowsky's B-flat minor piano concerto. It was her first appearance in Baltimore and she made a fairly good impression. So far as vigor and strength were concerned Mrs. Hopekirk's style was well enough. But there are such things as accentuation, spirit and rhythm, without pounding, and with her they were often resolved into this. Her playing was wanting in flexibility and grace, but her brilliance won her generous applause and a recall at the close of the concerto. The orchestral works were: Overture, to, "Oberon," Weber; two movements from Godard's "Symphonie Orientale"—"Nikia's Dream" and "In the Hammock;" symphony in D major, Brahms.

Baltimore American AND COMMERCIAL ADVERTISER

WEDNESDAY, APRIL 29, 1891.

A RARE MUSICAL TREAT

Close of the Season by the Boston Symphony Concert.

The closing concert of the season by the Boston Symphony Orchestra was a rare delight. The Weber overture to Oberon was deliciously rendered, and then came the colossal work of the program—the wonderful Tschaikowski piano concerto. This great modern master has all the elements of musical power and expression, and he uses them to the fullest possible extent. The concerto has the grand strength of the Tartar race and the gorgeous coloring of the Orientals. Its rendition requires a magnificent orchestra, the strongest modern piano, a conductor of the highest rank, and a soloist of true musical genius. All the requirements were filled last evening, and the result will be memorable to lovers of the beautiful and the grand who had the good fortune to be present.

The two movements from Godard's Symphonie Orientale formed a delightful intermezzo between the great conterto and the Brahm's Symphony, which had the latter half of the program.

The soloist, Madam Helen Hopekirk, was enthusiastically recalled repeatedly after the concerto. The Boston Symphony Orchestra increasing its well deserved reputation at ry concert, and the season just closed is st it has ever had in this city.

Boston Daily Globe.

FRIDAY, MAY 1, 1891.

A TOUR OF TRIUMPH.

The Boston Symphony Orchestra and Pittsburg's 400.

PITTSBURG, Penn., April 30.—The Boston Symphony orchestra arrived here this morning from Washington and are at the Seventh Avenue Hotel.

The third concert of the season, under the auspices of the Mozart Club, was held in the old City Hall this evening.

Mrs. Arthur Nikisch was the soloist of the evening, and won much praise for her rendering of the songs assigned to her.

The programme was as follows:

Schumann.....Symphony No. 1, in B flat
Andante un poco maestoso.
Allegro molto vivace.
Larghetto
Scherzo.
Allegro animato e grazioso.
Mozart..Canzonetta and Page's aria from The Marriage of Figaro.
Tschaikowsky..Andantino and scherzo from Symphony No. 4, in F minor.
Saint-Saens.....Symphonic poem, Danse Macabre
Songs with Piano.
a. Goldmark.....Die Quelle
b. Gade.....The Goldsmith
c. Delibes.....Bon Jour, Suzanne
Wagner.....Waldweben from Siegfried
Wagner.....Prelude, Die Meistersinger

Mr. Nikisch and the orchestra were received with that unbounded enthusiasm which seems to follow them everywhere they go.

Among those present were Andrew Carnegie and party, H. C. Frick, Robert Pitcairn, George W. Chaifant, James Laughlin, Jr., George Westinghouse, Jr., Bishop Courtlandt Whitehead, and in fact all of Pittsburg's "400."

Boston Daily Globe.

SATURDAY, MAY 2, 1891.

THEIR TRIUMPH CONTINUES.

Boston Symphony Orchestra Closes in Pittsburg.

PITTSBURG, Penn., May 1.—The fourth and last concert by the Boston Symphony orchestra was given in the old City Hall tonight, before the same representative audience that thronged the edifice last evening.

The concert was divided into two parts. First the orchestra rendered the following programme:

Liszt.....Symphonic Poem, "Tasso"
Lento
Allegro strepitoso; Lento.
Adagio mesto.
Meno adagio.
Allegretto mosso con grazia (quasi minuetto).
Allegro con molto brio.

Soli for Violin.

Svendsen.....Romanza
Sarasate.....Spanish Dance

Mr. Franz Kneisel.

The audience went fairly wild over Mr. Kneisel's solo, and he was recalled again and again.

The rendering of the "Tasso" symphonic poem was perfect.

For part second Verdi's requiem was given by the Mozart Club; Mr. J. P. McCollum, conductor, assisted by the orthestra. The soloists were Mrs. Genevra Johnstone-Bishop, Miss Lena Little, Mr. Paul Zimmerman and Dr. Carl Martin.

Tomorrow morning the orchestra go to Cleveland.

Boston Transcript

SATURDAY, JUNE 27, 1891.

Note 648. I know no fitter place than this department to pay a tribute to the memory of one whose face was so familiar to old Bostonian lovers of music, and who was so well known personally to many contributors to this department.

William C. Nichols, musician, lately deceased, a noble-hearted, upright man, a scholarly gentleman and a Christian—such was the character of the subject of this sketch, he who has but lately passed to the life beyond.

It would perhaps better become the writer of these lines to leave it to some abler person to pay tribute to the late departed—to some one of his many acquaintances, who, without doubt, would have at their command words more expressive and better fitting the occasion. Yet, as an acquaintance of many years' standing, I beg leave herein to say a few words for my dear old friend William; for by that name have we for years greeted each other. Our intimacy dates from early in the 'sixties. Since that time we have played together for parties, marched together and travelled together in close companionship thousands of miles. We have occupied the same hotel room, stateroom and car section. We have walked together over the same grounds and reviewed the same sights in the various cities of the land. In the matter of sight-seeing our tastes were mutual.

Thus do I know whereof I speak when I say that he possessed many of the noble qualities that serve to make up the perfect man. His virtues were so numerous that one would scarcely dream of seeking for a fault.

He was also a man of great firmness and decision of character. Nothing would swerve him a jot from what he considered to be right, and in discriminating between the right and the wrong of a thing he showed excellent judgment. He was a church member—not one of your Sunday Christians merely, but one at heart, in principle and in spirit. Yet he never was in the habit of forcing his ideas upon his associates, except in the way of wholesome and kindly advice. He was fond of his little jokes, but disliked profanity. "Don't William," he has sometimes said to me; "that word adds no strength to your argument." It was a fatherly reprimand and I respected him for it. His sincere friendship for those he liked was one of his noblest traits.

He would make no false promises, but when an opportunity presented itself whereby he could aid or do a kind act for a friend, he simply did it; that was all. In the various departments of music he was well known to the entire musical fraternity of Boston as a thoroughly competent and reliable performer.

He was also known to thousands outside of the profession on account of his long connection with the Germania Band and the Boston Symphony Orchestra. Although he was universally respected for his many excellent qualities, by none was he more highly esteemed than by his old associates of the Symphony Orchestra and by every person who was or is in any way connected with that organization; and the thousands of the patrons of the concerts at the Boston Music Hall will long remember the familiar form and face of William C. Nichols.

W. A. F.

[134]

The Beacon.

BOSTON, SATURDAY, MAY 2, 1891.

THE SYMPHONY CONCERTS.

The tenth season ended on Saturday evening with the Beethoven programme which had been announced and which extended in performance to the preposterous length of almost two hours and a half. The "Leonore" overture was, all things weighed, well played; an unusual consideration was shown for the lighter and tenderer portions, but there was much liberty taken in proportioning the themes, thus giving almost the effect of a fantasia rather than of an overture. The fifth symphony, ending the concert, was played in the peculiar manner which Mr. Nikisch affects, and the stronger passages, especially the introduction, were severe and hard in tone and accent and extreme in pause and emphasis. The reading was sonorous and striking — especially when the kettle-drummer got his innings — but it was not all classic or refined. The "Fidelio" act gave much gratification and deserved the most of the generous applause which it received. Mme. Mielke's *Leonora* had warmth, variety and pathos, and proved her to be something better and higher than a mere Wagner declaimer; Mr. Fischer's *Rocco* was sound and sturdy, but dry and grim, the "Gold" song in particular being taken up too slowly and heavily; *Marcellina* was sung with animation by Mrs. Wilbur Hascall, whose voice is bright, high, and rather telling, but squeezed in formation and explosive in delivery; Mr. Rieger, of a mild, sweet and rather small tenor, was the *Jaquino*, and Mr. Meyn made some excellent points in the difficult music of *Pizarro*, which needs a phenomenal voice to cope fully with it. The male choir of the Singers—awkwardly and disadvantageously split in half by the orchestra—did very well with the Prisoner's chorus, and the orchestral score was generally played with discretion and elasticity, although the wooden wind was far too loud in *Leonora's* scene.

The retrospect of the season is none too happy or hopeful, and in no previous year have there been such decided expressions of discontent and doubt among those patrons who do not belong to the Boston sets which, having comparatively little judgment or independence, are obstinate in maintaining that everything relative to the Symphony concerts is managed in the best way, and the results the highest attainable on the planet. We would be the last to deny to Mr. Nikisch much talent and high artistic qualities, which have perhaps done more than his work as a musician and a director to maintain him in the favor to which he was welcomed as an untried stranger. The orchestra chafed against the precision and the martinet-like discipline of Mr. Gericke, but they respected his art and were proud of what he made them achieve. They are no less restless under the variable, good-fellow-ish management of Mr. Nikisch, while they have lost some of their *esprit du corps* and their determination to do the finest and best work possible. The disposition toward the sensational, which makes some of Mr. Nikisch's readings of modern things incomparably thrilling and brilliant, is utterly at variance with classic and elevated music; and as the director has a lower standard of reading, so the men have adopted a lower standard of playing. Not alone in the symphonies themselves have carelessness, coarseness, inaccuracy and want of sympathy been apparent; but when engaged for other concerts the men have infrequently done less well than many a chance body of players casually gathered for an odd evening or two. Many members retain their places, we have good reason to believe, merely because their pay is good and sure and their homes are here. Some of the better men have been already approached with offers on behalf of the orchestras to be formed in New York, and the chances are that there will be an unusual number of changes in the *personnel* next season. The indiscriminate applause and compliment of a socially influential part of the audience, which has seemed to delight most in what was least worthy of approval, and the almost unqualified optimism of one revered critic who was in his younger days wisely exacting and justly difficult to please, have gone far to confirm Mr. Nikisch in ways which he ought to have altered and to put reasonable and right criticism into a false attitude of captiousness and prejudice. We believe in the Symphony system and have gloried in the bold, broad spirit of its founder; we have been full and hearty in praise and eager in encouragement. We have a right therefore to comment unreservedly and to warn strongly. Our opinion is—slowly formed and reluctantly owned—that unless a radical change for the better takes place immediately at the beginning of the next season, the Boston orchestra has passed its zenith and must decline until such later time as another Gericke shall come to raise it slowly and laboriously to the height from which it should never have declined. The programmes of the season have been less well received than those of almost any previous year, and dissatisfaction with them is not altogether ill-founded. A hasty *résumé* of them shows that the names of German composers appeared seventy-four times as against nineteen nominations of composers from *all the rest of the world*—the exact division being, American works, three; French, five; Scandinavian, two; English, one; Spanish, one; Italian, two; Russian, five. Of the ninety-three titles, fifteen represent things new to Boston, of which four were first peformances in this country, one-third of these works being brought forward by the soloists. Of the authors other than German, only two were strangers to these concerts, and among the Germans there was only one newcomer—Klughardt, whose symphony was more a matter of curiosity than value. Beethoven's name appeared ten times, Wagner's eleven, Liszt's five and Schumann's four, while for Schubert, Haydn, Mozart and Handel one or two selections were thought sufficient. This is not quite the right showing for an orchestra which has claimed to be the peer of any other orchestra in the world, and the time is coming when the public, learning slowly by severe experience, will refrain from paying in its tens of thousands of dollars for a season of the [illegible] which it knows elementary [illegible]

We maintain that to direct so large a band as it should be directed through the private and public rehearsals and the fifty or sixty concerts of the season is work enough for one man and brings him honor enough. There should be at once selected by Mr. Higginson a committee of three or four competent men —and they could easily be found—to prepare the programmes and to publish in advance a general prospectus stating the chief works, old and new, which would be given, while the director, whether he be Mr. Nikisch or Mr. Blackboy, should feel that there is nothing derogatory to him in this, and that he can achieve higher accomplishments and win more fame by faithfully and nobly performing the work prepared for him. A better discretion in the choice of vocalists is also needed. The future of the Symphony Orchestra is at stake, or will be soon, and the unexampled favor shown hitherto may as easily be withdrawn by the fickle and fanciful public.

[I]E COMMONWEALTH

ESTABLISHED IN 1862.

BOSTON, SATURDAY, MAY 2, 1891.

The season of Symphony concerts closed with a Beethoven programme, namely: Overture "Leonore," No. 2; Part One of "Fidelio," and the Fifth Symphony. The participants in the "Fidelio" music were Mme. Antonia Mielke (*Leonora*); Mrs. E. M. H. Hascall (*Marcellina*); Mr. W. H. Rieger (*Jaquino*); Mr. Emil Fischer (*Rocco*); Mr. Heinrich Meyn (*Pizzaro*). The chorus in the final scene of the act was from Mr. Osgood's Boston Singers Society.

The choice of Mr. Meyn for the part of *Pizzaro* was the only inadequate one, and his failure was due to physical rather than artistic limitations. *Pizzaro* is a ruffian who, according to Beethoven, had a voice of iron-clad character; Mr. Meyn is a gentleman with a voice of virile quality, it is true, but too slight for the purpose. Mme. Mielke's declamation and singing of the great air "Thou Monstrous Fiend," an epic in itself, was superlatively fine. A charming singer is Mrs. Hascall, whose high soprano voice is sweet and tuneful, and who sings artistically and with few faults of method. She undertook the part at short notice, and her success is all the more creditable as *Marcellina's* music is not in the usual repertory of young singers. Mr. Fischer's *Rocco* was adequate; he sang the song about gold with every indication of knowing the value of the metal. Mr. Rieger's taste was not beyond his capacity to do well. The "Canon quartet" was admirably sung, and the concerted *finale*, by no means an easy page of Beethoven. The male chorus had been drilled by Mr. Osgood. Mr. Nikisch conducted the performance with marked attention to the spirit of Beethoven's music, and the result could not be otherwise than good. It would have been preferable to have performed the whole of "Fidelio" instead of one act; the symphony, although gloriously played, could have been spared. Mr. Nikisch was warmly applauded at the close of the concert, which was heard by an enormous audience. The next concert will be given on October 10.

A few words of retrospect: In the matter of programmes, Mr. Nikisch has made an advance over his first year; he has got bravely beyond the borders of the Rhine, and his ken includes an occasional Russian, Slav, Englishman and American. The proportion of new music performed was greater this season than last, and the novelties were generally worthy. Toward native composers, Mr. Nikisch's attitude was friendly, yet he has not given us any of Prof. Paine's music nor asked Mr. McDowell to take down his folios. Here are two great composers among us, and such an orchestra as the Boston Symphony should become their natural stimulus. With one or two exceptions, the soloists were worthy the dignity of the concerts.

Mention of the anniversary concert of the Apollo Club is deferred until after the repetition concert of Monday next. Arthur Friedheim's piano recitals have demonstrated that he is a great player, while that of Mr. Victor Benham have shown that he might be.

POCO A POCO.

THE EVENING STAR.

WASHINGTON:

THURSDAY..... April 30, 1891.

The Boston Symphony Orchestra.

The last of the series of concerts given by the Boston Symphony Orchestra took place at the Academy of Music last night. The attendance was limited only by the seating capacity of the building, and the attention given as well as the discriminating applause attested the general satisfaction of the listeners. Of the excellence of this band of musicians much has been said in these columns, and each performance reveals new beauties of interpretation and execution. Its work last night included Berlioz's overture, "Benvenuto Cellini," two movements; "Nikia's Dream" and "In the Hammock," from Godard's "Symphonie Orientale," and Beethoven's Heroic Symphony, No. 3, in E flat. The last named was the feature of the evening and in every movement the sympathy of both leader and band with the thought and idea of the great composer was manifest. The weird and dainty melody in the Godard symphony was also beautifully wrought out, and the supporting work of the orchestra in the Tschaikowsky concerto was more satisfactory than that of the piano soloist, Mrs. Helen Hopekirk, who seemed to display more muscular than intellectual vigor in her playing. Mr. Anton Hekking gave three numbers upon the violoncello and proved himself an artist upon this difficult but, in the [illegible] performer, entrancing in-

HOME JOURNAL.

SATURDAY, MAY 2, 1891

The last Symphony concert of the season of '90-'91 was given last Saturday evening in Music Hall. The conductor's stand was prettily decorated, and when Mr. Nikisch appeared upon the stage, he was greeted with hearty and long-continued applause.

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The program was made up of the following works of Beethoven: "Lenore" overture, No. 2; the Fifth symphony; and the first act of "Fidelio," in which the parts of Leonora and Marcellina were taken by Mrs. Antonia Mielke and Mrs. Wilbur Hascall; and the parts of Rocco, Jaquino and Pizarro by Messrs. Emil Fischer, W. H. Rieger and Heinrich Meyn. The "chorus of prisoners" was composed of members of the Boston Singers' Society. The fragment of the opera was sung in the German language, and it was presented without scenery, costumes and action.

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The concert was very long; it lasted until nearly half-past ten; and yet the interest of the audience was kept alive until the very end, and at the close of the concert Mr. Nikisch was most heartily applauded. This applause was both the expression of the personal good-will of the hearers and an acknowledgment of the pleasure given by the evening's performance; for there is no doubt but that the extract from "Fidelio" was keenly relished by the majority.

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The overture, "Lenore, No. 2," would be a great work if "Lenore, No. 3," had not been written. The former continually hints at and suggests the latter, and, however admirable the sketch may be, the enlarged and elaborated work obscures the first draught.

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The performance of the first act of "Fidelio" may be taken as a text of a sermon, with many heads and subdivisions. It was sung in the German language, and four of the singers that took part are Germans. And yet there is an English translation of the libretto, and there are singers in this country who can sing the English language. But here in Boston a desperate attempt is made to "germanize" our music. Do we need an orchestral conductor? There is none outside of Germany, and we import a German. Is there a German singer in this country disengaged? Whether the singer is good or bad, he or she is allowed to appear upon the Music Hall stage. The fact that the singer is a German seems enough; and all questions concerning the vocal ability of the singer are thus answered in advance. In other words, with the aid and abettal of the men in power, here in Boston, an American city, German singers are constantly given the preference over all singers of other nationalities.

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Now it is a notorious fact, a fact acknowledged by German lovers of music and German musicians, from Frederick the Great to Richard Wagner, that a German singer in the true sense of the word is a *rara avis*. And Wagner knew well his business when he treated the German voice as an orchestral instrument. To declaim a passage from one of Wagner's later operas is one thing; to sing a melody is another. Yet whatever the occasion may be, whether it is an opera aria of conventional form that is to be sung, or a Wagner scene, we too often see a German come upon the stage, and we assist (as the French say) at his convulsive breathing, we admire the many qualities of tone and the assortment of voices packed within his throat, we dote upon his erratic and exaggerated phrasing, and we exhibit delirious delight at the skill displayed in avoiding the pitch.

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We as Americans are old enough to stand upon our own legs even in matters of art. A century ago Italian opera reigned supreme in Germany. The singers were Italians, the operas were written in Italian style, the directors of the opera orchestras were generally Italians. But the Germans finally came to the conclusion that their own language should be heard in their own opera houses. Why should we abhor our own language? A libretto is no more ridiculous in English than in German or Italian. (As for that matter, an opera is an absurdity when looked at coldly, whether it be by Bellini or Wagner.) The evil has spread and we find its marks in song recitals. Our own singers are almost compelled to sing in German. Audiences will tolerate grotesque pronunciation, a misconception of the meaning of the words and a consequent lame delivery of the sense of the text, so long as they hear, however incorrectly declaimed, the language that has grown so dear to them.

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The close attention paid to the different numbers last Saturday, the applause that followed every air and each concerted piece showed the love of the people at large for opera.

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This season we have been obliged to take our opera in small doses. We have had one or two "operatic festivals," mongrel entertainments, neither concerts strictly speaking nor operas; and yet music lovers have greedily snapped at the only opportunity of hearing anything akin to opera. Would a manager run too great a risk, if, for a few weeks in the season, he gave a series of popular operas and operettas modestly but respectably? There would be no need of gorgeous scenery or expensive ballet. There are many operas that demand only simple stage settings, a small but carefully chosen chorus and a few good singers. Mr. John Mullaly has shown this spring upon two occasions what a thorough and experienced musician could do with an orchestra, the members of which were chosen at random and hastily thrown together. There are singers in this city that would gladly embrace such an opportunity, and that are fully competent to sing in light opera. The beginning should necessarily be humble. There are operas by Lortzing, Lecocq, Adam, Auber, and many others that would not be beyond the capabilities of a company made up of singers of moderate abilities. But any opera or operetta so given should be sung in English.

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The performance of Saturday suggests other thoughts, but the expression of them must be deferred to a more convenient season. As for the performance itself it may be summed up by saying that with the exception of Mrs. Mielke and Mr. Fischer the singers were unable to do justice to the music; that Mrs. Mielke was not heard to such advantage Saturday evening as on former occasions; that the quartet was poorly sung; and that the orchestral accompaniment was often noisy. And yet there were many pleasurable moments, and the applause of the audience was very genuine.

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Mr. Nikisch's reading of the fifth symphony last Saturday was more conservative than that of last season and in certain respects there was a marked improvement in the performance. The brass did not so arrogantly assert itself; there was no apparent straining after theatrical effects. It is true that some take exception to Mr. Nikisch's delivery of the opening phrase; but surely this phrase should be thundered out, and the repeated notes should be played heavily and detached. The story that the phrase was intended to portray, "Fate knocking at the door," may be a silly legend; but on the other hand the notes should not be played as though they expressed a woodpecker's queries to the bark of a tree. Besides, unless these notes are played heavily and detached, and the rhythm most strongly accented, the three eighth notes are liable to be played as a triplet.

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THE BOSTON TIMES

BOSTON, SUNDAY, MAY 3, 1891.

THE CLOSING CONCERT.

The twenty-fourth concert on Saturday evening week was but a partial success. The select ensemble for the first act of the Fidelio music was unwisely chosen, for even such first-class artists as Mme. Mielke and Mr. Emil Fischer should have been associated with a more effective Pizzaro than Mr. Meyn, in the Fidelio cast; by a worthier Jaquino than Mr. Rieger; and by a far more competent Marcellina than Mrs. Wilbur Hascall. Mrs. Nikisch was the original choice for the part of Marcellina, but on dit that after having studied the music with her usual zeal she concluded that it was all in all too difficult for her. Congratulations to the public on account of Mrs. Nikisch's decision may quite properly be transferred to her, for it is very probable that even she would have done much better with the part than did Mrs. Wilbur Hascall. This lady has not exactly a quasi soprano voice but a soprano quasi voice, and although she labored with deep sincerity with the music assigned her it can not also be maintained in her favor that she literally sang it. Mr. Meyn is altogether too good a musician to have been made the victim of a serious error (unintentional, no doubt), in being assigned the part of Pizzaro. The difficulty of the part is well known. Under more favorable conditions Mr. Meyn is undoubtedly an artist. The tenor, Mr. Rieger, was tolerable, for although he has a somewhat reedy voice, his vocalization is very good. Both Mr. Fischer and Mme. Mielke admirably well filled their respective rôles. The "Abschenlicher" aria was sung by Mme. Mielke with a dramatic effect and artistic mastery that left nothing to be desired. The male chorus of the tout ensemble was very inefficient, not because of any intrinsic shortcoming, but owing to Mr. Nikisch's inexperience as a chorus director. The overture to Leonore, No. 2, was effectively played, and Mr. Nikisch's rendering of the Fifth symphony was more conservative than that of last year.

The next concert will be given Saturday evening, October tenth.

C. L. CAPEN.

The Washington Post.

WASHINGTON, APRIL 30, 1891.

The Boston Symphony Orchestra's Superb Concert as the Last of the Season.

The last concert of the Boston Symphony Orchestra season was given last night at the Academy of Music before an audience which was satisfactory both in numbers and quantity. This great company of musicians was never heard to better advantage than on this occasion, and their rendition of all the numbers assigned to them on the programme, and especially of Beethoven's great work—the Heroic Symphony—created enthusiasm and won unstinted applause. Mrs. Helen Hopekirk's vigorous performance of the piano concerto, selected for her first appearance here, won applause by its brilliance, though her playing was wanting in flexibility and grace. Mr. Anton Hekking's 'cello soli—nocturne of Chopin, melodie of Massenet, and Springbrunnen of Davidoff—were rendered with a beauty of execution and expression that gained for him a well-deserved recall.

Of course the part of the concert that challenged the largest share of attention was the work of the famous orchestra. It began with Berlioz's overture, "Benvenuto Cellini," which was given with taste, precision, and skill. "Nikia's Dream" and "In the Hammock" from Goddard's "Oriental Symphony," were rendered with rare intelligence and great delicacy of shading. And the wide and varied emotional range of the gifted tone-poet in the "Symphonia Eroica" was presented by Mr. Nikisch and his company with a strength of interpretation and a breadth of meaning that made every shange in its manifold phrasing very intelligible and impressive.

The programme rendered was severely classical, but the large and distinguished audience not only seemed to endure it, but actually seemed capable of appreciation. The great work which Mr. Nikisch and his confreres are accomplishing in elevating the general average of musical taste in this country is something which must be left to the future to estimate correctly.

SUNDAY HERALD.

BOSTON, MAY 3, 1891.

The Symphony orchestra has been having a delightful farewell tour of the season. Many of the members will play at the "pops," which, happily, are to be resumed this summer to refresh the [illegible]

[135]

The Beacon.

BOSTON, SATURDAY, MAY 2, 1891.

THE SYMPHONY CONCERTS.

The tenth season ended on Saturday evening with the Beethoven programme which had been announced and which extended in performance to the preposterous length of almost two hours and a half. The "Leonore" overture was, all things weighed, well played; an unusual consideration was shown for the lighter and tenderer portions, but there was much liberty taken in proportioning the themes, thus giving almost the effect of a fantasia rather than of an overture. The fifth symphony, ending the concert, was played in the peculiar manner which Mr. Nikisch affects, and the stronger passages, especially the introduction, were severe and hard in tone and accent and extreme in pause and emphasis. The reading was sonorous and striking — especially when the kettle-drummer got his innings — but it was not all classic or refined. The "Fidelio" act gave much gratification and deserved the most of the generous applause which it received. Mme. Mielke's *Leonora* had warmth, variety and pathos, and proved her to be something better and higher than a mere Wagner declaimer; Mr. Fischer's *Rocco* was sound and sturdy, but dry and grim, the "Gold" song in particular being taken up too slowly and heavily; *Marcellina* was sung with animation by Mrs. Wilbur Hascall, whose voice is bright, high, and rather telling, but squeezed in formation and explosive in delivery; Mr. Rieger, of a mild, sweet and rather small tenor, was the *Jaquino*, and Mr. Meyn made some excellent points in the difficult music of *Pizarro*, which needs a phenomenal voice to cope fully with it. The male choir of the Singers—awkwardly and disadvantageously split in half by the orchestra—did very well with the Prisoner's chorus, and the orchestral score was generally played with discretion and elasticity, although the wooden wind was far too loud in *Leonora's* scene.

The retrospect of the season is none too happy or hopeful, and in no previous year have there been such decided expressions of discontent and doubt among those patrons who do not belong to the Boston sets which, having comparatively little judgment or independence, are obstinate in maintaining that everything relative to the Symphony concerts is managed in the best way, and the results the highest attainable on the planet. We would be the last to deny to Mr. Nikisch much talent and high artistic qualities, which have perhaps done more than his work as a musician and a director to maintain him in the favor to which he was welcomed as an untried stranger. The orchestra chafed against the precision and the martinet-like discipline of Mr. Gericke, but they respected his art and were proud of what he made them achieve. They are no less restless under the variable, good-fellow-ish management of Mr. Nikisch, while they have lost some of their *esprit du corps* and their determination to do the finest and best work possible. The disposition toward the sensational, which makes some of Mr. Nikisch's readings of modern things incomparably thrilling and brilliant, is utterly at variance with classic and elevated music; and as the director has a lower standard of reading, so the men have adopted a lower standard of playing. Not alone in the symphonies themselves have carelessness, coarseness, inaccuracy and want of sympathy been apparent; but when engaged for other concerts the men have infrequently done less well than many a chance body of players casually gathered for an odd evening or two. Many members retain their places, we have good reason to believe, merely because their pay is good and sure and their homes are here. Some of the better men have been already approached with offers on behalf of the orchestras to be formed in New York, and the chances are that there will be an unusual number of changes in the *personnel* next season. The indiscriminate applause and compliment of a socially influential part of the audience, which has seemed to delight most in what was least worthy of approval, and the almost unqualified optimism of one revered critic who was in his younger days wisely exacting and justly difficult to please, have gone far to confirm Mr. Nikisch in ways which he ought to have altered and to put reasonable and right criticism into a false attitude of captiousness and prejudice. We believe in the Symphony system and have gloried in the bold, broad spirit of its founder; we have been full and hearty in praise and eager in encouragement. We have a right therefore to comment unreservedly and to warn strongly. Our opinion is—slowly formed and reluctantly owned—that unless a radical change for the better takes place immediately at the beginning of the next season, the Boston orchestra has passed its zenith and must decline until such later time as another Gericke shall come to raise it slowly and laboriously to the height from which it should never have declined. The programmes of the season have been less well received than those of almost any previous year, and dissatisfaction with them is not altogether ill-founded. A hasty *résumé* of them shows that the names of German composers appeared seventy-four times as against nineteen nominations of composers from *all the rest of the world*—the exact division being, American works, three; French, five; Scandinavian, two; English, one; Spanish, one; Italian, two; Russian, five. Of the ninety-three titles, fifteen represent things new to Boston, of which four were first peformances in this country, one-third of these works being brought forward by the soloists. Of the authors other than German, only two were strangers to these concerts, and among the Germans there was only one newcomer—Klughardt, whose symphony was more a matter of curiosity than value. Beethoven's name appeared ten times, Wagner's eleven, Liszt's five and Schumann's four, while for Schubert, Haydn, Mozart and Handel one or two selections were thought sufficient. This is not quite the right showing for an orchestra which has claimed to be the peer of any other orchestra in the world, and the time is coming when the public, learning slowly by severe experience, will refrain from paying in its tens of thousands of dollars for a season of the [illegible] of which it knows [illegible]

We maintain that to direct so large a band as it should be directed through the private and public rehearsals and the fifty or sixty concerts of the season is work enough for one man and brings him honor enough. There should be at once selected by Mr. Higginson a committee of three or four competent men—and they could easily be found—to prepare the programmes and to publish in advance a general prospectus stating the chief works, old and new, which would be given, while the director, whether he be Mr. Nikisch or Mr. Blackboy, should feel that there is nothing derogatory to him in this, and that he can achieve higher accomplishments and win more fame by faithfully and nobly performing the work prepared for him. A better discretion in the choice of vocalists is also needed. The future of the Symphony Orchestra is at stake, or will be soon, and the unexampled favor shown hitherto may as easily be withdrawn by the fickle and fanciful public.

THE COMMONWEALTH

ESTABLISHED IN 1862.

BOSTON, SATURDAY, MAY 2, 1891.

The season of Symphony concerts closed with a Beethoven programme, namely: Overture "Leonore," No. 2; Part One of "Fidelio," and the Fifth Symphony. The participants in the "Fidelio" music were Mme. Antonia Mielke (*Leonora*); Mrs. E. M. H. Hascall (*Marcellina*); Mr. W. H. Rieger (*Jaquino*); Mr. Emil Fischer (*Rocco*); Mr. Heinrich Meyn (*Pizzaro*). The chorus in the final scene of the act was from Mr. Osgood's Boston Singers Society.

The choice of Mr. Meyn for the part of *Pizzaro* was the only inadequate one, and his failure was due to physical rather than artistic limitations. *Pizzaro* is a ruffian who, according to Beethoven, had a voice of iron-clad character; Mr. Meyn is a gentleman with a voice of virile quality, it is true, but too slight for the purpose. Mme. Mielke's declamation and singing of the great air "Thou Monstrous Fiend," an epic in itself, was superlatively fine. A charming singer is Mrs. Hascall, whose high soprano voice is sweet and tuneful, and who sings artistically and with few faults of method. She undertook the part at short notice, and her success is all the more creditable as *Marcellina's* music is not in the usual repertory of young singers. Mr. Fischer's *Rocco* was adequate; he sang the song about gold with every indication of knowing the value of the metal. Mr. Rieger's taste was not beyond his capacity to do well. The "Canon quartet" was admirably sung, and the concerted *finale*, by no means an easy page of Beethoven. The male chorus had been drilled by Mr. Osgood. Mr. Nikisch conducted the performance with marked attention to the spirit of Beethoven's music, and the result could not be otherwise than good. It would have been preferable to have performed the whole of "Fidelio" instead of one act; the symphony, although gloriously played, could have been spared. Mr. Nikisch was warmly applauded at the close of the concert, which was heard by an enormous audience. The next concert will be given on October 10.

A few words of retrospect: In the matter of programmes, Mr. Nikisch has made an advance over his first year; he has got bravely beyond the borders of the Rhine, and his ken includes an occasional Russian, Slav, Englishman and American. The proportion of new music performed was greater this season than last, and the novelties were generally worthy. Toward native composers, Mr. Nikisch's attitude was friendly, yet he has not given us any of Prof. Paine's music nor asked Mr. McDowell to take down his folios. Here are two great composers among us, and such an orchestra as the Boston Symphony should become their natural stimulus. With one or two exceptions, the soloists were worthy the dignity of the concerts.

Mention of the anniversary concert of the Apollo Club is deferred until after the repetition concert of Monday next. Arthur Friedheim's piano recitals have demonstrated that he is a great player, while that of Mr. Victor Benham have shown that he might be.

POCO A POCO.

THE EVENING STAR.

WASHINGTON:

THURSDAY..... April 30, 1891.

The Boston Symphony Orchestra.

The last of the series of concerts given by the Boston Symphony Orchestra took place at the Academy of Music last night. The attendance was limited only by the seating capacity of the building, and the attention given as well as the discriminating applause attested the general satisfaction of the listeners. Of the excellence of this band of musicians much has been said in these columns, and each performance reveals new beauties of interpretation and execution. Its work last night included Berlioz's overture, "Benvenuto Cellini," two movements; "Nikia's Dream" and "In the Hammock," from Godard's "Symphonie Orientale," and Beethoven's Heroic Symphony, No. 3, in E flat. The last named was the feature of the evening and in every movement the sympathy of both leader and band with the thought and idea of the great composer was manifest. The weird and dainty melody in the Godard symphony was also beautifully wrought out, and the supporting work of the orchestra in the Tschaikowsky concerto was more satisfactory than that of the piano soloist, Mrs. Helen Hopekirk, who seemed to display more muscular than intellectual vigor in her playing. Mr. Anton Hekking gave three numbers upon the violoncello and proved himself an artist upon this difficult but, in the hands of a finished performer, entrancing in-

HOME JOURNAL.

SATURDAY, MAY 2, 1891

The last Symphony concert of the season of '90–'91 was given last Saturday evening in Music Hall. The conductor's stand was prettily decorated, and when Mr. Nikisch appeared upon the stage, he was greeted with hearty and long-continued applause.

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The program was made up of the following works of Beethoven: "Lenore" overture, No. 2; the Fifth symphony; and the first act of "Fidelio," in which the parts of Leonora and Marcellina were taken by Mrs. Antonia Mielke and Mrs. Wilbur Hascall; and the parts of Rocco, Jaquino and Pizarro by Messrs. Emil Fischer, W. H. Rieger and Heinrich Meyn. The "chorus of prisoners" was composed of members of the Boston Singers' Society. The fragment of the opera was sung in the German language, and it was presented without scenery, costumes and action.

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The concert was very long; it lasted until nearly half-past ten; and yet the interest of the audience was kept alive until the very end, and at the close of the concert Mr. Nikisch was most heartily applauded. This applause was both the expression of the personal good-will of the hearers and an acknowledgment of the pleasure given by the evening's performance; for there is no doubt but that the extract from "Fidelio" was keenly relished by the majority.

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The overture, "Lenore, No. 2," would be a great work if "Lenore, No. 3," had not been written. The former continually hints at and suggests the latter, and, however admirable the sketch may be, the enlarged and elaborated work obscures the first draught.

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The performance of the first act of "Fidelio" may be taken as a text of a sermon, with many heads and subdivisions. It was sung in the German language, and four of the singers that took part are Germans. And yet there is an English translation of the libretto, and there are singers in this country who can sing the English language. But here in Boston a desperate attempt is made to "germanize" our music. Do we need an orchestral conductor? There is none outside of Germany, and we import a German. Is there a German singer in this country disengaged? Whether the singer is good or bad, he or she is allowed to appear upon the Music Hall stage. The fact that the singer is a German seems enough; and all questions concerning the vocal ability of the singer are thus answered in advance. In other words, with the aid and abettal of the men in power, here in Boston, an American city, German singers are constantly given the preference over all singers of other nationalities.

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Now it is a notorious fact, a fact acknowledged by German lovers of music and German musicians, from Frederick the Great to Richard Wagner, that a German singer in the true sense of the word is a *rara avis*. And Wagner knew well his business when he treated the German voice as an orchestral instrument. To declaim a passage from one of Wagner's later operas is one thing; to sing a melody is another. Yet whatever the occasion may be, whether it is an opera aria of conventional form that is to be sung, or a Wagner scene, we too often see a German come upon the stage, and we assist (as the French say) at his convulsive breathing, we admire the many qualities of tone and the assortment of voices packed within his throat, we dote upon his erratic and exaggerated phrasing, and we exhibit delirious delight at the skill displayed in avoiding the pitch.

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We as Americans are old enough to stand upon our own legs even in matters of art. A century ago Italian opera reigned supreme in Germany. The singers were Italians, the operas were written in Italian style, the directors of the opera orchestras were generally Italians. But the Germans finally came to the conclusion that their own language should be heard in their own opera houses. Why should we abhor our own language? A libretto is no more ridiculous in English than in German or Italian. (As for that matter, an opera is an absurdity when looked at coldly, whether it be by Bellini or Wagner.) The evil has spread and we find its marks in song recitals. Our own singers are almost compelled to sing in German. Audiences will tolerate grotesque pronunciation, a misconception of the meaning of the words and a consequent lame delivery of the sense of the text, so long as they hear, however incorrectly declaimed, the language that has grown so dear to them.

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The close attention paid to the different numbers last Saturday, the applause that followed every air and each concerted piece showed the love of the people at large for opera.

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This season we have been obliged to take our opera in small doses. We have had one or two "operatic festivals," mongrel entertainments, neither concerts strictly speaking nor operas; and yet music lovers have greedily snapped at the only opportunity of hearing anything akin to opera. Would a manager run too great a risk, if, for a few weeks in the season, he gave a series of popular operas and operettas modestly but respectably? There would be no need of gorgeous scenery or expensive ballet. There are many operas that demand only simple stage settings, a small but carefully chosen chorus and a few good singers. Mr. John Mullaly has shown this spring upon two occasions what a thorough and experienced musician could do with an orchestra, the members of which were chosen at random and hastily thrown together. There are singers in this city that would gladly embrace such an opportunity, and that are fully competent to sing in light opera. The beginning should necessarily be humble. There are operas by Lortzing, Lecocq, Adam, Auber, and many others that would not be beyond the capabilities of a company made up of singers of moderate abilities. But any opera or operetta so given should be sung in English.

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The performance of Saturday suggests other thoughts, but the expression of them must be deferred to a more convenient season. As for the performance itself it may be summed up by saying that with the exception of Mrs. Mielke and Mr. Fischer the singers were unable to do justice to the music; that Mrs. Mielke was not heard to such advantage Saturday evening as on former occasions; that the quartet was poorly sung; and that the orchestral accompaniment was often noisy. And yet there were many pleasurable moments, and the applause of the audience was very genuine.

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Mr. Nikisch's reading of the fifth symphony last Saturday was more conservative than that of last season and in certain respects there was a marked improvement in the performance. The brass did not so arrogantly assert itself; there was no apparent straining after theatrical effects. It is true that some take exception to Mr. Nikisch's delivery of the opening phrase; but surely this phrase should be thundered out, and the repeated notes should be played heavily and detached. The story that the phrase was intended to portray, "Fate knocking at the door," may be a silly legend; but on the other hand the notes should not be played as though they expressed a woodpecker's queries to the bark of a tree. Besides, unless these notes are played heavily and detached, and the rhythm most strongly accented, the three eighth notes are liable to be played as a triplet.

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THE BOSTON TIMES

BOSTON, SUNDAY, MAY 3, 1891.

THE CLOSING CONCERT.

The twenty-fourth concert on Saturday evening week was but a partial success. The select ensemble for the first act of the Fidelio music was unwisely chosen, for even such first-class artists as Mme. Mielke and Mr. Emil Fischer should have been associated with a more effective Pizzaro than Mr. Meyn, in the Fidelio cast; by a worthier Jaquino than Mr. Rieger; and by a far more competent Marcellina than Mrs. Wilbur Hascall. Mrs. Nikisch was the original choice for the part of Marcellina, but on dit that after having studied the music with her usual zeal she concluded that it was all in all too difficult for her. Congratulations to the public on account of Mrs. Nikisch's decision may quite properly be transferred to her, for it is very probable that even she would have done much better with the part than did Mrs. Wilbur Hascall. This lady has not exactly a quasi soprano voice but a soprano quasi voice, and although she labored with deep sincerity with the music assigned her it can not also be maintained in her favor that she literally sang it. Mr. Meyn is altogether too good a musician to have been made the victim of a serious error (unintentional, no doubt), in being assigned the part of Pizzaro. The difficulty of the part is well known. Under more favorable conditions Mr. Meyn is undoubtedly an artist. The tenor, Mr. Rieger, was tolerable, for although he has a somewhat reedy voice, his vocalization is very good. Both Mr. Fischer and Mme. Mielke admirably well filled their respective rôles. The "Abschenlicher" aria was sung by Mme. Mielke with a dramatic effect and artistic mastery that left nothing to be desired. The male chorus of the tout ensemble was very inefficient, not because of any intrinsic shortcoming, but owing to Mr. Nikisch's inexperience as a chorus director. The overture to Leonore, No. 2, was effectively played, and Mr. Nikisch's rendering of the Fifth symphony was more conservative than that of last year.

The next concert will be given Saturday evening, October tenth.

C. L. CAPEN.

The Washington Post.

WASHINGTON, APRIL 30, 1891.

The Boston Symphony Orchestra's Superb Concert as the Last of the Season.

The last concert of the Boston Symphony Orchestra season was given last night at the Academy of Music before an audience which was satisfactory both in numbers and quantity. This great company of musicians was never heard to better advantage than onthis occasion, and their rendition of all the numbers assigned to them on the programme, and especially of Beethoven's great work—the Heroic Symphony—created enthusiasm and won unstinted applause. Mrs. Helen Hopekirk's vigorous performance of the piano concerto, selected for her first appearance here, won applause by its brilliance, though her playing was wanting in flexibility and grace. Mr. Anton Hekking's 'cello soli—nocturne of Chopin, melodie of Massenet, and Springbrunnen of Davidoff—were rendered with a beauty of execution and expression that gained for him a well-deserved recall.

Of course the part of the concert that challenged the largest share of attention was the work of the famous orchestra. It began with Berlioz's overture, "Benvenuto Cellini," which was given with taste, precision, and skill. "Nikia's Dream" and "In the Hammock" from Goddard's "Oriental Symphony," were rendered with rare intelligence and great delicacy of shading. And the wide and varied emotional range of the gifted tonepoet in the "Symphonia Eroica" was presented by Mr. Nikisch and his company with a strength of interpretation and a breadth of meaning that made every shange in its manifold phrasing very intelligible and impressive.

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SUNDAY HERALD.

BOSTON, MAY 3, 1891.

The Symphony orchestra has been having a delightful farewell tour of the season. Many of the members will play at the "pops," which, happily, are to be resumed this summer to refresh the unlucky stay-at-homes.

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PITTSBURGH

FRIDAY, MAY 1, 1891.

ORCHESTRAL CONCERT.

THE BOSTON SYMPHONY ORCHESTRA AT OLD CITY HALL LAST NIGHT.

The Boston Symphony orchestra, with Mrs. Arthur Nikisch, wife of the conductor, as soloist, appeared last evening before an audience which crowded Old City hall to the doors. The orchestra has the reputation of being the finest in the country organized and maintained for concert purposes exclusively, and the artistic interpretation of the high-class music included in the program of last night but strengthened the goodly opinion of musicians and critics. The program was a varied one with wide scope for expression, and from the opening of the magnificent Schumann "Spring" symphony to the final echoes of the closing Wagnerian selection, interest was sustained while applause was generally accorded not only at the conclusion of numbers, but also during the brief intervals marking the space between the movements of melody. The opening selection, the Schumann "Spring" symphony, is said to have emanated from the happiest period of the composer's life when all obstacles to his marriage had been overcome and he had won a high position as a composer and authority in music, in its buoyant measures seemed to reflect very characteristically the happy mood of the composer and the environments of a refreshing spring day.

THE SCHUMANN SYMPHONY.

Four movements were introduced, the first movement with its motto phrase stated in unison with horns and trumpets and then deepening into an exhaustive development into which several subsidiary items were introduced and finally losing itself in a little song of thankfulness; the second movement slow but deliciously expressive; the third with its artistic trios, and the fourth in which the whole force of the orchestra was employed and an effect masterly and impressive produced, formed a rendition of the most artistic proportion.

The second number of the orchestra was a Tschaikowsky symphony, a melody full of fanciful figures expressive and brilliant. From the main theme, clear cut by the oboe and followed by a delicious statement by the strings, pizzicato, on through the intricate measures of the violoncellos, the accompaniment of the long, gently-moving notes in the horns, and the basses with their almost inaudible tones, the melody spread forth in finer and more delicate movement until a cresendo of effective beauty was reached. An exquisite variant and a dainty movement of the strings and the rich harmony proceeded, graceful changes marking its contour, now dramatic, now a ripple of exquisite rythm, and on until the instruments ended in low answering tones only to be brought into forceful action by the rollicking explanatory phrase appended to the Schera movement. It was in the wierd Saint-Saens Dance Macabre, however, when the orchestra revealed its scope for piquant movement and the doleful midnight bell, the dance of the shrouded skeletons, the cracking of their bones as the dance grows wilder and wilder among the tombs, all combined to form a grotesque, as well as clever piece of instrumentation. With the powerful Wagnerian selections as concluding selections, the orchestral performance came to a close.

A SWEET SINGER.

Mrs. Nikisch appeared several times as soloist during the concert. The lady possesses a delightfully clear and sympathetic voice and which is under excellent control. In her first and second selections the latter immediately succeeding the former, opportunity was given for sharp contrast in the love songs selected from Mozart's comic opera, the first, bashful in its intonation but clear and lovely in its scope, and the second, full of intensity, expressing the vibration of sentiment, of passion and anguish.

The sweet singer was liberally applauded. Mrs. Nikisch, who is of pleasing stage presence, of pleasant manner and youthful in appearance, was heard in further selections during the program, songs with the piano accompaniment. The concert was given under the auspices of the Mozart club. The second concert will be given to-night. The orchestra will render the symphonic poem, "Tasso" of Liszt; violin solos will be given by Mr. Franz Kneisel, and Verdi's requiem will be presented by the Mozart club, with Mrs. Genevra Johnstone Bishop, Miss Lena Little, Mr. Paul Zimmerman and Dr. Carl Martin as soloists.

Boston Daily Traveller

MONDAY, MAY 4, 1891.

The Music Hall Promenade concerts will begin on Monday, May 31, and continue at least, until after July 4. The name of the conductor is not yet divulged: it may be Mr. Kneisel, possibly Mr. Grunberg, hardly Mr. Neuendorff who it would appear was engaged with the Juch company in New York city during the month of June. The Promenades will be conducted quite as before; the orchestra will be made up in part of Symphony men; light refreshments will be served, smoking will be encouraged, and the place made attractive to gentlemen and ladies with escorts, who for a season have missed the grace and cheer they were wont to find there.

PITTSBURG, FRIDAY, MAY 1, 1891.

The Boston Symphony Concert and a Number of Weddings.

Thanks to Arthur Nikisch, to his bewitching and talented wife, and to the Boston Symphony Orchestra, last evening was one very delightfully spent by several hundred music lovers who attended the Mozart Club's concert in Old City Hall. The auditorium had no empty chairs and the raised seats behind the orchestra platform were filled with members of the patron organization.

Conductor Nikisch is natty, trim of figure, quick in movement, and withal a graceful man "at the baton." The magnificent orchestra, in spite of the speedy trip from Baltimore, where they played Wednesday night, arriving here at noon yesterday over the B. & O. in three vestibule sleeping coaches—seemed in splendid condition. There may have been slight faults in the performance, noticeable to the extremely well-attuned musical ears, but to the great majority who are not educated in soulful sounds to that fine degree which precludes enjoyment of any execution short of absolute perfection, there was nothing but genuine unalloyed pleasure derived from the rendition of the programme of last night.

Mrs. Nikisch, the soloist, sang with great sweetness and feeling. Her smile, too, is quite captivating, and her mobile features give her a face of rare powers for expression, while her changing moods keep her audience nicely informed of the sentiments of the lines she sings.

The programme, as presented, included the following orchestral numbers: Schumann's "Symphony No. 1, in B-flat," Mozart's "Canzonetta and Page's Aria, from 'The Marriage of Figaro,'" with Mrs. Nikisch, soloist; Saint-Saen's symphonic poem, "Danze Macabre," Wagner's Waldweben from "Siegfried," and his prelude to "Die Meistersinger." Mrs. Nikisch, accompanied by her husband on the piano, sang Goldmark's "Die Quelle," Gade's "The Goldsmith," and Delibe's "Bon Jour, Susanne."

Gazette

BOSTON, SUNDAY MORNING, MAY 3.

HENRY G. PARKER, Editor and Publisher

Musical Notes.

The last of this season's Symphony concerts, on the evening of the 25th ult., was heard by an enormous audience. The programme, wholly devoted to Beethoven, was: "Overture "Leonore," No. 2; "Fidelio," Act I.; and Symphony in C-minor, No. 5. The "Fidelio" music was, of course, the notable feature of the evening. There is something to be said for, and more to be said against, the violent severing of the music of an opera from its proper surroundings. Dramatic action is so necessary to lend the intended force and meaning to the composer's intentions, that without it his music loses a large part of the emphasis that gives it clearness, and also something of its original interest. However, it may, and with justice, be urged that it is perhaps desirable to hear great operatic works even under such unfavorable conditions than not to hear them at all. The music was sung on this occasion by Mme. Mielke, Mrs. Hascall, Mr. Rieger, Mr. Fischer, Mr. Meyn, and the male chorus of the Boston Singers Society. With the exception of Mme. Mielke and Mr. Fischer, the soloists did not acquit themselves with special skill or good effect; and even the former did not achieve as favorable results with Beethoven as she did with Wagner at her earlier appearance here. Her work in the great "Abscheulicher" scena was very disappointing. Mr. Fischer, who sang Rocco's music, was the only artist who did full justice to his music. Mrs. Hascall's voice proved too weak for so large a hall, and Mr. Meyn's singing of Pizarro's part was almost painful in the exaggerated style and the physical effort he brought to bear on it. The chorus, which was divided into two bodies, one of which was placed on either side of the stage, was not favorably arranged for the production of the most desirable effect. It sang steadily and well, but the result, owing to the division named, was unsatisfactory. The orchestra was noisy throughout. However, every number was enthusiastically applauded, and the singing, good, bad, and indifferent, was similarly honored. It is a pity that the applause at these concerts is not more genuinely appreciative. The symphony was read in a style that adhered more closely to tradition than did the boisterously modern interpretation of last season. It was still modern enough to set the conservative thinking of the possible effect of such a reading on the composer if he could have heard it; but there was less of the blatantly melodramatic and less of the sickly sentimental that characterized it when it was first heard under Mr. Nikisch's direction. In fact, the improvement was decided. The vast audience waited to the end, and when all was over Mr. Nikisch was applauded with immense and prolonged vigor by way of an au revoir. The first concert of the new season will take place on the evening of Oct. 10. In summing up the season's work it can scarcely be said with justice that the high standard of these concerts was sustained by the series just ended. The orchestral work has often deteriorated into roughness, the programmes have presented little that was new, and have been lamentably lacking in the broad eclectic spirit that should have distinguished them. Soloists were permitted to appear whose deservings did not qualify them to enjoy the honor accorded them, and here the standard of the concerts were unmistakably lowered. The admirable rule, hitherto enforced, of steadily discountenancing encores, was broken through in favor of very inferior singers, and these were also conceded the privilege of singing a class of music that has heretofore found no place on the programmes of the concerts. Many and many a time it was impossible to repress a wish for a return to the regime of Mr. Gericke, under whom the dignity of the concerts was never allowed to relax, and under whom also, the orchestra was always kept up to the highest state of efficiency. There is a marked deterioration in the finish of the playing since his departure; and though he was perhaps a little over-rigid at times, he was always faithful to his composer, and was not possessed of the heresy that the older masters should be read in a modern way wholly at variance with the spirit of the era in which they lived and the sentiment that inspired them in the writing of their works. He never treated a Beethoven or a Mozart symphony as if it were a Wagner opera, and to be interpreted with operatic color, operatic ritardandos, operatic passion, operatic climaxes. Of Mr. Nicisch's skill as a conductor there can be no question. He has complete control over his orchestra, and can easily produce whatever effects he desires from it. Here there is no fault to be found with him; the only point open to animadversion in his work is his interpretation of the older composers, and his persistent attempts to modernize them after a sensational Wagnerian fashion; his evident desire to obtain new readings that have no stronger recommendation to respect than their mere newness. The baneful poison of Wagnerism has entered deeply into his soul, and oozes out of the end of his baton and impregnates, more or less, all the music that it guides. It is well enough to sneer at conservatism in art, but it is also well enough to protest against the retouching, in a modern spirit, of the masterpieces of Beethoven and Mozart, as well as the masterpieces of Shakespeare and Milton, of Rembrandt and Raphael. It is to be hoped that another season may see these concerts restored to the dignified standard at which Mr. Gericke left them, not only in respect to the finish of the orchestral playing and the conservatism that was observed in connection with the great masters of the past, but also in respect to the soloists who may be engaged. Such mediocrities, German or otherwise, as have slipped into these concerts this season, should never again be vouchsafed the unmerited honor of an appearance at them.

THE BOSTON TIMES

BOSTON, SUNDAY, MAY 3, 1891.

THE SYMPHONY CONCERTS.

RESUME OF THE TENTH SEASON.

Another series of twenty-four Symphony concerts has been given in Music hall and with as varied a répertoire in the aggregate as one could wish. The complete list of works performed is given below.

Beethoven:
Symphonies—E flat, No. 3; C, No. 1; F. No. 2; A, No. 7; C minor, No. 5. Overtures—Leonore, No. 2; Egmont; Coriolanus. Opera—1st act from "Fidelio."

Bach:
Concerto in D minor for two violins and stringed orchestra; Toccata; Preludium, adagio and gavotte.

Berlioz:
Overture, "Benvenuto Cellini"; Symphonie Fantastique.

Burmeister:
Concerto for pianoforte, D minor.

Brahms:
Symphony in D, No. 2; C minor, No. 1. Overture, "Academic Festival." Songs, "Immer leiser wird mein Schlummer," "Wie bist du meine Koenigen."

Cherubini:
Overture, "Anacreon."

Chadwick:
Symphony, B flat, No. 2.

Chopin:
Mazurka; Concerto for pianoforte, F minor; Sonate for pianoforte, B minor.

Dvorak:
Scherzo Capriccioso, op. 66.

Delibes:
Song, "Regrets."

Foote:
Overture, Symphonic prologue, "Francesca da Rimini."

Gade:
Overture, Ossian.

Gluck:
"I have lost my Eurydice," from "Orpheus."

Godard:
"Nikia's Dream," "In the Hammock," from "Symphonie Orientale."

Goldmark:
Symphony, "Rustic Wedding"; Overture, "Prometheus Bound"; Concerto for violin, A minor, op. 28.

Grieg:
Two melodies for string orchestra.

Gounod:
Aria from "Sappho."

Haendel:
Concerto Grosse for string orchestra, first time.

Haydn:
Symphony in D; Concerto for violoncello, in D.

Heuberger:
Variations on a theme by Schubert, first time.

Klughardt:
Symphony D, No. 3. First time in United States.

Lalo:
Rhapsody in A.

Liszt:
Hungarian Rhapsody in F, No. 1; Symphonic poem, "Tasso"; Rakoczy march.

Mendelssohn:
Symphony in A minor.
Overture, Scherzo, Notturno and Wedding march, from "Midsummer Night's Dream"; overture, "Fingal's Cave."

Mozart:
Recit. and rondo, "Mia Speranza Adorata"; Symphony in C; Romanza and aria from "Marriage of Figaro."

Mackenzie:
Ballade for orchestra.

Moszkowski:
Suite in F, No. 1.

Schubert:
Symphony in C, No. 9; B minor, No. 8.

Pederewski:
Concerto for pianoforte, A minor. First time in United States.

Raff:
Symphony, No. 3, "Ino Walde."

Reinecke:
Concerto in D minor for violoncello.

Rubinstein:
Overture, "Anthony and Cleopatra" (first time.)

Schumann:
Symphony, C, No. 2; B flat, No. 1; D minor, No. 4.

Svensden:
Symphony, B flat, No. 2.

Sphor:
Concerto for violin in E minor.

Secci:
Song, "Love me or not."

Saint-Saëns:
Symphonic poem, "The Youth of Hercules."

Scharwenka:
Concerto for pianoforte, B flat minor, No. 1.

Smetana:
Symphonic poem, "Platava" (first time).

Sgambati:
Concerto for pianoforte, G minor, op. 15.

Tschaikowsky:
Andantino and scherzo from Symphony in F minor (first time); concerto for pianoforte, B flat minor, No. 1; overture, Fantasie, "Romeo and Juliet."

Volkmann:
Overture to "Richard III"; Symphony in D minor, No. 1.

Weber:
Overtures, "Oberon," "Euryanthe," "Der Freischeutz"; Aria from "Der Freischeutz".

Wagner:
Arias from "Tannhauser," "Faust" overture, "Ride of the Walkueries"; Waldweben from "Siegfried"; prelude, "Lohengrin"; overture, "The Flying Dutchman"; Lohengrin's Legend; introduction to "Die Meistersingers"; duet from "Die Gotterdammerung"; Siegfried's "Passage to Brünhilde's Rock," Morning Dawn, Rhein Journey, Funeral march, and closing scene from "Die Gotterdammerung."

Wieniawski:
Concerto for violin, D minor.

Whiting:
Suite, G minor, op. 8, MS. (First time).

Boston Sunday Globe.

TWENTY-EIGHT PAGES.

SUNDAY, MAY 3, 1891.

MELODY AT CLEVELAND.

Symphony Soloists Welcomed with Enthusiasm.

CLEVELAND, O., May 2.—The Boston Symphony orchestra arrived here at noon today from Pittsburg, and gave a concert in Music Hall this evening.

The audience completely filled the hall and were most enthusiastic.

Mrs. Arthur Nikisch made her first appearance here as a soloist, and sang the aria from "Les Dragons des Villars," and several songs with piano accompaniment by Mr. Nikisch.

Mr. T. Adamowski was one of the soloists, and his rendering of "Saint-Saens" rondo capriccioso was superbly done.

The programme was as follows:

Weber.....Overture, Oberon
Maillard.....Aria from Les Dragons des Villars
Mrs. Arthur Nikisch.
Grieg.....Suite, Peer Gynt, Op. 46
Daybreak.
The Death of Aase.
Anitra's Dance.
In the Halls of the King of the Dovre Mountains.
(The imps are chasing Peer Gynt.)
Saint-Saens.....Rondo Capriccioso for violin
Mr. T. Adamowski.
Songs with piano.
a. C. K. Rogers, Kiss my Eyelids (with violin obligato)
b. Gade.....The Goldsmith
c. O Weil.....Roses (with violin obligato)
Mrs. Arthur Nikisch.
Schumann.....Symphony No. 1 in B flat

—Everybody in society and out of it is equally delighted at thought of the "Pops" coming again, and Mr. Ellis will find the absence of them last summer will only serve to make his patrons all the more desirous of assisting to render them a success this season.

THE DETROIT TRIBUNE.

MONDAY, MAY 4, 1891.

FOUND AT THE HOTELS.

A peculiarity of the Boston Symphony orchestra is the fact that the entire company, 78 people, are quartered at the Russell house. As a rule, half a dozen of the leading people in such combinations are registered at the leading hotels, while the remainder are "farmed out" wherever cheap prices can be obtained. When the Cleveland boat arrived yesterday morning, the entire orchestra was taken directly to the Russell house, their names filling about four pages of the register. The reason for this was explained last evening by C. A. Ellis, manager, and F. R. Comee, assistant manager.

"You see," they said, "every member of our large organization is, by birth and education, a gentleman. An effort to induce him to put up with anything cheaper than we ourselves demand would be resented. There are perhaps half a dozen of our men who desire to board at restaurants, but we allow them exactly the same that would have had to be paid for them at the Russell house for their expenses. This is our fifth annual tour. We shall be out just four weeks, and shall go no further west than Chicago. After playing in Chicago all the remainder of the week, after leaving Detroit, we go to Cincinnati, and from there to Buffalo. On Tuesday evening we appear in Ann Arbor, coming back to Detroit for Wednesday evening. This is Nikisch's second season with us, but he is without a peer."

Boston Daily Globe.

TUESDAY, MAY 5, 1891.

STORMING MICHIGAN'S METROPOLIS.

Mrs. Nikisch's Appearance Greeted with Applause.

DETROIT, Mich., May 4.—It would remind a Bostonian of a Saturday evening in Music Hall had he dropped into the Lyceum Theatre here last evening, when the Boston Symphony orchestra was giving the first of their last two concerts this season.

The auditorium was crowded to the doors.

Mrs. Arthur Nikisch made her first appearance here, and took the city by storm.

There is much disappointment expressed that she will not sing at the concert Wednesday night, and many people have arranged to go to Ann Arbor tomorrow, where she sings in the concert to be given at the University.

The programme last evening was as follows:

Overture, Benvenuto cellini, op. 23.....Berlioz
Aria, from Mignon.....A. Thomas
Mrs. Arthur Nikisch.
Andantino and Scherzo from Symphony No. 4, in F minor.....Tschaikowsky
Fantasie for 'cello, O Cara Memoria.....Servais
Mr. Anton Hekking.
Songs with piano.
a. Die quelle.....Goldmark
b. Liebeslust.....Liszt
c. Vergebliches standchen.....Brahms
Mrs. Arthur Nikisch.
Symphony No. 3, Im Walde.....Raff
In the daytime (allegro). In the twilight (largo). Dance of the Dryads (allegro assai). Night; Silent breath of night in the forest; entrance and departure of the wild hunt with Frau Holle and Wotton; Break of day (allegro).

Mr. Anton Hekking played one of Servais' fantasia for the 'cello with his accustomed excellence.

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Commercial Gazette.
PITTSBURGH
FRIDAY, MAY 1, 1891.

ORCHESTRAL CONCERT.

THE BOSTON SYMPHONY ORCHESTRA AT OLD CITY HALL LAST NIGHT.

The Boston Symphony orchestra, with Mrs. Arthur Nikisch, wife of the conductor, as soloist, appeared last evening before an audience which crowded Old City hall to the doors. The orchestra has the reputation of being the finest in the country organized and maintained for concert purposes exclusively, and the artistic interpretation of the high-class music included in the program of last night but strengthened the goodly opinion of musicians and critics. The program was a varied one with wide scope for expression, and from the opening of the magnificent Schumann "Spring" symphony to the final echoes of the closing Wagnerian selection, interest was sustained while applause was generally accorded not only at the conclusion of numbers, but also during the brief intervals marking the space between the movements of melody. The opening selection, the Schumann "Spring" symphony, is said to have emanated from the happiest period of the composer's life when all obstacles to his marriage had been overcome and he had won a high position as a composer and authority in music, in its buoyant measures seemed to reflect very characteristically the happy mood of the composer and the environments of a refreshing spring day.

THE SCHUMANN SYMPHONY.

Four movements were introduced, the first movement with its motto phrase stated in unison with horns and trumpets and then deepening into an exhaustive development into which several subsidiary items were introduced and finally losing itself in a little song of thankfulness; the second movement slow but deliciously expressive; the third with its artistic trios, and the fourth in which the whole force of the orchestra was employed and an effect masterly and impressive produced, formed a rendition of the most artistic proportion.

The second number of the orchestra was a Tschaikowsky symphony, a melody full of fanciful figures expressive and brilliant. From the main theme, clear cut by the oboe and followed by a delicious statement by the strings, pizzicato, on through the intricate measures of the violoncellos, the accompaniment of the long, gently-moving notes in the horns, and the basses with their almost inaudible tones, the melody spread forth in finer and more delicate movement until a crescendo of effective beauty was reached. An exquisite variant and a dainty movement of the strings and the rich harmony proceeded, graceful changes marking its contour, now dramatic, now a ripple of exquisite rythm, and on until the instruments ended in low answering tones only to be brought into forceful action by the rollicking explanatory phrase appended to the Scherz movement. It was in the wierd Saint-Saens Dance Macabre, however, when the orchestra revealed its scope for piquant movement and the doleful midnight bell, the dance of the shrouded skeletons, the cracking of their bones as the dance grows wilder and wilder among the tombs, all combined to form a grotesque, as well as clever piece of instrumentation. With the powerful Wagnerian selections as concluding selections, the orchestral performance came to a close.

A SWEET SINGER.

Mrs. Nickish appeared several times as soloist during the concert. The lady possesses a delightfully clear and sympathetic voice and which is under excellent control. In her first and second selections the latter immediately succeeding the former, opportunity was given for sharp contrast in the love songs selected from Mozart's comic opera, the first, bashful in its intonation but clear and lovely in its scope, and the second, full of intensity, expressing the vibration of sentiment, of passion and anguish.

The sweet singer was liberally applauded. Mrs. Nikisch, who is of pleasing stage presence, of pleasant manner and youthful in appearance, was heard in further selections during the program, songs with the piano accompaniment. The concert was given under the auspices of the Mozart club. The second concert will be given to-night. The orchestra will render the symphonic poem, "Tasso" of Liszt; violin solos will be given by Mr. Franz Kneisel, and Verdi's requiem will be presented by the Mozart club, with Mrs. Genevra Johnstone Bishop, Miss Lena Little, Mr. Paul Zimmerman and Dr. Carl Martin as soloists.

Boston Daily Traveller
MONDAY, MAY 4, 1891.

The Music Hall Promenade concerts will begin on Monday, May 31, and continue at least, until after July 4. The name of the conductor is not yet divulged; it may be Mr. Kneisel, possibly Mr. Grunberg, hardly Mr. Neuendorff who it would appear was engaged with the Juch company in New York city during the month of June. The Promenades will be conducted quite as before; the orchestra will be made up in part of Symphony men; light refreshments will be served, smoking will be encouraged, and the place made attractive to gentlemen and ladies with escorts, who for a season have missed the grace and cheer they were wont to find there.

The Dispatch.
PITTSBURG, FRIDAY, MAY 1, 1891.

The Boston Symphony Concert and a Number of Weddings.

Thanks to Arthur Nikisch, to his bewitching and talented wife, and to the Boston Symphony Orchestra, last evening was one very delightfully spent by several hundred music lovers who attended the Mozart Club's concert in Old City Hall. The auditorium had no empty chairs and the raised seats behind the orchestra platform were filled with members of the patron organization.

Conductor Nikisch is natty, trim of figure, quick in movement, and withal a graceful man "at the baton." The magnificent orchestra, in spite of the speedy trip from Baltimore, where they played Wednesday night, arriving here at noon yesterday over the B. & O. in three vestibule sleeping coaches—seemed in splendid condition. There may have been slight faults in the performance, noticeable to the extremely well-attuned musical ears, but to the great majority who are not educated in soulful sounds to that fine degree which precludes enjoyment of any execution short of absolute perfection, there was nothing but genuine unalloyed pleasure derived from the rendition of the programme of last night.

Mrs. Nikisch, the soloist, sang with great sweetness and feeling. Her smile, too, is quite captivating, and her mobile features give her a face of rare powers for expression, while her changing moods keep her audience nicely informed of the sentiments of the lines she sings.

The programme, as presented, included the following orchestral numbers: Schumann's "Symphony No. 1, in B-flat," Mozart's "Canzonetta and Page's Aria, from 'The Marriage of Figaro,'" with Mrs. Nikisch, soloist; Saint-Saen's symphonic poem, "Danze Macabre," Wagner's Waldweben from "Siegfried," and his prelude to "Die Meistersinger." Mrs. Nikisch, accompanied by her husband on the piano, sang Goldmark's "Die Quelle," Gade's "The Goldsmith," and Delibe's "Bon Jour, Suzanne."

Gazette
BOSTON, SUNDAY MORNING, MAY 3.
HENRY G. PARKER, Editor and Publisher

Musical Notes.

The last of this season's Symphony concerts, on the evening of the 25th ult., was heard by an enormous audience. The programme, wholly devoted to Beethoven, was: "Overture "Leonore," No. 2; "Fidelio," Act I.; and Symphony in C-minor, No. 5. The "Fidelio" music was, of course, the notable feature of the evening. There is something to be said for, and more to be said against, the violent severing of the music of an opera from its proper surroundings. Dramatic action is so necessary to lend the intended force and meaning to the composer's intentions, that without it his music loses a large part of the emphasis that gives it clearness, and also something of its original interest. However, it may, and with justice, be urged that it is perhaps desirable to hear great operatic works even under such unfavorable conditions than not to hear them at all. The music was sung on this occasion by Mme. Mielke, Mrs. Hascall, Mr. Rieger, Mr. Fischer, Mr. Meyn, and the male chorus of the Boston Singers Society. With the exception of Mme. Mielke and Mr. Fischer, the soloists did not acquit themselves with special skill or good effect; and even the former did not achieve as favorable results with Beethoven as she did with Wagner at her earlier appearance here. Her work in the great "Abscheulicher" scena was very disappointing. Mr. Fischer, who sang Rocco's music, was the only artist who did full justice to his music. Mrs. Hascall's voice proved too weak for so large a hall, and Mr. Meyn's singing of Pizarro's part was almost painful in the exaggerated style and the physical effort he brought to bear on it. The chorus, which was divided into two bodies, one of which was placed on either side of the stage, was not favorably arranged for the production of the most desirable effect. It sang steadily and well, but the result, owing to the division named, was unsatisfactory. The orchestra was noisy throughout. However, every number was enthusiastically applauded, and the singing, good, bad, and indifferent, was similarly honored. It is a pity that the applause at these concerts is not more genuinely appreciative. The symphony was read in a style that adhered more closely to tradition than did the boisterously modern interpretation of last season. It was still modern enough to set the conservative thinking of the possible effect of such a reading on the composer if he could have heard it; but there was less of the blatantly melodramatic and less of the sickly sentimental that characterized it when it was first heard under Mr. Nikisch's direction. In fact, the improvement was decided. The vast audience waited to the end, and when all was over Mr. Nikisch was applauded with immense and prolonged vigor by way of an au revoir. The first concert of the new season will take place on the evening of Oct. 10. In summing up the season's work it can scarcely be said with justice that the high standard of these concerts was sustained by the series just ended. The orchestral work has often deteriorated into roughness, the programmes have presented little that was new, and have been lamentably lacking in the broad eclectic spirit that should have distinguished them. Soloists were permitted to appear whose deservings did not qualify them to enjoy the honor accorded them, and here the standard of the concerts were unmistakably lowered. The admirable rule, hitherto enforced, of steadily discountenancing encores, was broken through in favor of very inferior singers, and these were also conceded the privilege of singing a class of music that has heretofore found no place on the programmes of the concerts. Many and many a time it was impossible to repress a wish for a return to the regime of Mr. Gericke, under whom the dignity of the concerts was never allowed to relax, and under whom also, the orchestra was always kept up to the highest state of efficiency. There is a marked deterioration in the finish of the playing since his departure; and though he was perhaps a little over-rigid at times, he was always faithful to his composer, and was not possessed of the heresy that the older masters should be read in a modern way wholly at variance with the spirit of the era in which they lived and the sentiment that inspired them in the writing of their works. He never treated a Beethoven or a Mozart symphony as if it were a Wagner opera, and to be interpreted with operatic color operatic ritardandos, operatic passion, operatic climaxes. Of Mr. Nickisch's skill as a conductor there can be no question. He has complete control over his orchestra, and can easily produce whatever effects he desires from it. Here there is no fault to be found with him; the only point open to animadversion in his work is his interpretation of the older composers, and his persistent attempts to modernize them after a sensational Wagnerian fashion; his evident desire to obtain new readings that have no stronger recommendation to respect than their mere newness. The baneful poison of Wagnerism has entered deeply into his soul, and oozes out of the end of his baton and impregnates, more or less, all the music that it guides. It is well enough to sneer at conservatism in art, but it is also well enough to protest against the retouching, in a modern spirit, of the masterpieces of Beethoven and Mozart, as well as the masterpieces of Shakespeare and Milton, of Rembrandt and Raphael. It is to be hoped that another season may see these concerts restored to the dignified standard at which Mr. Gericke left them, not only in respect to the finish of the orchestral playing and the conservatism that was observed in connection with the great masters of the past, but also in respect to the soloists who may be engaged. Such mediocrities, German or otherwise, as have slipped into these concerts this season, should never again be vouchsafed the unmerited honor of an appearance at them.

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Another series of twenty-four Symphony concerts has been given in Music hall and with as varied a répertoire in the aggregate as one could wish. The complete list of works performed is given below.

Beethoven:
Symphonies—E flat, No. 3; C, No. 1; F. No. 2; A, No. 7; C minor, No. 5. Overtures—Leonore, No. 2; Egmont; Coriolanus. Opera—1st act from "Fidelio."

Bach:
Concerto in D minor for two violins and stringed orchestra; Toccata; Præludium, adagio and gavotte.

Berlioz:
Overture, "Benvenuto Cellini"; Symphonie Fantastique.

Burmeister:
Concerto for pianoforte, D minor.

Brahms:
Symphony in D, No. 2; C minor, No. 1. Overture, "Academic Festival." Songs, "Immer leiser wird mein Schlummer," "Wie bist du meine Koenigen."

Cherubini:
Overture, "Anacreon."

Chadwick:
Symphony, B flat, No. 2.

Chopin:
Mazurka; Concerto for pianoforte, F minor; Sonate for pianoforte, B minor.

Dvorak:
Scherzo Capriccioso, op. 66.

Delibes:
Song, "Regrets."

Foote:
Overture, Symphonic prologue, "Francesca da Rimini."

Gade:
Overture, Ossian.

Gluck:
"I have lost my Eurydice," from "Orpheus."

Godard:
"Nikia's Dream," "In the Hammock," from "Symphonie Orientale."

Goldmark:
Symphony, "Rustic Wedding"; Overture, "Prometheus Bound"; Concerto for violin, A minor, op. 28.

Grieg:
Two melodies for string orchestra.

Gounod:
Aria from "Sappho."

Haendel:
Concerto Grosse for string orchestra, first time.

Haydn:
Symphony in D; Concerto for violoncello, in D.

Heuberger:
Variations on a theme by Schubert, first time.

Klughardt:
Symphony D, No. 3. First time in United States.

Lalo:
Rhapsody in A.

Liszt:
Hungarian Rhapsody in F, No. 1; Symphonic poem, "Tasso"; Rakoczy march.

Mendelssohn:
Symphony in A minor.
Overture, Scherzo, Notturno and Wedding march, from "Midsummer Night's Dream"; overture, "Fingal's Cave."

Mozart:
Recit. and rondo, "Mia Speranza Adorata"; Symphony in C; Romanza and aria from "Marriage of Figaro."

Mackenzie:
Ballade for orchestra.

Moszkowski:
Suite in F, No. 1.

Schubert:
Symphony in C, No. 9; B minor, No. 8.

Pederewski:
Concerto for pianoforte, A minor. First time in United States.

Raff:
Symphony, No. 3, "Ino Walde."

Reinecke:
Concerto in D minor for violoncello.

Rubinstein:
Overture, "Anthony and Cleopatra" (first time.)

Schumann:
Symphony, C, No. 2; B flat, No. 1; D minor, No. 4.

Svensden:
Symphony, B flat, No. 2.

Sphor:
Concerto for violin in E minor.

Secci:
Song, "Love me or not."

Saint-Saëns:
Symphonic poem, "The Youth of Hercules."

Scharwenka:
Concerto for pianoforte, B flat minor, No. 1.

Smetana:
Symphonic poem, "Platava" (first time).

Sgambati:
Concerto for pianoforte, G minor, op. 15.

Tschaikowsky:
Andantino and scherzo from Symphony in F minor (first time); concerto for pianoforte, B flat minor, No. 1; overture, Fantasie, "Romeo and Juliet."

Volkmann:
Overture to "Richard III"; Symphony in D minor, No. 1.

Weber:
Overtures, "Oberon," "Euryanthe," "Der Freischeutz"; Aria from "Der Freischeutz".

Wagner:
Arias from "Tannhauser," "Faust" overture; "Ride of the Walkueries"; Waldweben from "Siegfried"; prelude, "Lohengrin"; overture, "The Flying Dutchman"; Lohengrin's Legend; introduction to "Die Meistersingers"; quet from "Die Gotterdammerung"; Siegfried's "Passage to Brünhilde's Rock," Morning Dawn, Rhein Journey, Funeral march, and closing scene from "Die Gotterdammerung."

Wieniawski:
Concerto for violin, D minor.

Whiting:
Suite, G minor, op. 8, MS. (First time).

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Mr. T. Adamowski was one of the soloists, and his rendering of "Saint-Saens" rondo capriccioso was superbly done.

The programme was as follows:

Weber.....Overture, Oberon
Maillard.....Aria from Les Dragons des Villars
Mrs. Arthur Nikisch.
Grieg.....Suite, Peer Gynt, Op. 46
Daybreak.
The Death of Aase.
Anitra's Dance.
In the Halls of the King of the Dovre Mountains.
(The imps are chasing Peer Gynt.)
Saint-Saens.....Rondo Capriccioso for violin
Mr. T. Adamowski.
Songs with piano.
a. C. K. Rogers,
Kiss my Eyelids (with violin obligato)
b. Gade.....The Goldsmith
c. O Weil.....Roses (with violin obligato)
Mrs. Arthur Nikisch.
Schumann.....Symphony No. 1 in B flat

——Everybody in society and out of it is equally delighted at thought of the "Pops" coming again, and Mr. Ellis will find the absence of them last summer will only serve to make his patrons all the more desirous of assisting to render them a success this season.

THE DETROIT TRIBUNE.
MONDAY, MAY 4, 1891.

FOUND AT THE HOTELS.

A peculiarity of the Boston Symphony orchestra is the fact that the entire company, 78 people, are quartered at the Russell house. As a rule, half a dozen of the leading people in such combinations are registered at the leading hotels, while the remainder are "farmed out" wherever cheap prices can be obtained. When the Cleveland boat arrived yesterday morning, the entire orchestra was taken directly to the Russell house, their names filling about four pages of the register. The reason for this was explained last evening by C. A. Ellis, manager, and F. R. Comee, assistant manager.

"You see," they said, "every member of our large organization is, by birth and education, a gentleman. An effort to induce him to put up with anything cheaper than we ourselves demand would be resented. There are perhaps half a dozen of our men who desire to board at restaurants, but we allow them exactly the same that would have had to be paid for them at the Russell house for their expenses. This is our fifth annual tour. We shall be out just four weeks, and shall go no further west than Chicago. After playing in Chicago all the remainder of the week, after leaving Detroit, we go to Cincinnati, and from there to Buffalo. On Tuesday evening we appear in Ann Arbor, coming back to Detroit for Wednesday evening. This is Nikisch's second season with us, but he is without a peer."

Boston Daily Globe.
TUESDAY, MAY 5, 1891.

STORMING MICHIGAN'S METROPOLIS.

Mrs. Nikisch's Appearance Greeted with Applause.

DETROIT, Mich., May 4.—It would remind a Bostonian of a Saturday evening in Music Hall had he dropped into the Lyceum Theatre here last evening, when the Boston Symphony orchestra was giving the first of their last two concerts this season.

The auditorium was crowded to the doors.

Mrs. Arthur Nikisch made her first appearance here, and took the city by storm.

There is much disappointment expressed that she will not sing at the concert Wednesday night, and many people have arranged to go to Ann Arbor tomorrow, where she sings in the concert to be given at the University.

The programme last evening was as follows:

Overture, Benvenuto cellini, op. 23.....Berlioz
Aria, from Mignon.....A. Thomas
Mrs. Arthur Nikisch.
Andantino and Scherzo from Symphony No. 4, in F minor.....Tschaikowsky
Fantasie for 'cello, O Cara Memoria.....Servais
Mr. Anton Hekking.
Songs with piano.
a. Die quelle.....Goldmark
b. Liebeslust.....Liszt
c. Vergebliches standchen.....Brahms
Mrs. Arthur Nikisch.
Symphony No. 3, Im Walde.....Raff
In the daytime (allegro). In the twilight (largo). Dance of the Dryads (allegro assai). Night: Silent breath of night in the forest; entrance and departure of the wild hunt with Frau Holle and Wotton; Break of day (allegro).

Mr. Anton Hekking played one of Servais' fantasie for the 'cello with his accustomed excellence.

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BOSTON DAILY GLOBE, FRIDAY, MAY 1, 1891.

THE POPS ARE COMING.

Delightful Glimpses of a Distant July Evening Sunset Horizon.

Boston Daily Globe.

WEDNESDAY, MAY 6.

SINGING AT ANN ARBOR.

Mrs. Nikisch Continues to Win Golden Opinions as a Soloist.

DETROIT, Mich., May 5.—The Boston Symphony Orchestra went over to Ann Arbor this evening and gave a concert in University Hall, which was crowded to the doors, many people going from this city. Mrs. Arthur Nikisch was the soloist of the evening, and sang effectively Thomas' aria from "Mignon" and several songs with piano accompaniment by Director Nikisch. The programme, which was an exceedingly interesting one, was as follows:

Beethoven.....Overture, "Leonore," No. 3
Thomas.....Aria, from "Mignon,"
Mrs. Arthur Nikisch.
Schumann.....Symphony No. 1 in B-flat
{ Andante un poco maestoso.
{ Allegro molto vivace.
Larghetto.
Scherzo.
Allegro animato e grazioso.
Songs with piano.
a. Wallnoefer.....Lindenbaum
b. Godard.....Florian's song
c. Brahms.....Vergebliches Staendchen
Mrs. Arthur Nikisch.
Wagner.....Prelude, Lohengrin
Wagner.....Siegfried's Passage to Brunnhilde's Rock, Morning Dawn, and Rhine Journey, from Siegfried and Die Goetterdaemmerung.

Boston Daily Globe.

THURSDAY, MAY 7.

MINIATURE ALMANAC.....May 7

BACK IN DETROIT.

Marie Jahn's Successful Efforts as a Soloist.

DETROIT, Mich, May 6.—The last of the two concerts by the Boston Symphony Orchestra was given in the Lyceum Theatre this evening. Miss Marie Jahn was the soloist. The programme was as follows:

Symphony, Rustic Wedding, op. 26.....Goldmark
Wedding march, with variations, moderato molto.
Bridal Song, allegretto.
In the Garden, andante.
Dance, Finale, allegro molto.
Aria from Freischutz, Wie nahte mir der Schlummer.....Weber
Miss Marie Jahn.
Rhapsody for orchestra, in A.....Lalo
Songs with piano.
a. Es blinkt der Thau.....Rubinstein
b. Wiegenlied.....Wagner
c. Voglein wohin so Schnell.....Lassen
Miss Marie Jahn.
Waldweben from Siegfried.....Wagner
Prelude, Die Meistersinger.....Wagner

Director NIKISCH is travelling dangerously near the wild West with such musical themes as the following:

Andante un poco maestoso.
Allegro molto vivace.
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As THEODORE THOMAS once found, some cowboy is liable to drop in, and, after inquiring what this thing all means, introduce the classic NIKISCH to the Arkansas Traveller at the end of a B flat Winchester.

THE MUSICAL COURIER.

—A WEEKLY PAPER—

NEW YORK, WEDNESDAY, MAY 6, 1891.

Music in Baltimore.

BALTIMORE, May 3, 1891.

THIS is the program of the last concert given this season in this city by the superb Boston Symphony Orchestra, on April 28:

Overture, "Oberon".....Weber
Concerto for piano, No. 1, B flat minor.....Tschaikowsky
a, "Nikia's Dream" } from "Symphonie Orientale"..Benj. Godard
b, "In the Hammock" }
Symphony No. 2, D major.....Brahms

Mrs. Helen Hopekirk distinguished herself as a pianist of thorough technical training in her playing of the concerto.

At the eighth Burmeister students' concert, on the 30th, Miss Lotta Mills played a difficult and varied program of piano compositions; in fact, it was all done with such intelligence and devotion to the work that I append the program:

Prelude and fugue in E minor, op. 35, No. 1.....Mendelssohn
Thirty-two variations in C minor.....Beethoven
Barcarolle in A minor, No. 5.....Rubinstein
Ballade in A flat major, op, 47.....Chopin
Two transcriptions. { Song, by Mendelssohn } .....Liszt
{ "Soirées de Vienne," by Schubert }
Concertstuck.....Weber
With accompaniment of a second piano.

PLAIN DEALER, Cleveland, O.
Date 4/30

The Boston Symphony Orchestra.

The Boston symphony orchestra concludes, as usual, the Star course series for the season at Music hall next Saturday night, May 2. It is a difficult matter for New Yorkers to say: "Better than ours." Yet the Herald of Dec. 9 says: "In certain respects the work of the Boston orchestra under Mr. Nikisch surpasses even that of the far famed Philharmonic society." There will be a few seats sold at Burrows Brothers' this evening.

Clipping from Press, Detroit, Mich.
Date 4-30

Mrs. Arthur Nikisch, who is to be one of the soloists at the symphony concert next Monday evening, during her first season in America has become a favorite concert singer in the eastern cities. Her voice is a mezzo-soprano. A charming stage presence adds to the attractiveness of her performance. Her interpretation of German songs with her husband at the piano is said to be particularly

PLAIN DEALER, Cleveland, O.
Date 5-2

The Boston Symphony Orchestra.

A great concert event [illegible] one orchestra, which takes place at Music [illegible] tonight as the closing entertainment of [illegible] course for the season. The Cleveland concert, which is one of the series of [illegible] Boston concerts, which have become famous, will be given by the complete [illegible] of seventy performers. The programme [illegible] the Schumann symphony No. [illegible] "Der Freischutz," the overture [illegible] songs by Mrs. Nikisch and [illegible] orchestra.

Clipping from Leader, Alliance O.
Date 5-2

THE Boston Symphony Orchestra Company passed through Alliance today. There were seventy-seven in the company and were en route for Cleveland, where they will appear tonight in Music Hall. Before returning to Boston, they will play in Detroit, Chicago and other western cities. The orchestra appeared last night

The Detroit Daily Tribune.

PITTSBURG, SATURDAY, MAY 2, 1891.

DOUBLY A SUCCESS.

The Second Boston Symphony Orchestra Concert Last Evening,

ASSISTED BY THE MOZART CLUB.

Postponement of the Academy of Science and Art Election.

SOCIETY CHATTER OF A SPRING FRIDAY

Our Mozart Club marked the close of its thirteenth season with a choral performance that has never been equalled in this community and, indeed, could not have been much better done by any similar chorus in existence. These be strong words, but carefully weighed withal; they are put in the forefront of this review, as conveying the most significant achievement of last evening's concert at Old City Hall by the Mozart Club with the Boston Symphony Orchestra.

Before the choral work forming the bulk of the programme, however, were prefaced two instrumental numbers that call for prior attention. The first was Liszt's Symphonic Poem, (*Anglice*) "Tasso; his Lamentation and Triumph." This, the second of that brilliant series of 12 works for which Liszt coined the name of *Poeme Symphonique*, and in which he embodied his advanced ideas upon programme music, is designed to depict the woes endured so long by the noble Italian poet, and also the long-deferred but complete triumph that he finally gained over his persecutors. Though the "Tasso" has not heretofore, it is believed, been heard in Pittsburg, the general mode of treatment and the opulence of orchestral effect bestowed upon it, may readily be inferred from other of its companion pieces—notably from the third, "Les Preludes," given here by the Boston players last year.

All Their Energies on the Work.

Mr. Nikisch and his superb orchestra bent their best energies to the performance of the work. The band does not seem to have suffered any such technical deterioration as some of the most ardent admirers of Mr. Gericke—prince of drill-masters—seemed to apprehend when his careful hand was removed. The string quartet still remains unrivalled, the wood-wind is deliciously smooth and characteristic and the brasses more richly sonorous, yet prudently handled, than ever. Space does not permit detailed review of the playing; suffice it to say that Mr. Nikisch's readings and their realization by the players were at once intelligent, warm and forceful to a rare degree. Liszt's work can claim no right to a better interpretation than it had last night.

Two pieces for violin, with pianoforte accompaniment, brought to the front Mr. Franz Kneisel, the *Concertmeister* of the orchestra. The beautiful "Romanze," by Svendsen, is a more extended work than usually goes by that name; it might better be called a "ballade" or a "legend," following well-known precedents. It is altogether charming music, redolent of Northern climes, but without certain less desirable peculiarities of the ultra-modern Scandinavians. Mr. Kneisel displayed a delicious tone; not large, but sympathetic and penetrating. His style is most refined, and there are abundant warmth and feeling in his playing. However, even his most passionate moments are serious, it seems; and in his interpretation of one of Sarasate's familiar Spanish Dances, despite the luscious tenderness of the *cantilene* and the arch grace of the more capricious passages, there was lacking a certain dash, the scintillant humor peculiar to the Spanish virtuoso-composer.

The Triumph in the Requiem.

Verdi's great Manzoni Requiem filled the remainder of the evening. Of its origin and characteristics enough has been recently said in this journal to obviate the need of such comment this morning. It formed last evening the medium of a genuine triumph for Pittsburg's much-prized permanent chorus. With full remembrance of past successes—particularly the "Elijah" of 1889 and the two last "Messiah" performances—this evening's work must be soberly adjudged, taking all qualities together, to be the best of the entire 13 years. There were perfect attack, rare purity of intonation, great clearness of phrasing and all the other points of choral virtuosity upon as high a plane as has yet been touched. There were also, at least as much spirit, earnestness and intelligence in realizing to the full the composer's intentions, as ever before. And there was, besides, a refinement in shading, a delicacy of *nuance*, a delightful *pianissimo*, such as this chorus has never yet equaled. It is a great pleasure to see this department of dynamic effect brought by Conductor McCollum up to the same high level that characterizes all the rest of the club's singing. It were impossible, even did space permit, to enumerate in detail the portions of Verdi's dramatic work in which these several qualities were most apparent.

Among the soloists, the chief credit, perhaps, belongs to Mrs. S. C. Ford, of Cleveland, who was at the very last moment summoned to take Mrs. Bishop's place, vacated by sudden illness. Her rich voice and fervid style earned the hearty applause they received. Miss Lena Little, the mezzo-soprano, displayed a good voice, except in the lower register, and sang with taste and feeling. Mr. Paul Zimmerman, Pittsburg's veteran tenor, has not been in better voice for some time, and sang with all his old-time finesse and skill. Dr. Carl Martin's noble bass and dignified manner of singing were effective in the extreme. Too much credit cannot be given to Conductor McCollum for his all-important share in this exceedingly successful concert.

The Detroit Daily Tribune.

PUBLISHED DAILY AND WEEKLY.

TUESDAY MORNING, MAY 5, 1891.

NIKISCH AND HIS ORCHESTRA.

The Lyceum Concert Attended by the Music Devotees of the City.

MRS. NIKISCH AND MR. HEKKING SHARE IN THE HONORS.

Last evening the Boston Symphony Orchestra made its appearance at the Lyceum Theater for the first of two concerts to be given in Detroit this week, and was accorded a reception which was in keeping with its eminent and dignified position as an artistic organization. It is one of only a very few institutions in this country or in Europe capable of interpreting the great symphonies which have been written, the composers of which must have had in mind an orchestra of this kind with a Nikisch at its head. A concert by this orchestra is an enjoyment but rarely within reach in this city, and is universally regarded as the most auspicious musical occasion of the year.

One is attracted irresistibly at first to the achievements of Mr. Arthur Nikisch, in whose hands depends the entire effect of the composition on the music stands of his performers. American poetry has had but one Longfellow; its drama but one Booth; its history but one Bancroft; its art but one West and its orchestras but one Nikisch. Modesty is his watchword. As he moves out and in through his musicians towards the director's stand, to those who do not know him he may be the first trombone player, or even the manipulator of the kettle drums, but as he makes a graceful salute towards his audience and takes his baton in hand, he becomes a director, and a mistake cannot recur. With an interest which is itself magnetic he gracefully and quietly signifies by a dip of the ivory baton the commencement of the theme at hand. The music is on a rack before him, but he refers to it but little more than to turn the leaves. His orchestra responds as if controlled by one being; the sixteen first violinists draw their bows in perfect unison; a slight gesture as if drawing the stop of an organ and a crescendo or a diminuendo is given; a glance this way and one instrumental effect follows; another and and the audience is held spellbound by the result. Nikisch "plays upon" his orchestra as an enthusiastic violinist draws the harmony from his instrument. All of his men watch him with scrupulous attention, and even the audience feels what he intends his musicians to understand. Mr. Nikisch bowed to a very satisfactory audience last evening and faced the orchestra for the first number. The men were arranged with sixteen first violinists to the left: the second violinists to the right, and the violoncellos, reed instruments, brass bass and drums facing the audience—seventy-five in number. From the opening strain of the overture to Benvenuto Cellini, by Berlioz, to the closing number, interest did not lag. The programme was carried throughout with marvelous skill, and it can only be said that the director and his musicians are beyond the limit of ordinary criticism. The only two numbers of the orchestra were Berlioz' overture and Raff's Symphony No. 3, "Im Walde." The contrast between the two numbers was not particularly remarkable and this was the source of some regret on the part of those who will not be allowed to hear the next concerts on Wednesday evening. Each number was a succession of beautiful harmonies constantly suggesting themes from more familiar compositions and frequently brought by Nikisch into marvelous effects. Now the music would die away until it seemed like the faint breathing of the wind, and now it would swell into the roar of a hurricane, the audience being too impressed to express its feelings.

The greatest achievement of the orchestra last evening was the symphony of Raff in three movements, largo, allegro arsai and allegro. In the second movement the theme burst into a scherzo which called the technical ability of the orchestra into prominent and very satisfactory notice. Mrs. Arthur Nikisch, wife of the conductor, was the vocal soloist at this concert, and has a mezzo soprano voice of very pleasing quality. She distinguished herself last evening for the purity and evenness of her sustained passages, her enunciation and her phrasing. A large bouquet of roses was presented to her upon one recall, bearing the compliments of the Detroit Philharmonic Club. Her selections were the aria from Mignon and a group of ballads by Goldmark, Liszt and Brahms.

The effect of the solo number for the 'cello by Anton Hekking upon the audience was remarkable. Applause burst from every portion of the house in deafening volume and was continued after three recalls until he responded with Chopin's Nocturne. Mr. Hekking is known in Detroit as a former member of the Mendelssohn Quartet of Boston, and is an artist of rare accomplishments. A 'cello in his hands is transformed into a magic instrument from which the melody flows in astonishing ease and abundance. He has a technical ability which seems equal to any emergency and a depth of feeling which finds its way directly to the soul of his audience.

The following is the programme to be given to-morrow (Wednesday) evening at the Lyceum Theater:

Goldmark, symphony, "Rustic Wedding," op. 26; Weber, aria from "Freischuetz," "Wie Nahte Mir der Schlummer," Miss Marie Jahn; Lalo, rhapsody for orchestra, in A; songs with piano, Miss Marie Jahn; Wagner, "Waldweben" from "Siegfried;" Wagner, prelude, "Die Meistersinger."

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BOSTON EVENING RECORD, FRIDAY, MAY 1, 1891.

THE POPS ARE COMING.

Delightful Glimpses of a Distant July Evening Sunset Horizon.

Boston Daily Globe.

THURSDAY, MAY 7.

MINIATURE ALMANAC.....May 7

Boston Daily Globe.

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The programme, which was an exceedingly interesting one, was as follows:

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Mrs. Arthur Nikisch.
Schumann.....Symphony No. 1 in B-flat
Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo.
Allegro animato e grazioso.
Songs with piano.
a. Wallnofer.....Lindenbaum
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Bridal Song, allegretto.
In the Garden, andante.
Dance, Finale, allegro molto.
Aria from Freischutz, Wie nahte mir der Schlummer.....Weber
Miss Marie Jahn.
Rhapsody for orchestra, in A.....Lalo
Songs with piano,
a. Es blinkt der Thau.....Rubinstein
b. Wiegenlied.....Wagner
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THE MUSICAL COURIER.

—A WEEKLY PAPER—

NEW YORK, WEDNESDAY, MAY 6, 1891.

Music in Baltimore.

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PLAIN DEALER, Cleveland, O. Clipping from .....

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A great concert [illegible] symphony orchestra, which takes place at Music hall tonight as the closing entertainment of the Star course for the season. The Cleveland concert, which is one of the series of fortyeight Boston concerts, which have become famous, will be given by the complete orchestra of seventy performers. The program includes the Schumann symphony No. 2, the Grieg suite "Peer Gynt," the overture to Oberon, besides songs by Mrs. Nikish and a violin solo by T. Adamowski.

Clipping from Leader Alliance O.

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The Dispatch.

PITTSBURG, SATURDAY, MAY 2, 1891.

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ASSISTED BY THE MOZART CLUB.

Postponement of the Academy of Science and Art Election.

SOCIETY CHATTER OF A SPRING FRIDAY

Our Mozart Club marked the close of its thirteenth season with a choral performance that has never been equalled in this community and, indeed, could not have been much better done by any similar chorus in existence. These be strong words, but carefully weighed withal; they are put in the forefront of this review, as conveying the most significant achievement of last evening's concert at Old City Hall by the Mozart Club with the Boston Symphony Orchestra.

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The Free Press.

PUBLISHED DAILY AND WEEKLY.

TUESDAY MORNING, MAY 5, 1891.

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The Lyceum Concert Attended by the Music Devotees of the City.

MRS. NIKISCH AND MR. HEKKING SHARE IN THE HONORS.

Last evening the Boston Symphony Orchestra made its appearance at the Lyceum Theater for the first of two concerts to be given in Detroit this week, and was accorded a reception which was in keeping with its eminent and dignified position as an artistic organization. It is one of only a very few institutions in this country or in Europe capable of interpreting the great symphonies which have been written, the composers of which must have had in mind an orchestra of this kind with a Nikisch at its head. A concert by this orchestra is an enjoyment but rarely within reach in this city, and is universally regarded as the most auspicious musical occasion of the year.

One is attracted irresistibly at first to the achievements of Mr. Arthur Nikisch, in whose hands depends the entire effect of the composition on the music stands of his performers. American poetry has had but one Longfellow; its drama but one Booth; its history but one Bancroft; its art but one West and its orchestras but one Nikisch. Modesty is his watchword. As he moves out and in through his musicians towards the director's stand, to those who do not know him he may be the first trombone player, or even the manipulator of the kettle drums, but as he makes a graceful salute towards his audience and takes his baton in hand, he becomes a director, and a mistake cannot recur. With an interest which is itself magnetic he gracefully and quietly signifies by a dip of the ivory baton the commencement of the theme at hand. The music is on a rack before him, but he refers to it but little more than to turn the leaves. His orchestra responds as if controlled by one being; the sixteen first violinists draw their bows in perfect unison; a slight gesture as if drawing the stop of an organ and a crescendo or a diminuendo is given; a glance this way and one instrumental effect follows; another and and the audience is held spellbound by the result. Nikisch "plays upon" his orchestra as an enthusiastic violinist draws the harmony from his instrument. All of his men watch him with scrupulous attention, and even the audience feels what he intends his musicians to understand. Mr. Nikisch bowed to a very satisfactory audience last evening and faced the orchestra for the first number. The men were arranged with sixteen first violinists to the left; the second violinists to the right, and the violoncellos, reed instruments, brass bass and drums facing the audience—seventy-five in number. From the opening strain of the overture to Benvenuto Cellini, by Berlioz, to the closing number, interest did not lag. The programme was carried throughout with marvelous skill, and it can only be said that the director and his musicians are beyond the limit of ordinary criticism. The only two numbers of the orchestra were Berlioz' overture and Raff's Symphony No. 3, "Im Walde." The contrast between the two numbers was not particularly remarkable and this was the source of some regret on the part of those who will not be allowed to hear the next concerts on Wednesday evening. Each number was a succession of beautiful harmonies constantly suggesting themes from more familiar compositions and frequently brought by Nikisch into marvelous effects. Now the music would die away until it seemed like the faint breathing of the wind, and now it would swell into the roar of a hurricane, the audience being too impressed to express its feelings.

The greatest achievement of the orchestra last evening was the symphony of Raff in three movements, largo, allegro arsai and allegro. In the second movement the theme burst into a scherzo which called the technical ability of the orchestra into prominent and very satisfactory notice. Mrs. Arthur Nikisch, wife of the conductor, was the vocal soloist at this concert, and has a mezzo soprano voice of very pleasing quality. She distinguished herself last evening for the purity and evenness of her sustained passages, her enunciation and her phrasing. A large bouquet of roses was presented to her upon one recall, bearing the compliments of the Detroit Philharmonic Club. Her selections were the aria from Mignon and a group of ballads by Goldmark, Liszt and Brahms.

The effect of the solo number for the 'cello by Anton Hekking upon the audience was remarkable. Applause burst from every portion of the house in deafening volume and was continued after three recalls until he responded with Chopin's Nocturne. Mr. Hekking is known in Detroit as a former member of the Mendelssohn Quartet of Boston, and is an artist of rare accomplishments. A 'cello in his hands is transformed into a magic instrument from which the melody flows in astonishing ease and abundance. He has a technical ability which seems equal to any emergency and a depth of feeling which finds its way directly to the soul of his audience.

The following is the programme to be given to-morrow (Wednesday) evening at the Lyceum Theater:

Goldmark, symphony, "Rustic Wedding," op. 26; Weber, aria from "Freischuetz," "Wie Nahte Mir der Schlummer," Miss Marie Jahn; Lalo, rhapsody for orchestra, in A; songs with piano, Miss Marie Jahn; Wagner, "Waldweben" from "Siegfried;" Wagner, prelude, "Die Meistersinger."

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THE DETROIT TRIBUNE.

TUESDAY, MAY 5, 1891.

BOSTON SYMPHONY CONCERT.

It is now about ten years since Henry L. Higginson, a public spirited citizen of Boston, established the famous orchestra known as the Boston Symphony Orchestra. Mr. Higginson did not embark in the enterprise as a money making scheme. He was prepared to lose money, and his expectations were perhaps more than realized, for there was a balance on the wrong side of the ledger of from twenty to thirty thousand dollars each year for seven or eight years, but the orchestra is now at least self-supporting, if not profitable.

For the first three years of its existence George Henschel was the director. During the first year of his work Mr. Henschel was very sharply criticized, but as he gained in experience the playing of the orchestra improved, and when his term of office expired Wilhelm Gericke of Vienna assumed control of a much more cultivated body of musicians than Mr. Henschel started with. Gericke wielded the baton for five seasons and then gave place to Arthur Nikisch, the present conductor, who when the orchestra was established was associate director with Anton Seidl at the Leipzig Stadt theatre. Although still a young man Mr. Nikisch is in many respects an ideal orchestra leader. He plays upon the orchestra as though it were a concert grand piano, so subservient are its members to every gesture which he makes, though his motions are never extravagant. He was somewhat criticised when he commenced his work in Boston for the boldness of his interpretations of the works of the old classical composers, but if the critics did not like his renderings the people did, and the critics now have very little to say in opposition.

What has made the Boston Symphony orchestra the perfect musical organization it is? In the first place, money. The capital invested has been used to bring to this country the best musicians of the old world. Whenever a weakness is discovered in any part, or any player becomes indifferent to his work, he will soon find himself supplanted by a better man, and the management has the world to choose from. A liberal use of money and hard work by the players will give Detroit an equally good orchestra.

It was a brilliant audience assembled at the Lyceum theater last evening to listen to the first of the two concerts given here by the famous orchestra. Those who attended in a critical frame of mind had little to do but enjoy, for such a performance disarms criticism. Some who felt as if something in a fault-finding way ought to be said, commented adversely on the make-up of the program, and would have preferred some other composers represented, but really the only dissatisfied ones were those who stayed away, for no one who attended had any fault to find with the program or its performance.

The opening number was the overture to "Benvenuto Cellini," by that master of orchestration, Hector Berlios, which was faultlessly rendered, as were also the two movements from Tschaikowsky's symphony in F minor, the difficult pizzicati passages for the strings in the Scherso being rendered in perfect unity; and throughout the precision of attack indicated the wonderful control Mr. Nikisch has over his players. It is in such work as this, and in the beautiful shading, sometimes going abruptly from a pianissimo to a fortissimo, and sometimes insensibly gliding from the softest possible tone volume to the fullest power of the orchestra, that the value of long and continued practice is made manifest.

Raff's symphony "In the Woods" was the closing number on the program. The interest in its performance was greatly enhanced by the analytical notes of Mr. Wilson, which were printed on the program; and the fact that many would have enjoyed hearing a Beethoven symphony, did not detract from the pleasure derived from the admirable reading given Raff's work.

Mrs. Arthur Nikisch, the vocalist of the evening, was on friendly terms with the audience at once. She was tastefully attired, and her attractive manner and unaffected style added much to the pleasure given by her singing. Her voice is a mezzo-soprano of excellent quality, and her method is marked by that rare accomplishment nowadays, distinctness of enunciation. Her first number was the familiar aria from Mignon, "Know'st Thou the Land," which was sung in French to the accompaniment of the orchestra. Later in the program, with Mr. Nikisch at the piano, a group of German songs was charmingly rendered.

Any instrumental soloist connected with this organization is sure to be of the first rank, and Anton Hekking is certainly no exception to the rule. His 'cello solo, "O Cara Memoria," by Servais, won him several recalls, to which he finally responded with a superb rendering of an arrangement of Chopin's Nocturne in E flat.

At the second concert on Wednesday evening Miss Marie Jahn is to be the soloist, and the orchestral work includes Goldmark's "Rustic Wedding Symphony," a rhapsody by Lalo, and two Wagner selections.

E. T. B.

The Evening News.

DETROIT, TUESDAY, MAY 5, 1891.

Artistic to the last degree, best describes the work of the Boston symphony orchestra at the Lyceum theater last evening. Detroit has never heard better orchestration, and it is doubtful if any organization has ever visited this city which could, in all the fine points which go to make up a symphony orchestra, compare with the one which was heard last night under the direction of Mr. Arthur Nikisch. The individual performers are all musicians of undoubted merit and having been trained together under the highest type of a musical director, the result is a breadth and delicacy of tone coloring that must delight the most critical. The orchestra in the very passion of almost musical madness is subservient to the wave of the director's baton, and so admirably is it controlled that it would seem the leader touched the keys of some giant instrument, evoking tones at will. The ensemble playing was marvelous; it was impossible to catch the sound of any particular instrument, but the sound came in those great waves which show harmony in its grandest form.

The program rendered, though it did not include any of Wagner's music, was none the less artistic and high class for that. The composers represented were all great musicians and the audience seemed all the more pleased to have new dishes offered for their entertainment and instruction.

The initial number was Berlioz's overture to "Benvenuto Cellini," an opera which has never become popular, although the overture is considered a wonderful specimen of his best work. The score of the master was admirably rendered by the 75 musicians on the stage, whose work introduced even new beauties to those who were familiar with the beauties of Berlioz's compositions.

The adantino and scherzo movements from Tschaikowsky's symphony No. 4, in F minor, the second orchestral number, was chiefly noticeable for the wonderful banding of the pizzicato passages in the scherzo. The large and critical audience was captured by this number, and the applause was deafening. The closing number was Raff's "im Walde," and it was evident from the beginning of the allegro, or first movement, that the best had been reserved for the last of the musical feast. It was given that breathless attention which is the best applause, and when the final note of the third movement had died away the audience seemed to wake as from a dream.

The soloists of the evening were Mrs. Arthur Nikisch, mezzo soprano, and Mr. Anton Hekking, 'cellist. Mrs. Nikish has a voice of remarkable purity, and her numbers were sung with good effect, her artistic training being plainly observable. Her first number was the aria, "Know'st thou the land," from Thomas' "Mignon." She was again heard in a group of German songs by Goldmark, Liszt and Brahms. She was very warmly applauded, and presented with a magnificent bunch of roses by the Detroit Philharmonic club.

Mr. Hekking as a 'cello player occupies the first rank of the musicians of today who perform on that instrument. Under his skillful fingers the instrument expresses emotions almost as plainly as could an animate being. His execution of Servais' "O Cara Memoria" brought a storm of applause, which would not down until he reappeared and played Chopin's nocturne in E flat, which performance demonstrated that his technical ability is phenomenal.

Tonight the orchestra plays at Ann Arbor, and it will be heard again at the Lyceum tomorrow evening, with Miss Marie Jahn as the soloist. The program to be presented by the orchestra embraces selections from the works of Goldmark, Lalo and Wagner, and the vocal numbers will be by Weber, Rubinstein, Wagner and Lassen.

Clipping from Review Alliance O

Date 5-2

—The Boston Symphony Orchestra company passed through Alliance this morning on the C. & P. enroute to Cleveland where they play tonight. The entire company took lunch at Russell & Aker's west side restaurant, and a member of the company in talking with a REVIEW reporter said: "Yes we have quite a large company seventy five in all. We came from Pittsburgh where we have been playing two days. From Cleveland we go to Buffalo, N. Y., and from there westward striking Detroit, Chicago and Louisville. Our program is entirely a musical one and our company is made up of French, German, Austrian and American talent."

HERALD, Chicago, Ill.

Date 5-1

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra, under its distinguished conductor, Arthur Nikisch, will give concerts at Central Music Hall Thursday and Friday evenings and Saturday afternoon of next week. The orchestra numbers seventy-five picked players and will have the assistance of the following soloists: Miss Mary Howe, Mrs. Nikisch, Miss Lena Little, Franz Kneisel, T. Adamowski and Anton Hekking. The sale of seats is now in progress.

News, Chicago, Ill.

Date 5-2

The musical event of the coming weeks will be more noteworthy or more thoroughly enjoyable than the series of concerts to be given at Central Music hall by the Boston Symphony orchestra, under Mr. Arthur Nikisch. The announcement embraces three concerts, upon Thursday evening, May 7, Friday evening, May 8, and Saturday afternoon, May 9. The well-known superiority of this organization and the indubitable fact that in many regards it stands without a parallel among modern orchestras insures a warm reception for the band. Mr. Nikisch brings with him as soloists: Mrs. Arthur Nikisch, soprano; Miss Lena Little, contralto; Miss Mary Howe, who has achieved a considerable reputation as an artiste, and Messrs. Franz Kneisel and T. Adamowski, who are members of the orchestra's violin corps. The programmes are throughout of a high class and admirably varied. That for the first concert on Thursday includes Berlioz' "Benvenuto Cellini" overture, the "Waldweben," from "Seigfried," and Raff's symphony, No. 3. Mr. Kneisel will play the first movement of Brahms' concerto for violin, and Mrs. Nikisch will sing an aria by Raff and three songs by Goldmarck, Jensen and Brahms. The box-office is now open for the sale of seats.

DETROIT JOURNAL

EIGHTH YEAR.

TUESDAY, MAY 5, 1891.

The Boston symphony orchestra gave the first of its two concerts in Detroit at the Lyceum last evening and received a deservedly enthusiastic welcome. For 10 years the orchestra has had the reputation of being the leader of orchestral organizations in this country, and the justice of this reputation was further substantiated by last night's performance.

The orchestra's principal piece on the program was Raff's symphony No. 3, "Im Walde," or "In the Woods," in four movements. In this the remarkable technique of the musicians, and the more remarkable control of Arthur Nikisch, the conductor, was shown to best advantage. The theme of the piece is a scene in the woods, with twilight, darkness, sylvan dances and the break of day. Throughout the piece was remarkably rendered, every part being taken with as much sympathy and artistic expression as could be desired by the most critical musician. The orchestra also rendered Berlioz' overture to the opera of "Benvenu to Cellini" and the andantino and scherzo movements from Tschaikowsky's symphony No. 4. Both of these selections received hearty applause, the greatest enthusiasm being shown over the scherzo movement in the latter piece. This movement consisted largely of pizzicati passages, which are rendered with as much unity and delicate expression as the ordinary passages.

Aside from the orchestra, the hit of the evening was made by Anton Hekking, who has been heard in Detroit as the 'cellist of the Mendelssohn quartet, of Boston. Mr. Hekking played Lewals' fantasie for the 'cello, "O Cara Memoria," displaying a technique seldom equaled by 'cellists. His playing, aside from being faultless technically, is full of sympathy and expression, and every pause in the piece was followed by enthusiastic applause. At the conclusion of the piece there was a spontaneous burst of applause, which clearly showed how he had captured the highly critical audience. He was recalled to the stage three times and finally responded by rendering Chopin's nocturne in E flat.

Mrs. Arthur Nikisch, the vocal soloist of the evening, possesses a fine mezzo-soprano voice which is particularly noticeable for its clearness and "true musical qualities." She sings with pleasing expression, and, what is even more pleasing, with distinct enunciation, the latter being a quality seldom possessed by concert singers. Her selections consisted of an air from "Mignon," in French, and a group of three German songs, by Goldmark, Liszt and Brahms, all of which were well received.

The orchestra gives another concert at the same place tomorrow evening, when Marie Jahn will be the soloist. Miss Jahn will sing an aria from Weber's "Der Freischutz" and a group of songs by Rubenstein, Wagner and Lassen. The orchestral selections will include Goldmark's symphony, "The Rustic Wedding," in four movements, and selections by Lalo and Wagner.

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PRESS, Pittsburg, Pa.

Date 5-1

THE SYMPHONIC CONCERT.

Old City Hall Crowded to Hear Boston's Great Orchestra.

The Boston Symphony orchestra is king of all melody making organizations that have visited Pittsburg. It has been kept up as a professional concert orchestra and its membership is composed of men who play in it from year to year. This being the case, and with such a man as Arthur Nikisch as director, it is no wonder that old city hall last night was crowded to its utmost capacity with representative musicians and music lovers, assembled to hear the famous orchestra. Many in the audience had heard the orchestra before, which only made them more anxious to hear it again.

It was 8:30 o'clock when the trim, modest-looking director, Arthur Nikisch, quietly stepped out and raised his baton. There had been no discordant tuning of instruments. Amid the utmost quiet the first notes of Schumann's Symphony No. 1 in B flat were heard. A beautiful work it is. Written by Schumann in the happiest time of his life, when hope for his future was strong and the success of his present assured. When the orchestra had executed in its masterly way the different movements and Mr. Nikisch had stepped down from the conductor's dias, the applause of the audience must have been very gratifying to him. Following, as the next number, came two solos by Mrs. Arthur Nikisch, a soprano singer that has attracted great attention of late. She is a beautiful woman and sings delightfully. Perhaps she was a little disappointing to some who may have been expecting too much. Her high tones were hardly what were expected, but they were strong and smooth. In her second number, an aria from "The Marriage of Figaro," by Mozart, her singing was better. Upon her second appearance on the stage she sang three songs, with piano accompaniments played by Mr. Nikisch. In these numbers she was more acceptable and was rapturously applauded.

The symphonic poem "Danse Macabra," by Saint-Saens, was a selection that attracted a great deal of attention. It is wildly weird, and something unexpected is continuously happening. Doleful midnight bells, death and ghostly dances, with rattling bones, run through until finally the cock crows in the break of day, and the deathly dancers are heard making away.

The "Waldweben," and the prelude to "Die Meistersinger," by Wagner, were the closing numbers of this excellent program. The prelude was delightfully rendered, ending with a roar and the strength of the full orchestra.

The audience did not grow weary. The program was not too long, as is often the case with orchestral concerts.

But few mistakes were made in the playing, none, certainly, that an unpracticed ear would notice. To-night the orchestra will play several selections in connection with the Mozart's concert. Verdi's "Requiem," with Mr. McCollum as director, will take up the second part of the program. The soloists will be Mrs. Genevra Johnstone-Bishop, Miss Lena Little, Paul Zimmerman and Dr. Carl Martin.

LEADER, Pittsburg, Pa.

Date 5-1

The Boston Symphony Orchestra Gave a Grand Concert Last Night.

Old City hall was crowded last night to hear the concert given by the Boston Symphony orchestra. Mrs. Arthur Nikisch appeared as soloist. The program was a varied one with wide scope for expression, and from the opening of the magnificent Schumann "Spring" symphony to the final echoes of the closing Wagnerian selection, interest was sustained while applause was generally accorded not only at the conclusion of numbers, but also during the brief intervals marking the space between the movements of melody. The opening selection, the Schumann "Spring" symphony, is said to have emanated from the happiest period of the composer's life when all obstacles to his marriage had been overcome and he had won a high position as a composer and authority in music, in its buoyant measures seemed to reflect very characteristically the happy mood of the composer and the environments of a refreshing spring day.

Mrs. Nikisch appeared several times during the concert. The lady possesses a delightfully clear and sympathetic voice which is under excellent control. In her first and second selections the latter immediately succeeding the former, opportunity was given for sharp contrast in the love songs selected from Mozart's comic opera, the first, bashful in its intonation but clear and lovely in its scope, and the second, full of intensity, expressing the vibration of sentiment, of passion and anguish. The sweet singer was liberally applauded. Mrs. Nikisch, who is of pleasing stage presence, of pleasant manner and youthful in appearance, was heard in further selections during the program, songs with the piano accompaniment. The concert was given under the auspices of the Mozart club. The second concert will be given to-night. The orchestra will render the symphonic poem, "Tasso", of Liszt; violin solos will be given by Mr. Franz Kneisel and Verdi's requiem will be presented by the Mozart club, with Mrs. Genevra Johnstone Bishop, Miss Lena Little, Mr. Paul Zimmerman and Dr. Carl Martin as soloists.

JOURNAL, Detroit, Mich.

Date 5-2

THE END OF A SEASON.

DRAMATICALLY THE PRESENT SEASON ALMOST OVER.

The Symphony Concerts Next Week—Cowper's Play and Its Local Cast—Crumhorn's New Yankee Play—Only Two Bookings for May at the Detroit.

The two concerts by the Boston symphony orchestra, at the Lyceum theater next Monday and Wednesday evenings, will not only prove a musical treat of rare excellence, but will also call out the elite and swell music lovers of Detroit. Of the organization itself it is perhaps unnecessary to say but a word. Standing almost alone in its position, it has ever proved one of the strongest attractions of its kind, and has always fulfilled to the letter every prediction of success, artistic and social, that has been claimed

[ARTHUR NIKISCH.]

for it. Under the able directorship of Mr. Arthur Nikisch, formerly of Leipsic, it has even improved in tone, and merit and fame. The following is the program for Monday night:

Berlioz, overture, "Benvenuto Cellini," op. 23; A. Thomas, aria from "Mignon," Mrs. Arthur Nikisch; Tschaikowsky, Andantino and Scherzo, from symphony No. 4, in F minor; Servais, Fantasie for 'cello, "O Cara Memoria," Mr. Anton Hekking; songs with piano, by Goldmark, Liszt, Brahms, Mrs. Arthur Nikisch; Raff, symphony No. 3, "Im Walde."

For Wednesday evening: Goldmark, symphony, "Rustic Wedding," op. 26, in four movements; Weber, aria from "Freischuetz," Miss Marie Jahn; Lalo, rhapsody for orchestra, in A; songs with piano, by Rubenstein, Wagner and Lassen. Miss Marie Jahn; Wagner, Waldweben from "Siegfried;" Wagner, prelude, "Die Meistersinger."

Clipping from Post, Pittsburg, PA.

Date 5/1

AN EVENING OF HARMONY.

Delightful Concert by the Boston Symphony Orchestra at Old City Hall.

THE MOZART CLUB WILL SING TO-NIGHT.

Rev. C. E. Locke Gives a House-Warming at His New Parsonage.

SOCIAL ANNOUNCEMENTS OF INTEREST.

The Boston Symphony orchestra appeared under the auspices of the Mozart club at old city hall last night. A most hearty reception was tendered this superb organization. The fashionable, the musical and the critical devotees to the divine art taxed the capacity of the room. The Mozart club was seated on the stage. Too much praise cannot be accorded the Symphony orchestra nor to its conductor, Arthur Nikisch. The playing had that uniformity and precision necessary to a careful interpretation of great orchestral scores. The program was faultless; admirably chosen.

Symphony No 1, in *b* flat, by Schumann, was the first selection. This was his first great work. It combines the revered severity of the old German school with an originality that commands attention.

Two movements: The andante and scherzo from symphony No. 4, by the Russian composer, Tschaikowsky, were of an interesting character. The peculiar rhythm and quaint melodic phrases were produced in a forcible manner. Symphonic poem, "Danse Macabre," by Saint-Saens, was the most piquant conceit in instrumentation played for a long time in Pittsburgh. It represented Death tuning a viol. Two selections from "Die Meistersinger," by Wagner, were the last of the instrumental selections, and were rendered with an admirable coloring and tone painting that was extremely striking.

The soloist was Mrs. Arthur Nikisch. She has a clear, sweet voice, yet one that is not powerful. She sang two selections from Mozart's "The Marriage of Figaro," and three other arias by Goldmark, Gade and Delibes respectively. To-night the Mozart club will give Verdi's Requiem, accompanied by the Boston Symphony orchestra.

LEADER, Cleveland, O.

Date 5-3

MUSIC AND MUSICIANS.

A Great Audience Greets the Boston Symphony Orchestra—John Marquardt's Vocal Recitals—English Church Music—The Fresh Air and Union Veterans Union Concert.

The announcement that the Boston Symphony Orchestra would be the attraction of the closing Star course entertainment drew a large concourse of people to Music Hall last evening. Besides a full representation of the course patrons, there were enough outsiders to fill every vacant seat. The programme began with the overture to Weber's "Oberon," the delicate treatment of which stilled the audience to close attention. The next orchestral number was the "Peer Gynt Suite," by Grieg. This aroused great enthusiasm in the audience. It is a weird and striking work, picturesque in coloring, and vivid in characteristic portrayal, and was given in a magnificent manner. It contains the "Daybreak," "The Death of Aase," "Anitra's Dance," and "In the Halls of the King of the Dovre Mountains," with the fitful, imperious, harrowing chase of Peer Gynt by the Imps. The whole was well portrayed, and the applause of the audience was very loud. The Schumann Symphony No. 1 was the closing number, Andante un poco maestoso, allegro molto vivace, largetto, molto vivace, allegro animate grazioso. It was given so smoothly and perfectly, that it challenged criticism, and the audience seemed entranced during the rendition. Mrs. Arthur Nikisch sang "[illegible] Dragons de Villars," Maillard; with (a) "[illegible] My Eyelids," C. K. Rogers, (b) "The [illegible] smith," Gade, (c) and "Roses," Oscar [illegible]. The lady's appearance wins the good will of her audience immediately, and her voice, pleasing and sympathetic, her agreeable style in singing suffices to it. The other soloist, Mr. T. Adamowski, gave St. Saens' Rondo Capriccio for violin which he played with perfect mastery of its difficulties. He was persistently encored but could only bow his acknowledgments. The vehement applause at the close of the Peer Gynt suite was rewarded by a repetition of the latter part.

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THE DETROIT TRIBUNE.

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E. T. R.

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The Evening News.

DETROIT, TUESDAY, MAY 5, 1891.

Artistic to the last degree, best describes the work of the Boston symphony orchestra at the Lyceum theater last evening. Detroit has never heard better orchestration, and it is doubtful if any organization has ever visited this city which could, in all the fine points which go to make up a symphony orchestra, compare with the one which was heard last night under the direction of Mr. Arthur Nikisch. The individual performers are all musicians of undoubted merit and having been trained together under the highest type of a musical director, the result is a breadth and delicacy of tone coloring that must delight the most critical. The orchestra in the very passion of almost musical madness is subservient to the wave of the director's baton, and so admirably is it controlled that it would seem the leader touched the keys of some giant instrument, evoking tones at will. The ensemble playing was marvelous; it was impossible to catch the sound of any particular instrument, but the sound came in those great waves which show harmony in its grandest form.

The program rendered, though it did not include any of Wagner's music, was none the less artistic and high class for that. The composers represented were all great musicians and the audience seemed all the more pleased to have new dishes offered for their entertainment and instruction.

The initial number was Berlioz's overture to "Benvenuto Cellini," an opera which has never become popular, although the overture is considered a wonderful specimen of his best work. The score of the master was admirably rendered by the 75 musicians on the stage, whose work introduced even new beauties to those who were familiar with the beauties of Berlioz's compositions.

The adantino and scherzo movements from Tschaikowsky's symphony No. 4, in F minor, the second orchestral number, was chiefly noticeable for the wonderful handling of the pizzicato passages in the scherzo. The large and critical audience was captured by this number, and the applause was deafening. The closing number was Raff's "im Walde," and it was evident from the beginning of the allegro, or first movement, that the best had been reserved for the last of the musical feast. It was given that breathless attention which is the best applause, and when the final note of the third movement had died away the audience seemed to wake as from a dream.

The soloists of the evening were Mrs. Arthur Nikisch, mezzo soprano, and Mr. Anton Hekking, 'cellist. Mrs. Nikish has a voice of remarkable purity, and her numbers were sung with good effect, her artistic training being plainly observable. Her first number was the aria, "Know'st thou the land," from Thomas' "Mignon." She was again heard in a group of German songs by Goldmark, Liszt and Brahms. She was very warmly applauded, and presented with a magnificent bunch of roses by the Detroit Philharmonic club.

Mr. Hekking as a 'cello player occupies the first rank of the musicians of today who perform on that instrument. Under his skillful fingers the instrument expresses emotions almost as plainly as could an animate being. His execution of Servais' "O Cara Memoria" brought a storm of applause, which would not down until he reappeared and played Chopin's nocturne in E flat, which performance demonstrated that his technical ability is phenomenal.

Tonight the orchestra plays at Ann Arbor, and it will be heard again at the Lyceum tomorrow evening, with Miss Marie Jahn as the soloist. The program to be presented by the orchestra embraces selections from the works of Goldmark, Lalo and Wagner, and the vocal numbers will be by Weber, Rubinstein, Wagner and Lassen.

Clipping from Review Alliance O

Date 5-2

—The Boston Symphony Orchestra company passed through Alliance this morning on the C. & P. enroute to Cleveland where they play tonight. The entire company took lunch at Russell & Aker's west side restaurant, and a member of the company in talking with a REVIEW reporter said: "Yes we have quite a large company seventy five in all. We came from Pittsburgh where we have been playing two days. From Cleveland we go to Buffalo, N. Y., and from there westward striking Detroit, Chicago and Louisville. Our program is entirely a musical one and our company is made up of French, German, Austrian and American talent."

HERALD, Chicago, Ill.

Date 5-1

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra, under its distinguished conductor, Arthur Nikisch, will give concerts at Central Music Hall on Thursday and Friday evenings and Saturday afternoon of next week. The orchestra numbers seventy-five picked players and will have the assistance of the following soloists: Miss Mary Howe, Mrs. Nikisch, Miss Lena Little, Franz Kneisel, T. Adamowski and Anton Hekking. The sale of seats is now in progress.

Date 5-2

The musical event of the coming weeks will be more noteworthy or more thoroughly enjoyable than the series of concerts to be given at Central Music hall by the Boston Symphony orchestra, under Mr. Arthur Nikisch. The season embraces three concerts, upon Thursday evening, May 7, Friday evening, May 8, and Saturday afternoon, May 9. The well-known superiority of this organization and the indubitable fact that in many regards it stands without a parallel among modern orchestras insures a warm reception for the band. Mr. Nikisch brings with him as soloists: Mrs. Arthur Nikisch, soprano; Miss Lena Little, contralto; Miss Mary Howe, who has achieved a considerable reputation as an artiste, and Messrs. Franz Kneisel and T. Adamowski, who are members of the orchestra's violin corps. The programmes are throughout of a high class and admirably varied. That for the first concert on Thursday includes Berlioz' "Benvenuto Cellini" overture, the "Waldweben," from "Seigfried," and Raff's symphony, No. 3. Mr. Kneisel will play the first movement of Brahms' concerto for violin, and Mrs. Nikisch will sing an aria by Raff and three songs by Goldmarck, Jensen and Brahms. The box-office is now open for the sale of seats.

DETROIT JOURNAL

EIGHTH YEAR.

TUESDAY, MAY 5, 1891.

The Boston symphony orchestra gave the first of its two concerts in Detroit at the Lyceum last evening and received a deservedly enthusiastic welcome. For 10 years the orchestra has had the reputation of being the leader of orchestral organizations in this country, and the justice of this reputation was further substantiated by last night's performance.

The orchestra's principal piece on the program was Raff's symphony No. 3, "Im Walde," or "In the Woods," in four movements. In this the remarkable technique of the musicians, and the more remarkable control of Arthur Nikisch, the conductor, was shown to best advantage. The theme of the piece is a scene in the woods, with twilight, darkness, sylvan dances and the break of day. Throughout the piece was remarkably rendered, every part being taken with as much sympathy and artistic expression as could be desired by the most critical musician. The orchestra also rendered Berlioz' overture to the opera of "Benvenu to Cellini" and the andantino and scherzo movements from Tschaikowsky's symphony No. 4. Both of these selections received hearty applause, the greatest enthusiasm being shown over the scherzo movement in the latter piece. This movement consisted largely of pizzicati passages, which are rendered with as much unity and delicate expression as the ordinary passages.

Aside from the orchestra, the hit of the evening was made by Anton Hekking, who has been heard in Detroit as the 'cellist of the Mendelssohn quartet, of Boston. Mr. Hekking played Lewais' fantasie for the 'cello, "O Cara Memoria," displaying a technique seldom equaled by 'cellists. His playing, aside from being faultless technically, is full of sympathy and expression, and every pause in the piece was followed by enthusiastic applause. At the conclusion of the piece there was a spontaneous burst of applause, which clearly showed how he had captured the highly critical audience. He was recalled to the stage three times and finally responded by rendering Chopin's nocturne in E flat.

Mrs. Arthur Nikisch, the vocal soloist of the evening, possesses a fine mezzo-soprano voice which is particularly noticeable for its clearness and "true musical qualities." She sings with pleasing expression, and, what is even more pleasing, with distinct enunciation, the latter being a quality seldom possessed by concert singers. Her selections consisted of an air from "Mignon," in French, and a group of three German songs, by Goldmark, Liszt and Brahms, all of which were well received.

The orchestra gives another concert at the same place tomorrow evening, when Marie Jahn will be the soloist. Miss Jahn will sing an aria from Weber's "Der Freischutz" and a group of songs by Rubenstein, Wagner and Lassen. The orchestral selections will include Goldmark's symphony, "The Rustic Wedding," in four movements, and selections by Lalo and Wagner.

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PRESS, Pittsburg, Pa.

Date 5-1

THE SYMPHONIC CONCERT.

Old City Hall Crowded to Hear Boston's Great Orchestra.

The Boston Symphony orchestra is king of all melody making organizations that have visited Pittsburg. It has been kept up as a professional concert orchestra and its membership is composed of men who play in it from year to year. This being the case, and with such a man as Arthur Nikisch as director, it is no wonder that old city hall last night was crowded to its utmost capacity with representative musicians and music lovers, assembled to hear the famous orchestra. Many in the audience had heard the orchestra before, which only made them more anxious to hear it again.

It was 8:30 o'clock when the trim, modest-looking director, Arthur Nikisch, quietly stepped out and raised his baton. There had been no discordant tuning of instruments. Amid the utmost quiet the first notes of Schumann's Symphony No. 1 in B flat were heard. A beautiful work it is. Written by Schumann in the happiest time of his life, when hope for his future was strong and the success of his present assured. When the orchestra had executed in its masterly way the different movements and Mr. Nikisch had stepped down from the conductor's dias, the applause of the audience must have been very gratifying to him. Following, as the next number, came two solos by Mrs. Arthur Nikisch, a soprano singer that has attracted great attention of late. She is a beautiful woman and sings delightfully. Perhaps she was a little disappointing to some who may have been expecting too much. Her high tones were hardly what were expected, but they were strong and smooth. In her second number, an aria from "The Marriage of Figaro," by Mozart, her singing was better. Upon her second appearance on the stage she sang three songs, with piano accompaniments played by Mr. Nikisch. In these numbers she was more acceptable and was rapturously applauded.

The symphonic poem "Danse Macabra," by Saint-Saens, was a selection that attracted a great deal of attention. It is wildly weird, and something unexpected is continuously happening. Doleful midnight bells, death and ghostly dances, with rattling bones, run through until finally the cock crows in the break of day, and the deathly dancers are heard making away.

The "Waldweben," and the prelude to "Die Meistersinger," by Wagner, were the closing numbers of this excellent program. The prelude was delightfully rendered, ending with a roar and the strength of the full orchestra.

The audience did not grow weary. The program was not too long, as is often the case with orchestral concerts.

But few mistakes were made in the playing, none, certainly, that an unpracticed ear would notice. To-night the orchestra will play several selections in connection with the Mozart's concert. Verdi's "Requiem," with Mr. McCollum as director, will take up the second part of the program. The soloists will be Mrs. Genevra Johnstone-Bishop, Miss Lena Little, Paul Zimmerman and Dr. Carl Martin.

LEADER, Pittsburg, Pa.

Date 5/1

The Boston Symphony Orchestra Gave a Grand Concert Last Night.

Old City hall was crowded last night to hear the concert given by the Boston Symphony orchestra. Mrs. Arthur Nikisch appeared as soloist. The program was a varied one with wide scope for expression, and from the opening of the magnificent Schumann "Spring" symphony to the final echoes of the closing Wagnerian selection, interest was sustained while applause was generally accorded not only at the conclusion of numbers, but also during the brief intervals marking the space between the movements of melody. The opening selection, the Schumann "Spring" symphony, is said to have emanated from the happiest period of the composer's life when all obstacles to his marriage had been overcome and he had won a high position as a composer and authority in music, in its buoyant measures seemed to reflect very characteristically the happy mood of the composer and the environments of a refreshing spring day.

Mrs. Nikisch appeared several times during the concert. The lady possesses a delightfully clear and sympathetic voice which is under excellent control. In her first and second selections the latter immediately succeeding the former, opportunity was given for sharp contrast in the love songs selected from Mozart's comic opera, the first, bashful in its intonation but clear and lovely in its scope, and the second, full of intensity, expressing the vibration of sentiment, of passion and anguish. The sweet singer was liberally applauded. Mrs. Nikisch, who is of pleasing stage presence, of pleasant manner and youthful in appearance, was heard in further selections during the program, songs with the piano accompaniment. The concert was given under the auspices of the Mozart club. The second concert will be given to-night. The orchestra will render the symphonic poem, "Tasso", of Liszt; violin solos will be given by Mr. Franz Kneisel and Verdi's requiem will be presented by the Mozart club, with Mrs. Genevra Johnstone Bishop, Miss Lena Little, Mr. Paul Zimmerman and Dr. Carl Martin as soloists.

JOURNAL, Detroit, Mich.

Date 5-2

THE END OF A SEASON.

DRAMATICALLY THE PRESENT SEASON ALMOST OVER.

The Symphony Concerts Next Week—Cowper's Play and Its Local Cast—Crumhorn's New Yankee Play—Only Two Bookings for May at the Detroit.

The two concerts by the Boston symphony orchestra, at the Lyceum theater next Monday and Wednesday evenings, will not only prove a musical treat of rare excellence, but will also call out the elite and swell music lovers of Detroit. Of the organization itself it is perhaps unnecessary to say but a word. Standing almost alone in its position, it has ever proved one of the strongest attractions of its kind, and has always fulfilled to the letter every prediction of success, artistic and social, that has been claimed

[ARTHUR NIKISCH.]

for it. Under the able directorship of Mr. Arthur Nikisch, formerly of Leipsic, it has even improved in tone, and merit and fame. The following is the program for Monday night:

Berlioz, overture, "Benvenuto Cellini," op. 23; A. Thomas, aria from "Mignon," Mrs. Arthur Nikisch; Tschaikowsky, Andantino and Scherzo, from symphony No. 4, in F minor; Servais, Fantasie for 'cello, "O Cara Memoria," Mr. Anton Hekking; songs with piano, by Goldmark, Liszt, Brahms, Mrs. Arthur Nikisch; Raff, symphony No. 3, "Im Walde."

For Wednesday evening: Goldmark, symphony, "Rustic Wedding," op. 26, in four movements; Weber, aria from "Freischuetz," Miss Marie Jahn; Lalo, rhapsody for orchestra, in A; songs with piano, by Rubenstein, Wagner and Lassen. Miss Marie Jahn; Wagner, Waldweben from "Siegfried;" Wagner, prelude, "Die Meistersinger."

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Tribune, Detroit, Mich.

Date 5-4

Boston Symphony Orchestra.

The first of the concerts by the Boston Symphony orchestra, Mr. Arthur Nikisch conductor, will be given at the Lyceum theater this evening. A very attractive program is announced, and a splendid performance may be anticipated. A feature of the concert will be the first appearance in this city of Mrs. Nikisch, who will sing with orchestral accompaniment the aria from "Mignon," and a group of songs accompanied at the piano by her distinguished husband. Mr. Anton Hekking will also appear as soloist, and will play a fantasie for 'cello by Servais. Tickets may be secured during the day at Bohzin's music store.

Clipping from Post, Pittsburg, PA.

Date 5/1

AN EVENING OF HARMONY.

Delightful Concert by the Boston Symphony Orchestra at Old City Hall.

THE MOZART CLUB WILL SING TO-NIGHT.

Rev. C. E. Locke Gives a House-Warming at His New Parsonage.

SOCIAL ANNOUNCEMENTS OF INTEREST.

The Boston Symphony orchestra appeared under the auspices of the Mozart club at old city hall last night. A most hearty reception was tendered this superb organization. The fashionable, the musical and the critical devotees to the divine art taxed the capacity of the room. The Mozart club was seated on the stage. Too much praise cannot be accorded the Symphony orchestra nor to its conductor, Arthur Nikisch. The playing had that uniformity and precision necessary to a careful interpretation of great orchestral scores. The program was faultless; admirably chosen.

Symphony No 1, in b flat, by Schumann, was the first selection. This was his first great work. It combines the revered severity of the old German school with an originality that commands attention.

Two movements: The andante and scherzo from symphony No. 4, by the Russian composer, Tschaikowsky, were of an interesting character. The peculiar rhythm and quaint melodic phrases were produced in a forcible manner. Symphonic poem, "Danse Macabre," by Saint-Saens, was the most piquant conceit in instrumentation played for a long time in Pittsburgh. It represented Death tuning a viol. Two selections from "Die Meistersinger," by Wagner, were the last of the instrumental selections, and were rendered with an admirable coloring and tone painting that was extremely striking.

The soloist was Mrs. Arthur Nikisch. She has a clear, sweet voice, yet one that is not powerful. She sang two selections from Mozart's "The Marriage of Figaro," and three other arias by Goldmark, Gade and Delibes respectively. To-night the Mozart club will give Verdi's Requiem, accompanied by the Boston Symphony orch...

LEADER, Cleveland, O.

Date 5-3

MUSIC AND MUSICIANS.

A Great Audience Greets the Boston Symphony Orchestra—John Marquardt's Violin Recitals—English Church Music—The Fresh Air and Union Veterans Union Concert.

The announcement that the Boston Symphony Orchestra would be the attraction of the closing Star course entertainment drew a large concourse of people to Music Hall last evening. Besides a full representation of the course patrons, there were enough outsiders to fill every vacant seat. The programme began with the overture to Weber's "Oberon," the delicate treatment of which stilled the audience to close attention. The next orchestral number was the "Peer Gynt Suite," by Grieg. This aroused great enthusiasm in the audience. It is a weird and striking work, picturesque in coloring, and vivid in characteristic portrayal, and was given in a magnificent manner. It contains the "Daybreak," "The Death of Aase," "Anitra's Dance," and "In the Halls of the King of the Dovre Mountains," with the fitful, imperious, harrowing chase of Peer Gynt by the Imps. The whole was well portrayed, and the applause of the audience was very loud. The Schumann Symphony No. 1 was the closing number, Andante un poco maestoso, allegro molto vivace, largetto, molto vivace, allegro animate grazioso. It was given so smoothly, so perfectly, that it challenged criticism, and the audience seemed entranced during its rendition. Mrs. Arthur Nikisch sang "Les Dragons de Villars," Maillard; with (a) "Kiss My Eyelids," C. K. Rogers, (b) "The Goldsmith," Gade, (c) and "Roses," Oscar Weil. The lady's appearance wins the good will of her audience immediately, and her voice, pleasing and sympathetic, with her agreeable style in singing suffices to keep it. The other soloist, Mr. T. Adamowski, gave St. Saens' Rondo Capriccio for violin, which he played with perfect mastership of its difficulties. He was persistently encored, but could only bow his acknowledgments. The vehement applause at the close of the Peer Gynt suite was rewarded by a repetition of the latter part.

Clipping from Register. Ann Arbor, Mich.

Date 4-30

Symphony Concert.

The Boston Symphony Orchestra, seventy performers, will be here Tuesday evening, May 5. This will be welcome news to our music lovers. The concert will be the great event of the season. This organization has been having the most wonderful success, and the program which they will play in Ann Arbor will show the remarkable qualities of the orchestra. Tickets to this concert will be sold under the same conditions as to the other Choral Union concerts. The following program has been arranged: Overture, "Lenore No. 3," Beethoven; Symphony, B flat, No. 1, Schumann; Aria from Mignon, A. Thomas, Mrs. Nikisch; Vorspiel, "Lohengrin," Wagner; Songs with Piano—Passage to Bruenwhildes Rock," "Morning Dawn," "Rhine Journey" from Siegfried and Goetter Daemmerung, Wagner. It is impossible to speak too highly of the Boston Symphony Orchestra, and the citizens of Ann Arbor are fortunate in being able to hear such a concert as this will be. The doors will be closed promptly at the beginning of the first number.

PLAIN DEALER, Cleveland, O.

Date 5/3

BOSTON SYMPHONY ORCHESTRA.

A Grand Concert in Music Hall Closes the Star Course.

The Boston symphony orchestra gave the closing entertainment in the Star course at Music hall last evening before an audience which crowded the building to the doors. It is fashionable with Cleveland audiences not to arrive until the performance is half over and therefore a great many missed the opening number, the overture to "Oberon." The music is of a charmingly fanciful character and was played to perfection by the orchestra. Mrs. Arthur Nikisch sang an aria from Maillard's "Les Dragons des Villars." Her voice, while not remarkable, is full and rich in quality and her execution is good. The charm of her singing lies largely in her clear and distinct vocalization. The words of the songs she sang were distinctly pronounced and could be easily followed. In the middle register her voice is particularly good. The second number allotted to her were the songs with piano and violin obligato a, "Kiss My Eyelids," by C. K. Rogers; b, "The Goldsmith," by Gade, and c, "Roses," by O. Weil. The rendition of "The Goldsmith," a delicious little affair, evoked much applause. Mr. T. Adamowski gave a violin solo rondo capriccioso capably and was urged to respond to an encore but declined. The number with which the audience was most in sympathy was the suite "Peer Gynt" by Grieg. The music is in four movements, representing Daybreak, the Death of Aase, Anitra's Dance and the Hall of the Mountain King. The music varies from light to funereal, weird and ghostly and closes with a march. The closing number was Schumann's symphony No. 1 in five movements and the technical difficulties of the score were overcome with ease and precision. In this number the superb qualities of the orchestra were put to the test.

POST, Washington, D. C.

Date 5-3

THE BOSTON ORCHESTRA.

Two Concerts to be Given in This City by This Famous Body.

The famous Boston Festival Orchestra will give two concerts at the Academy of Music on the afternoon and evening of Thursday, May 14. An orchestra of forty under the baton of Mr. Victor Herbert, with Emil Mollenhauer as concert-master, and a number of eminent soloists make up the attraction. Miss Adele Aus der Ohe, the well-known pupil of Liszt, has countless admirers in Washington who will be sure to be present at her only performance in this city for the season. Miss Rose Stewart, of Boston, is a lyric soprano, with high, pure voice of great flexibility. Her teacher, Mme. Marchesi, of Paris, regards her as one of the most brilliant floriture singers he has met in the thirty years of her experience. In addition, Miss Stewart is young and of pleasing appearance and address. Felix Winternitz, the violinist, was graduated with the highest honors from the great Vienna Conservatory in 1885, and came to this country to join the Boston Orchestra. Tone, technique, and artistic comprehension of his music he has in high degree. His solo work in Boston received praise from all the critics. As he is still a youth, his future is full of promise. Myron W. Whitney, America's greatest basso, and the genial Victor Herbert, 'cellist, make up the list of soloists. Programme books will be ready for distribution the first of the week, and season tickets at $1.50 each will be on sale at Metzerott's Tuesday morning. Tickets for single concerts will not be sold until May 11. The prices have been made popular, and one can hear the two concerts for what is usually paid for one.

NEWS, Indianapolis, Ind.

5-1

The Louisville Music Festival will open Tuesday [illegible] and symphony concert. The Boston Symphony Orchestra will play the overture, "Sakuntala," by Goldmark; symphony, "In Walde," by Raff; a suite, "Peer Gynt," by Greig, and Saint Saen's symphonic poem, "The Youth of Hercules." At this concert Miss Marie John will be heard in vocal selections, and Mr. Franz Kneisel, the violinist, will play Brohm's concerto in D, op 77, with the orchestra. Wednesday afternoon a young peoples' popular concert will be given, when the orchestra will render the overture from "Mignon" (Thomas), "Nikia's Dream," and "In the Hammock," from Godard's "Symphonic Orientale;" "Norwegian Rhapsodie" (Lalo); symphonic poem, "Tasso, Lament and Triumph" (Liszt), and the Paris edition of Wagner's overture from "Tannhauser." Mrs. Arthur Nikisch will be heard in vocal selections, and Paganini's concerto, "Perpetual Motion," will be given by all the violins in the orchestra. Wednesday night there will be an open rehearsal of selected choruses from Dvorak's "Stabat Mater" and Mendelssohn's "Elijah" by the orchestra and chorus. Thursday evening occurs the grand classical concert, when the orchestra will play the overture from "Prometheus Bound," (Goldmark); Brohm's symphony No. 2 in D, op 73; "Waldweben," from "Siegfreid," and the "Prelude and Liebestod," from "Tristan and Isolde" (Wagner), with Mrs. Arthur Nikisch in vocal solos. Friday night the orchestra will play overture, "Benvenuto Cellini," op 23 (Berlio) and Beethoven's symphony, No. 6 (Pastoral), and Dvorak's "Stabat Mater" will be rendered, with Mlle. DeVere, Miss Gertrude Edmunds, Mr. Whitney Mockridge and Mr. Wm. Ludwig as the soloists. Saturday night "Elijah" will be sung, with the solos taken by the above-named artists.

JOURNAL, Detroit, Mich.

Date 5/5

The Boston symphony orchestra gave the first of its two concerts in Detroit at the Lyceum last evening and received a deservedly enthusiastic welcome. For 10 years the orchestra has had the reputation of being the leader of orchestral organizations in this country, and the justice of this reputation was further substantiated by last night's performance.

The orchestra's principal piece on the program was Raff's symphony No. 3, "Im Walde," or "In the Woods," in four movements. In this the remarkable technique of the musicians, and the more remarkable control of Arthur Nikisch, the conductor, was shown to best advantage. The theme of the piece is a scene in the woods, with twilight, darkness, sylvan dances and the break of day. Throughout the piece was remarkably rendered, every part being taken with as much sympathy and artistic expression as could be desired by the most critical musician. The orchestra also rendered Berlioz' overture to the opera of "Benvenu to Cellini" and the andantino and scherzo movements from Tschaikowsky's symphony No. 4. Both of these selections received hearty applause, the greatest enthusiasm being shown over the scherzo movement in the latter piece. This movement consisted largely of pizzicati passages, which are rendered with as much unity and delicate expression as the ordinary passages.

Aside from the orchestra, the hit of the evening was made by Anton Hekking, who has been heard in Detroit as the 'cellist of the Mendelssohn quartet, of Boston. Mr. Hekking played Lewals' fantasie for the 'cello, "O Cara Memoria," displaying a technique seldom equaled by 'cellists. His playing, aside from being faultless technically, is full of sympathy and expression, and every pause in the piece was followed by enthusiastic applause. At the conclusion of the piece there was a spontaneous burst of applause, which clearly showed how he had captured the highly critical audience. He was recalled to the stage three times and finally responded by rendering Chopin's nocturne in E flat.

Mrs. Arthur Nikisch, the vocal soloist of the evening, possesses a fine mezzo-soprano voice which is particularly noticeable for its clearness and "true musical qualities." She sings with pleasing expression, and, what is even more pleasing, with distinct enunciation, the latter being a quality seldom possessed by concert singers. Her selections consisted of an air from "Mignon," in French, and a group of three German songs, by Goldmark, Liszt and Brahms, all of which were well received.

The orchestra gives another concert at the same place tomorrow evening, when Marie Jahn will be the soloist. Miss Jahn will sing an aria from Weber's "Der Freischutz" and a group of songs by Rubenstein, Wagner and Lassen. The orchestral selections will include Goldmark's symphony, "The Rustic Wedding," in four movements, and selections by Lalo and Wagner.

Date 4/29

The Boston Symphony Orchestra gave last night its last concert of the season. The works were finely performed and the director, Arthur Nikisch, was received with hearty applause. The soloist was, Mrs. Helen Hopekirk, who made a vigorous attack on Tschaikowsky's B-flat minor piano concerto. It was her first appearance in Baltimore and she made a fairly good impression. So far as vigor and strength were concerned Mrs. Hopekirk's style was well enough. But there are such things as accentuation, spirit and rhythm, without pounding, and with her they were often resolved into this. Her playing was wanting in flexibility and grace, but her brilliance won her generous applause and a recall at the close of the concerto. The orchestral works were: Overture, to "Oberon," Weber; two movements from Godard's "Symphonie Orientale"—"Nikia's Dream" and "In the Hammock"

[139]

Clipping from Courier Evening Star, Ottawa

Date 4-27

THE BOSTON SYMPHONY ORCHESTRA.

Among orchestral organizations in America the Boston symphony orchestra has by universal consent been given the first place. Its rendering of the masterpieces of the great composers is unequaled by that of any similar organization in this country. This superb band was brought into existence through the munificence and public spirit of a wealthy Boston gentleman, who supplied the large amount of money necessary to establish and maintain, until it was self-supporting, such a great organization. Its artistic excellence is the result of having always the very best conductor that money could procure, with very few changes in the players. Having a firm financial basis, the best musicians could be procured and maintained, which gave this orchestra an immeasurable advantage over similar organizations that were obliged to make frequent changes in their musicians. The unequaled merit of the band soon was manifested and received the warmest appreciation. Year after year in Boston and throughout the eastern towns the interest in its entertainments grew, until everywhere the band is known and its appearance is the red-letter event of the musical season. The orchestra is composed of about eighty musicians. This season it gave forty-eight concerts in the Boston music hall, embracing twenty-four evening and twenty-four afternoon performances. Every seat in the great hall for all performances was taken nearly three weeks before the first concert was given, and standing room was usually difficult to obtain, so great was the throng of people who desired to hear the excellent music even at a sacrifice of their personal convenience. A great enthusiasm was also manifested in New York, Washington, Baltimore and other large eastern cities, where the largest halls are crowded to the doors by the wealth and culture of the cities. It will please lovers of the highest class of music in and about Chicago to learn that this magnificent orchestra will give two concerts in Central music hall instead of one as heretofore, on Thursday and Saturday evenings, May 7 and [illegible]. The orchestra is always accompanied by soloists of exceptional ability. Those desiring seats reserved for both concerts may have the tickets sent them by addressing Edmund W. Ballentine, La Salle street, Chicago.

Clipping from NORTH AMERICAN, Philadelphia, Pa.

Date 4-29

THE ADAMOWSKI QUARTET.

A Charming Chamber Concert at Haseltine's Galleries.

The Adamowski Quartet, assisted by Mr. and Mrs. Nikisch, gave a very enjoyable concert at Haseltine's Galleries yesterday afternoon. There were three instrumental numbers on the programme. The opening quartet was that by Haydn in D, Peters, No. 6, a bright and simple composition, lucid and melodious and agreeably concise. The other quartet was that by Schumann in E flat, op. 47, for piano and strings, which in the complexity of its structure and the emotional intensity of its themes furnished a striking and effective contrast to Haydn's graceful, genial, but somewhat primitive music. Besides the two quartets, the programme included the allegretto from Grieg's sonata for piano and violin in F, op. 8, a captivating movement, full of the poetic melancholy by which so much of Grieg's music is distinguished. In this as in the Schumann quartet Mr. Nikisch sustained the piano part, and did so in a manner which showed him to be as good a performer as he is a conductor. A very agreeable feature of the concert was the intelligent and expressive singing of Mrs. Nikisch, who was heard in Franz' "Stille Sicherheit," Schumann's "Provencalishes Lied," and "Auftraye," Bizet's "Pastorale," Godard's "Chanson de Florian," and Delibes' "Bonjour, Sazon." Mrs. Nikisch has an attractive personality and is a sympathetic and accomplished singer.

Clipping from POST, Washington, D. C.

Date 4/29

Symphony Concert To-night.

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Clipping from [illegible]

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If under this disadvantage a pianist may nevertheless present the work in a more than acceptable shape, and in consequence be compelled to appear twice, much praise must be accorded to the soloist. Regularity and precision in the most rapid runs and certainly in presentation are the most conspicuous characteristics of her style of playing. The next number consisted of the third and fourth selections from the "Symphonic Orientale" of Benjamin Godard. The selections are entitled "Le Reve de la Nikia" (Persia) and "Sara la Baigneuse" (Greece). These selections together with three others, "Les Elephants" (Arabia), "Chinoiserie" (China), "Marche Turque" (Turkey), form the symphony, which is evidently an attempt to depict the national characteristics of the five representative oriental races. His style is bizarre in the extreme. He brings together all sorts of heterogeneous matter, making thereby an inconsistent mixture of all styles and lending to his works rather a cosmopolitan character than a definite, independent individuality. Brahm's Symphony No. 2 in D major served as the conclusion to the concert. Whereas the first is full of passion and unrest almost as clearly as Beethoven's C minor symphony, the second is remarkable for cheerfulness, repose and almost pastoral simplicity. The concert proved to be a fitting close to this most successful series. It is the intention to give six concerts next season.

Lybrand—Renner.

LEADER, Cleveland, O.

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News, Chicago, Ill.

5-2

No musical event of the coming weeks will be more noteworthy or more thoroughly enjoyable than the series of concerts to be given at Central Music hall by the Boston Symphony orchestra, under Mr. Arthur [illegible] braces three concerts, upon Thursday evening, May 7, Friday evening, May 8, and Saturday afternoon, May 9. The well-known superiority of this organization and the indubitable fact that in many regards it stands without a parallel among modern orchestras insures a warm reception for the band. Mr. Nikisch brings with him as soloists: Mrs. Arthur Nikisch, soprano; Miss Lena Little, contralto; Miss Mary Howe, who has achieved a considerable reputation as an artiste, and Messrs. Franz Kneisel and T. Adamowski, who are members of the orchestra's violin corps. The programmes are throughout of a high class and admirably varied. That for the first concert on Thursday includes Berlioz' "Benvenuto Cellini" overture, the "Waldweben," from "Seigfried," and Raff's symphony, No. 3. Mr. Kneisel will play the first movement of Brahms' concerto for violin, and Mrs. Nikisch will sing an aria by Raff and three songs by Goldmarck, Jensen and Brahms. The box-office is now open for the sale of seats.

Clipping from COURANT, Hartford, Conn.

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Clipping from Register. Ann Arbor, Mich.

Date 4-30

Symphony Concert.

The Boston Symphony Orchestra, seventy performers, will be here Tuesday evening, May 5. This will be welcome news to our music lovers. The concert will be the great event of the season. This organization has been having the most wonderful success, and the program which they will play in Ann Arbor will show the remarkable qualities of the orchestra. Tickets to this concert will be sold under the same conditions as to the other Choral Union concerts. The following program has been arranged: Overture, "Lenore No. 3," Beethoven; Symphony, B flat, No. 1, Schumann; Aria from Mignon, A. Thomas, Mrs. Nikisch; Vorspiel, "Lohengrin," Wagner; Songs with Piano—Passage to Bruenwhildes Rock," "Morning Dawn," "Rhine Journey" from Siegfried and Goetter Daemmerung, Wagner. It is impossible to speak too highly of the Boston Symphony Orchestra, and the citizens of Ann Arbor are fortunate in being able to hear such a concert as this will be. The doors will be closed promptly at the beginning of the first number.

PLAIN DEALER, Cleveland, O.

Date 5/3

BOSTON SYMPHONY ORCHESTRA.

A Grand Concert in Music Hall Closes the Star Course.

The Boston symphony orchestra gave the closing entertainment in the Star course at Music hall last evening before an audience which crowded the building to the doors. It is fashionable with Cleveland audiences not to arrive until the performance is half over and therefore a great many missed the opening number, the overture to "Oberon." The music is of a charmingly fanciful character and was played to perfection by the orchestra. Mrs. Arthur Nikisch sang an aria from Maillard's "Les Dragons des Villars." Her voice, while not remarkable, is full and rich in quality and her execution is good. The charm of her singing lies largely in her clear and distinct vocalization. The words of the songs she sang were distinctly pronounced and could be easily followed. In the middle register her voice is particularly good. The second number allotted to her were the songs with piano and violin obligato a, "Kiss My Eyelids," by C. K. Rogers; b, "The Goldsmith," by Gade, and c, "Roses," by O. Weil. The rendition of "The Goldsmith," a delicious little affair, evoked much applause. Mr. T. Adamowski gave a violin solo rondo capriccioso capably and was urged to respond to an encore but declined. The number with which the audience was most in sympathy was the suite "Peer Gynt" by Grieg. The music is in four movements, representing Daybreak, the Death of Aase, Anitra's Dance and the Hall of the Mountain King. The music varies from light to funereal, weird and ghostly and closes with a march. The closing number was Schumann's symphony No. 1 in five movements and the technical difficulties of the score were overcome with ease and precision. In this number the superb qualities of the orchestra were put to the test.

Clipping from POST, Washington, D. C.

Date 5-3

THE BOSTON ORCHESTRA.

Two Concerts to Be Given in This City by This Famous Body.

The famous Boston Festival Orchestra will give two concerts at the Academy of Music on the afternoon and evening of Thursday, May 14. An orchestra of forty under the baton of Mr. Victor Herbert, with Emil Mollenhauer as concert-master, and a number of eminent soloists make up the attraction. Miss Adele Aus der Ohe, the well-known pupil of Liszt, has countless admirers in Washington who will be sure to be present at her only performance in this city for the season. Miss Rose Stewart, of Boston, is a lyric soprano, with high, pure voice of great flexibility. Her teacher, Mme. Marchesi, of Paris, regards her as one of the most brilliant fioriture singers she has met in the thirty years of her experience. In addition, Miss Stewart is young and of pleasing appearance and address. Felix Winternitz, the violinist, was graduated with the highest honors from the great Vienna Conservatory in 1885, and came to this country to join the Boston Orchestra. Tone, technique, and artistic apprehension of his music he has in high degree. His solo work in Boston received praise from all the critics. As he is still a youth, his future is full of promise.

Myron W. Whitney, America's greatest basso, and the genial Victor Herbert, 'cellist, make up the list of soloists. Programme books will be ready for distribution the first of the week, and season tickets at $1.50 each will be on sale at Metzerott's Tuesday morning. Tickets for single concerts will not be sold until May 11. The prices have been made popular, and one can hear the two concerts for what is usually paid for one.

[139]

NEWS, Indianapolis, Ind.

5-1

The Louisville Music Festival will open Tuesday [illegible] and symphony concert. The Boston Symphony Orchestra will play the overture, "Sakuntala," by Goldmark; symphony, "In Walde," by Raff; a suite, "Peer Gynt," by Greig, and Saint Saen's symphonic poem, "The Youth of Hercules." At this concert Miss Marie John will be heard in vocal selections, and Mr. Franz Kneisel, the violinist, will play Brohm's concerto in D, op 77, with the orchestra. Wednesday afternoon a young peoples' popular concert will be given, when the orchestra will render the overture from "Mignon" (Thomas), "Nikia's Dream," and "In the Hammock," from Godard's "Symphonic Orientale;" "Norwegian Rhapsodie" (Lalo); symphonic poem, "Tasso, Lament and Triumph" (Liszt), and the Paris edition of Wagner's overture from "Tannhauser." Mrs. Arthur Nikisch will be heard in vocal selections, and Paganini's concerto, "Perpetual Motion," will be given by all the violins in the orchestra. Wednesday night there will be an open rehearsal of selected choruses from Dvorak's "Stabat Mater" and Mendelssohn's "Elijah" by the orchestra and chorus. Thursday evening occurs the grand classical concert, when the orchestra will play the overture from "Prometheus Bound," (Goldmark); Brohm's symphony No. 2 in D, op 73; "Waldweben," from "Siegfreid," and the "Prelude and Liebestod," from "Tristan and Isolde" (Wagner), with Mrs. Arthur Nikisch in vocal solos. Friday night the orchestra will play overture, "Benvenuto Cellini," op 23 (Berlio) and Beethoven's symphony, No. 6 (Pastoral), and Dvorak's "Stabat Mater" will be rendered, with Mlle. DeVere, Miss Gertrude Edmunds, Mr. Whitney Mockridge and Mr. Wm. Ludwig as the soloists. Saturday night "Elijah" will be sung, with the solos taken by the above-named artists.

JOURNAL, Detroit, Mich.

Date 5/6

The Boston symphony orchestra gave the first of its two concerts in Detroit at the Lyceum last evening and received a deservedly enthusiastic welcome. For 10 years the orchestra has had the reputation of being the leader of orchestral organizations in this country, and the justice of this reputation was further substantiated by last night's performance.

The orchestra's principal piece on the program was Raff's symphony No. 3, "Im Walde," or "In the Woods," in four movements. In this the remarkable technique of the musicians, and the more remarkable control of Arthur Nikisch, the conductor, was shown to best advantage. The theme of the piece is a scene in the woods, with twilight, darkness, sylvan dances and the break of day. Throughout the piece was remarkably rendered, every part being taken with as much sympathy and artistic expression as could be desired by the most critical musician. The orchestra also rendered Berlioz' overture to the opera of "Benvenu to Cellini" and the andantino and scherzo movements from Tschaikowsky's symphony No. 4. Both of these selections received hearty applause, the greatest enthusiasm being shown over the scherzo movement in the latter piece. This movement consisted largely of pizzicati passages, which are rendered with as much unity and delicate expression as the ordinary passages.

Aside from the orchestra, the hit of the evening was made by Anton Hekking, who has been heard in Detroit as the 'cellist of the Mendelssohn quartet, of Boston. Mr. Hekking played Lewals' fantasie for the 'cello, "O Cara Memoria," displaying a technique seldom equaled by 'cellists. His playing, aside from being faultless technically, is full of sympathy and expression, and every pause in the piece was followed by enthusiastic applause. At the conclusion of the piece there was a spontaneous burst of applause, which clearly showed how he had captured the highly critical audience. He was recalled to the stage three times and finally responded by rendering Chopin's nocturne in E flat.

Mrs. Arthur Nikisch, the vocal soloist of the evening, possesses a fine mezzo-soprano voice which is particularly noticeable for its clearness and "true musical qualities." She sings with pleasing expression, and, what is even more pleasing, with distinct enunciation, the latter being a quality seldom possessed by concert singers. Her selections consisted of an air from "Mignon," in French, and a group of three German songs, by Goldmark, Liszt and Brahms, all of which were well received.

The orchestra gives another concert at the same place tomorrow evening, when Marie Jahn will be the soloist. Miss Jahn will sing an aria from Weber's "Der Freischutz" and a group of songs by Rubenstein, Wagner and Lassen. The orchestral selections will include Goldmark's symphony, "The Rustic Wedding," in four movements, and selections by Lalo and Wagner.

Date 4/29

The Boston Symphony Orchestra gave last night its last concert of the season. The works were finely performed and the director, Arthur Nikisch, was received with hearty applause. The soloist was, Mrs. Helen Hopekirk, who made a vigorous attack on Tschaikowsky's B-flat minor piano concerto. It was her first appearance in Baltimore and she made a fairly good impression. So far as vigor and strength were concerned Mrs. Hopekirk's style was well enough. But there are such things as accentuation, spirit and rhythm, without pounding, and with her they were often resolved into this. Her playing was wanting in flexibility and grace, but her brilliance won her generous applause and a recall at the close of the concerto. The orchestral works were: Overture, to "Oberon," Weber; two movements from Godard's "Symphonie Orientale"—"Nikia's Dream" and "In the Hammock"—[illegible] major,

Clipping from Courier Evanston, Ill.

Date 4-27

THE BOSTON SYMPHONY ORCHESTRA.

Among orchestral organizations in America the Boston symphony orchestra has by universal consent been given the first place. Its rendering of the masterpieces of the great composers is unequaled by that of any similar organization in this country. This superb band was brought into existence through the munificence and public spirit of a wealthy Boston gentleman, who supplied the large amount of money necessary to establish and maintain, until it was self-supporting, such a great organization. Its artistic excellence is the result of having always the very best conductor that money could procure, with very few changes in the players. Having a firm financial basis, the best musicians could be procured and maintained, which gave this orchestra an immeasurable advantage over similar organizations that were obliged to make frequent changes in their musicians. The unequaled merit of the band soon was manifested and received the warmest appreciation. Year after year in Boston and throughout the eastern towns the interest in its entertainments grew, until everywhere the band is known and its appearance is the red-letter event of the musical season. The orchestra is composed of about eighty musicians. This season it gave forty-eight concerts in the Boston music hall, embracing twenty-four evening and twenty-four afternoon performances. Every seat in the great hall for all performances was taken nearly three weeks before the first concert was given, and standing room was usually difficult to obtain, so great was the throng of people who desired to hear the excellent music even at a sacrifice of their personal convenience. A great enthusiasm was also manifested in New York, Washington, Baltimore and other large eastern cities, where the largest halls are crowded to the doors by the wealth and culture of the cities. It will please lovers of the highest class of music in and about Chicago to learn that this magnificent orchestra will give two concerts in Central music hall instead of one as heretofore, on Thurs[illegible] and Saturday evenings, May 7 and [illegible]. The orchestra is always accompani[illegible] by soloists of exceptional ability. T[illegible]se desiring seats reserved for both [illegible]certs may have the tickets sent them[illegible]y addressing Edmund W. Ballentine, [illegible] La Salle street, Chicago.

Clipping from NORTH AMERICAN, Philadelphia, Pa.

Date 4-29

THE ADAMOWSKI QUARTET.

A Charming Chamber Concert at Haseltine's Galleries.

The Adamowski Quartet, assisted by Mr. and Mrs. Nikisch, gave a very enjoyable concert at Haseltine's Galleries yesterday afternoon. There were three instrumental numbers on the programme. The opening quartet was that by Haydn in D, Peters, No. 6, a bright and simple composition, lucid and melodious and agreeably concise. The other quartet was that by Schumann in E flat, op. 47, for piano and strings, which in the complexity of its structure and the emotional intensity of its themes furnished a striking and effective contrast to Haydn's graceful, genial, but somewhat primitive music. Besides the two quartets, the programme included the allegretto from Grieg's sonata for piano and violin in F. op. 8, a captivating movement, full of the poetic melancholy by which so much of Grieg's music is distinguished. In this as in the Schumann quartet Mr. Nikisch sustained the piano part, and did so in a manner which showed him to be as good a performer as he is a conductor. A very agreeable feature of the concert was the intelligent and expressive singing of Mrs. Nikisch, who was heard in Franz' "Stille Sicherheit," Schumann's "Provencalishes Lied," and "Auftraye," Bizet's "Pastorale," Godard's "Chanson de Florian," and Delibes' "Bonjour, Sazon." Mrs. Nikisch has an attractive personality and is a sympathetic and accomplished singer.

Clipping from POST, Washington, D. C.

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Lybrand—Renner.

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Clipping from COURANT, Hartford, Conn.

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Boston Daily Globe.

FRIDAY, MAY 8.

GIVING CHICAGO A TREAT.

The Symphony Orchestra Has a Successful Opening Night.

CHICAGO, Ill., May 7.—The Central Music Hall was crowded tonight with a large and brilliant audience, which cheered to the echo the members of the Boston Symphony orchestra.

It is rarely that so enthusiastic an audience is seen in this city.

The Symphony orchestra is no stranger here, and its advent is always looked forward to with much pleasure.

Mrs. Arthur Nikisch made her first appearance here and completely captivated her audience, her husband coming in for a good share of the applause when playing her piano accompaniments.

Mr. Franz Kneisel was received as an old friend, and his rendering of the Brahms concerto was much admired.

Up to this time the tour of the orchestra has been an uninterrupted march of triumph, and the outlook is more promising.

Tonight's programme was as follows:

Overture, Benvenuto cellini, op. 23.....Berlioz
Aria, The dream king and his love.....Raff
Mrs. Arthur Nikisch.
First movement from concerto for violin....Brahms
Mr. Franz Kneisel.
Waldweben from Siegfried.....Wagner
Songs with piano.
a. Die quelle.....Goldmark
b. Am ufer des manzanares.....Jensen
c. Vergebliches staendchen.....Brahms
Mrs. Arthur Nikisch
Symphony No. 3. Im walde.....Raff
In the daytime (allegro). In the twilight (largo). Dance of the dryads (allegro assai). Night: silent breath of night in the forest; entrance and departure of the wild hunt with Frau Holle and Wotan; break of day (allegro).

Gazette

BOSTON, SUNDAY MORNING, MAY 10.

HENRY G. PARKER, Editor and Publisher

MUSICAL.

The Boston Symphony Orchestra and The Boston Singers.

At the close of the concert given by the Boston Singers' in Music Hall, last night, Mr. George L. Osgood called his society together in Bumstead Hall and announced to them that an invitation had been extended by Mr. Nikisch and Mr. Henry L. Higginson, for the Boston Singers' Society to incorporate with the Boston Symphony Orchestra, the two organizations to give, in future, their concerts together. In the course of his remarks on the meaning and scope of the movement, Mr. Osgood read from a letter received by him from Mr. Higginson, the following expression of sentiment regarding the proposed change: 'It calls for work and devotion and forgetfulness of self on the part of the chorus, orchestra and conductors. There is but one way in art as in any good work—a single eye to the best results. It is a great field and we shall try to use it well." This has the true ring. The proposition met with an enthusiastic reception on the part of the chorus, and to all intents and purposes, the proposed combination may be looked upon as accomplished. The plan will probably be to give two great choral works every season, and one concert devoted to *a capella* music; and we presume that works essentially orchestral will be conducted by Mr. Nikisch and works distinctively choral will be conducted by Mr. Osgood. The Singers will probably be increased to two hundred or two hundred and fifty.

This is an important move in connection with our art progress in music, and will enlarge the scope of the Symphony Orchestra and add to its usefulness as an educator. No better choice could have been made than the Boston Singers, to carry out the new scheme. This body is made up of a separately drilled male chorus and a separately drilled female chorus, each of which is wholly efficient in itself, and both in combination form one of the finest mixed choruses in the country. This versatility gives the society a scope to perform choral work of every description, whether for male, female or mixed voices. Already it stands at the head of our singing societies, and we may be certain that it will attain to still higher worth under the new conditions it will be called on to meet. The selection of the Boston Singers to become a permanent element of the Symphony orchestra is a fitting and just recognition of the position won by Mr. Osgood as a choral conductor and of his worth as a musician. He has labored unceasingly and unselfishly in the cause of that branch of musical art which he represents and with an unmistakeable desire for the advancement of art rather than for the attainment of self-glory. He has worked modestly and quietly, but the results have been none the less high and successful. He has fairly earned the honor that has come to him in recognition of his deservings and of the rank to which he has attained as a choral conductor, and we congratulate both Mr. Higginson and Mr. Osgood on the combination that has been effected. A new and important interest will attach to next season's Symphony Concerts, and our music lovers will have additional reason to pride themselves on the orchestra in the enlarged sphere of usefulness that has been conferred on it.

THE CHICAGO JOURNAL.

MAY 8.

The first of a series of three big concerts was given at Central Music Hall last night by the Boston Symphony Orchestra, and in the presence of a large audience. True lovers of orchestral music must have enjoyed a rare treat, because no more perfect organization of players can be found anywhere, and it gives only the very finest compositions. For instance, last night's programme contained such selections as "Benvenuto Cellini," from Berlioz, for the overture; Wagner's Waldweben from "Siegfried," and Raff's Symphony No. 3. "Im Walde." Mrs. Arthur Nikisch's singing was a pleasing feature of the entertainment, and Franz Kneisel's solo playing won hearty applause. Miss Lena Little will be the vocalist tonight, and following is the programme:

Liszt.....Symphonic poem, "Tasso"
Gluck.....Aria,
"I Have Lost My Eurydice," from "Orpheus,"
Miss Lena Little.
Lalo.....Concerto for Violoncello
Mr. Anton Hekking
Tschaikowsky.....Andantino
and Scherzo from Symphony No. 4, in F minor
Songs with piano { a. Brahms.."Wie Bist du Meine Konigin" / b. Secchi."Love Me or Not" / c. Hiller. ...."Im Maien."
Miss Lena Little.
Beethoven.....Symphony No. 5, in C minor

Too much can not be said in praise of these concerts. They come as near filling the bill of high-class music as any that have yet been offered to the people of Chicago. Every player under the swing of Conductor Nikisch's baton is an artist of unquestioned rank and ability. He has to be. The Boston Symphony Orchestra has a grand name in this country for superior excellence, and that name must be sustained. This they all appreciate. Nothing, therefore, could be more perfect in the line of shading and harmony than that given to these manipulators of the stringed instruments, which, under their deftly delicate touches, seem to have souls within them. The next two concerts of this engagement ought to attract big audiences.

Chicago May 8, The Times.

THE BOSTON ORCHESTRA.

At home it is called the Symphony orchestra, but as it is the only Boston orchestra known outside of that city it is to all outsiders the Boston orchestra. By the munificence of a single citizen the Bay town has been for ten years blessed with an organization which, under different conductors, has practically retained its identity during that time, and has come to be unrivaled, in this country at least, for the breadth, delicacy, brilliancy, and musical intelligence and finish of its interpretations of the best orchestral works. When it was first brought to Chicago a few years ago it did not draw the attention it merited, but that has changed materially, and now its annual visits are regarded as at least among leading musical events.

The first of the three concerts announced for this week at Central Music hall was given last evening to probably the largest audience this organization has ever drawn in Chicago. The exclusively orchestral numbers were the "Benvenuto Cellini" overture of Berlioz, the "Voices of the Forest" from Wagner's "Siegfried," and Raff's "Im Walde" symphony No. 3.

The soloists were T. Adamowski—Mr. Kneisel, who was announced, being ill—who played a Saint-Saens rondo capriccioso for violin with some advance on the artistic taste and finish of style he has often shown here before. The tone he achieves is not large, but it is exquisitely smooth and clean. His bowing is very true and his execution facile and accurate.

Mrs. Nikisch, the vocalist of the evening, sang the canzonetta and aria for the page in "The Marriage of Figaro" and a group of three German songs, two of which she sang some weeks ago at the Apollo club concerts. She appeared to better advantage last night than at her former visit, but the impression left is not materially different. She is a thoroughly trained vocalist, but not a singer in a true sense. Mr. Nikisch's piano accompaniments to the German songs were delightful, the most exquisite of performances, revelations, indeed, in the art of accompanying.

It would require more space than can be given to follow the playing of the several orchestral numbers in detail. All the qualities of excellence spoken of above were present in a marked degree, and though the force was somewhat crippled by the absence, from illness, of three among the best first violinists, one could scarcely expect anything more nearly perfect in orchestral interpretation. The playing of the Berlioz overture was remarkable for wonderful precision and striking brilliancy, the fantastic phrasing and odd modulation finding sharp and confident expression, and the knightly spirit of the whole being appreciatively brought out.

The same high degree of praise may be given to the interpretation of Raff's greatest symphony. The precision achieved was well-nigh faultless, and the unity of understanding and expression no less so. The most delicate passages and the most forcible were alike achieved without any deterioration of body or quality of tone. The poetry of the work was expressed broadly and warmly, as if felt, and the uncanny character and striking climaxes of the third part were defined with great force and effect. Mr. Nikisch is given to original, sometimes bizarre, treatment of the tempo, and of shading also, but not to the material changing of the spirit of a composition, but rather to the deepening of the emphasis thereof. Perhaps an exception to this was the treatment of Wagner's "Voices of the Forest," which was technically beautifully played, superbly shaded indeed, but something about it, apparently in the tempo used, seemed to rob it of something of the bubbling joyousness of spirit which properly belongs to it. In nearly every respect, however, he shows the qualities of a great conductor, and in nothing more than his unflagging watchfulness—scarcely as much as a drum-tap passing without his apt indication—and in his grasp and insistence on perfect proportion and finish in all the countless small details that go to make up perfect orchestral playing.

The second concert will be given this evening. Miss Lena Little, a contralto very highly praised in the east, being the vocalist, and the third tomorrow afternoon, with Miss Mary Howe, a high soprano, as vocalist and Mr. Kneisel as violin soloist. Both programs have heretofore been announced in detail.

The Inter Ocean.

CHICAGO, FRIDAY MAY, 8, 1891

CENTRAL MUSIC HALL.

The Boston Symphony Orchestra was welcomed by a large and fashionable audience last evening at Central Music Hall, and its brief series of concerts promises to furnish a fitting finale to Chicago's long and interesting musical season. The patient and persistent artistic effort of this splendid body of instrumentalists, up to within a season ago won tardy recognition in this city. The latter result was attained under the baton of Arthur Nikisch. Indeed it is generally recognized that his efforts came nearer developing the artistic latent strength of the orchestra, and made a more potent appeal for public commendation than his predecessor. A New York authority this season frankly admitted the superiority of this company, stating "that in some respects the Boston Symphony Orchestra has attained a perfection beyond that of our best organizations"—a remarkable confession to come out of Gotham. The primary idea of this orchestra as an institution was to be an educator, as well as an entertainer; the programmes excellently annotated by George Wilson, the character of the selections, as well the force and finish of their rendition, and the steady growth of the concerts in popular favor, indicate that the mission is being fulfilled in a way that must be most gratifying to all concerned. It may be interesting to glance at the composition of this organization. The instrumentalists enlisted are: Fourteen first violins, 12 second violins, 8 violas, 6 cellos, 6 double bass, 2 flutes, 1 piccolo, 1 English horn, 2 bassoons, 1 bass clarinet, 2 clarinets, 4 horns, 3 trombones, 2 trumpets, 1 tympane, 1 tuba, 1 harp, 3 percussion, or 72 in all, showing no curtailment of number to save expenses in travel. As may be observed this admirably balanced organization has an instrumental strength that would have satisfied the exactions of a Berlioz, and it is handled with a skill that would gratify Wagner himself. Director Nikisch leads without reference to the printed score, and appears to dominate the entire body with his peculiar personal magnetism. All the work of last evening seemed to be permeated with a subdued enthusiasm, showing the subtle sympathy between leader and instrumentalists. It may be recalled that the first season of this organization the strength lay in its strings; there has been no loss of power in this body, while there has been corresponding growth in the other component parts, notably the wood-wind. The programme last evening was inaugurated with the overture to Berlioz's "Benvenuto Cellini." The overture is based upon themes from the opera, and although it might be called old in years it has the leit motive that Wagner developed to such perfection plentifully introduced. The strings open the work with a broad, swift flow of solemn melody of the cardinals, followed by the counter subject based on the Celein, a tender sentimental strain. This counter-melody is then transferred to the strings, against a gently rippling accompaniment for flute, oboe, and clarinet in semi-quavers. Its treatment in this manner, which occupies a considerable space, at length brought to a tonic full close; and, after a sudden and unexpected modulation to E-flat, the Cardinal's air is repeated in this key, but with an entirely new treatment, the melody being sustained by the violoncellos and clarinets, and richly embroidered by the violins con sordini, and flute and oboe alternately. The Celeni air again modified in scope and treatment enters the composition; and so the motives play hide and seek, coming and departing with fresh elaboration and disguises, until in the climax they gain to full force of the orchestra. The fine, splendidly sustained tone, the rich and varied modulations, the general accuracy of the rendition and the precision of finish gave the orchestra a most favorable introduction. The programme originally announced that Franz Kneisel would play Brahms' first movement from concerto for violin; instead Mr. Timothi Adamowski furnished a most acceptable substitute, playing Saint Saens' Rondo Capriccioso for violin. Seldom has a Chicago audience enjoyed a more charming musical treat. The dainty and delightful melody of Saint Saens had most magnetic and finished interpretation from the graceful bow of Mr. Adamowski, meriting the enthusiasm that it aroused. The Waldweben from Wagner's "Siegfried" has been given here under the direction of Anton Seidel when it had the advantages of the scenic show to enhance the music, but it had an even more rare or sympathetic interpretation last evening without any such adventitious aids. This exquisite tone poem, most ingenious in its melodic construction, showed a body of instrumentale most admirably adapted to faultless mechanical rendition, yet withal endowed with a flexibility to portray its glowing lights, its darkling shadows, the music of the whispering leaves and the carol of the birds among the branches; in fact to paint the picture through the imagery of sound. The concluding orchestral feature was Raff's Symphony No. 3, an interesting selection full of variety, rich in color, cheerfully suggestive of the exhilaration of the aromatic woodlands in spring, and was most artistically and delightfully played throughout. Mrs. Arthur Nikisch, the handsome wife of the director, was the vocalist of the evening, and her appearance completely dissipated the impression of her appearance made under trying circumstances in the Auditorium. It was evident that the lady was free from the nervousness that so beset her on that occasion, and with a fine accompaniment did herself justice as a finished vocalist of the German school. If anything Mme. Nikisch's work as a vocalist might be characterized as too finished for the appreciation of the general public, free from all the tricks and devices that are too frequently resorted to for effect and applause. The pages' Canzonette and aria from the "Marriage of Figaro" is not particularly interesting, but she sung it extremely well. Her best work, however, was in the three songs, the piano accompaniment being furnished by Mr. Nikisch, Goldmark, "Die Quelle;" Jensen, "Am Ufer des Manzanares;" Brahms, "Vergebliches Staendchen." The songs were most charming and finished bits of vocalism and won most enthusiastic approval.

The following programme will be given tonight: Liszt symphonic poem, "Tasso;" Gluck aria, "I have lost my Eurydice," from "Orpheus," Miss Lena Little; "Lalo," concerto for violoncello, Mr. Anton Hekking; "Tschaikowsky," andantino and scherzo from symphony No. 4 in F minor; songs with piano, (a) Brambs, "Wie bist du meine Koenigin," (b) Secchi, "Love Me or Not," (c) Hiller, "Im Maien," Miss Lena Little; Beethoven symphony No. 5 in C minor.

THE CHICAGO EVENING POST

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Mr. Adamowski played Saint-Saens' rondo capriccioso for the violin in place of Mr. Kneisel, who is overcome by the grip in Detroit. Mr. Adamowski is a finished artist, and, while not noted for largeness of tone, his performance was characterized by exceeding grace.

The vocal numbers were sung by Mrs. Arthur Nikisch, the page's canzonetta and aria from the "Marriage of Figaro" and three songs by Goldmark, Jensen and Brahms. Mr. Nikisch accompanied her on the piano in a most charming way. Mrs. Nikisch sang here at one of this season's Apollo Club concerts. Her timbre is not clear and her enunciation is imperfect. But she has a sympathetic quality in her voice and an earnest manner that partially compensate for these defects.

The programme for to-night's concert will include orchestral compositions by Liszt, Tschaikowsky and Beethoven. The soloists will be Anton Hekking and Miss Lena Little.

The Saturday concert will be the last. It will include three orchestral numbers by Wagner and Goldmark's "Rustic Wedding" symphony. Mr. Adamowski and Miss Mary Howe will be the soloists at this matinee performance.

THE DAILY NEWS.

Chicago.

FRIDAY, MAY 8, 1891.

THE BOSTON SYMPHONY ORCHESTRA.

As was to have been expected, the first of the series of three concerts to be given at Central Music hall by the Boston Symphony orchestra drew out a large and brilliant audience last evening. There was a notable proportion of professional musicians in attendance, while the entire assemblage was appreciative and responsive from the first. Mr. Nikisch's band, which has been heard in this city but once before during the last year and a half, is without question the most perfectly disciplined organization of its kind in America. Whatever may be responsible for its technical perfection is not material. The leader has had abundant opportunity to make his band unsurpassable in its peculiar way, and he has availed himself of it to the best possible purpose. The orchestra is a large one, and in the main evenly balanced, though the strings are so very strong that it would seem the brasses might be strengthened a little without danger of destroying the instrumental equation. The work of which the organization is capable is well and widely known. Delicacy of phrasing and nuance, precision of attack, and a Meissonier-like neatness and finish in handling all kinds of compositions, are chief among the characteristics upon which its reputation rests. The excessive finish is not superficial or trivial, however, and Mr. Nikisch last night again demonstrated that he can give broad and intelligent readings of complete works as well as dainty performances of isolated movements and phrases. His method of leading is admirable, his bearing reserved and his baton firm, precise and energetic. The programme included Berlioz' overture, "Benvenuto Cellini," the 'Forest Voices" from "Siegfried" and Raff's symphony No. 3, "Im Walde." None of these works is a bagatelle, but each one was produced, nevertheless, with a real and complete mastery of the whole subject. The symphony was handled for the best that is in it. It is a rambling composition, classical in form and veritable "programme music" in spirit. Those passages in it which are beautiful are beautiful enough to justify a more frequent performance of the whole work. The other movements are musicianly and at the least clever. Mrs. Arthur Nikisch sung a canzonette and aria from "Figaro" and some songs of Goldmarck, Jensen and Brahms. She was warmly received and evidently made a favorable impression upon her audience. Her work is pleasing and she sings intelligently, and it must be because her voice is utterly lacking in individual character that she cannot magnetize nor charm. She sings fairly well, but one feels that her voice is impersonal and unsympathetic. It might belong to any one else. Mr. Adamowski triumphed with his rendition of the Saint-Saens rondo, as he had a right to do. It was given with a facility, a dash and a feathery lightness that recalled Sarasate, who played it here some time ago. To-night the orchestra will render Liszt's symphonic poem "Tasso," Tschaikowsky's fourth symphony and Beethoven's great C minor symphony. Miss Lena Little will sing an aria from "Orpheus" and three little songs and Mr. Anton Hekking will play Lalo's concerto for the 'cello.

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Boston Daily Globe.

FRIDAY, MAY 8.

GIVING CHICAGO A TREAT.

The Symphony Orchestra Has a Successful Opening Night.

CHICAGO, Ill., May 7.—The Central Music Hall was crowded tonight with a large and brilliant audience, which cheered to the echo the members of the Boston Symphony orchestra.

It is rarely that so enthusiastic an audience is seen in this city.

The Symphony orchestra is no stranger here, and its advent is always looked forward to with much pleasure.

Mrs. Arthur Nikisch made her first appearance here and completely captivated her audience, her husband coming in for a good share of the applause when playing her piano accompaniments.

Mr. Franz Kneisel was received as an old friend, and his rendering of the Brahms concerto was much admired.

Up to this time the tour of the orchestra has been an uninterrupted march of triumph, and the outlook is more promising.

Tonight's programme was as follows:

Overture, Benvenuto cellini, op. 23.....Berlioz
Aria, The dream king and his love.....Raff
Mrs. Arthur Nikisch.
First movement from concerto for violin....Brahms
Mr. Franz Kneisel.
Waldweben from Siegfried.....Wagner
Songs with piano.
a. Die quelle.....Goldmark
b. Am ufer des manzanares.....Jensen
c. Vergebliches staendchen.....Brahms
Mrs. Arthur Nikisch
Symphony No. 3. Im walde.....Raff
In the daytime (allegro). In the twilight (largo). Dance of the dryads (allegro assai). Night: silent breath of night in the forest; entrance and departure of the wild hunt with Frau Holle and Wotan; break of day (allegro).

Gazette

BOSTON, SUNDAY MORNING, MAY 10.

HENRY G. PARKER, Editor and Publisher

MUSICAL.

The Boston Symphony Orchestra and The Boston Singers.

At the close of the concert given by the Boston Singers' in Music Hall, last night, Mr. George L. Osgood called his society together in Bumstead Hall and announced to them that an invitation had been extended by Mr. Nikisch and Mr. Henry L. Higginson, for the Boston Singers' Society to incorporate with the Boston Symphony Orchestra, the two organizations to give, in future, their concerts together. In the course of his remarks on the meaning and scope of the movement, Mr. Osgood read from a letter received by him from Mr. Higginson, the following expression of sentiment regarding the proposed change: "It calls for work and devotion and forgetfulness of self on the part of the chorus, orchestra and conductors. There is but one way in art as in any good work—a single eye to the best results. It is a great field and we shall try to use it well." This has the true ring. The proposition met with an enthusiastic reception on the part of the chorus, and to all intents and purposes, the proposed combination may be looked upon as accomplished. The plan will probably be to give two great choral works every season, and one concert devoted to *a capella* music; and we presume that works essentially orchestral will be conducted by Mr. Nikisch and works distinctively choral will be conducted by Mr. Osgood. The Singers will probably be increased to two hundred or two hundred and fifty.

This is an important move in connection with our art progress in music, and will enlarge the scope of the Symphony Orchestra and add to its usefulness as an educator. No better choice could have been made than the Boston Singers, to carry out the new scheme. This body is made up of a separately drilled male chorus and a separately drilled female chorus, each of which is wholly efficient in itself, and both in combination form one of the finest mixed choruses in the country. This versatility gives the society a scope to perform choral work of every description, whether for male, female or mixed voices. Already it stands at the head of our singing societies, and we may be certain that it will attain to still higher worth under the new conditions it will be called on to meet. The selection of the Boston Singers to become a permanent element of the Symphony orchestra is a fitting and just recognition of the position won by Mr. Osgood as a choral conductor and of his worth as a musician. He has labored unceasingly and unselfishly in the cause of that branch of musical art which he represents and with an unmistakeable desire for the advancement of art rather than for the attainment of self-glory. He has worked modestly and quietly, but the results have been none the less high and successful. He has fairly earned the honor that has come to him in recognition of his deservings and of the rank to which he has attained as a choral conductor, and we congratulate both Mr. Higginson and Mr. Osgood on the combination that has been effected. A new and important interest will attach to next season's Symphony Concerts, and our music lovers will have additional reason to pride themselves on the orchestra in the enlarged sphere of usefulness that has been conferred on it.

THE CHICAGO JOURNAL.

FRIDAY, MAY 8.

The first of a series of three big concerts was given at Central Music Hall last night by the Boston Symphony Orchestra, and in the presence of a large audience. True lovers of orchestral music must have enjoyed a rare treat, because no more perfect organization of players can be found anywhere, and it gives only the very finest compositions. For instance, last night's programme contained such selections as "Benvenuto Cellini," from Berlioz, for the overture; Wagner's Waldweben from "Siegfried," and Raff's Symphony No. 3. "Im Walde." Mrs. Arthur Nikisch's singing was a pleasing feature of the entertainment, and Franz Kneisel's solo playing won hearty applause. Miss Lena Little will be the vocalist tonight, and following is the programme:

Liszt.....Symphonic poem, "Tasso"
Gluck.....Aria,
"I Have Lost My Eurydice," from "Orpheus,"
Miss Lena Little.
Lalo.....Concerto for Violoncello
Mr. Anton Hekking
Tschaikowsky.....Andantino
and Scherzo from Symphony No. 4. in F minor
Songs with piano { a. Brahms.. "Wie Bist du Meine Konigin" / b. Secchi. "Love Me or Not" / c. Hiller.... "Im Maien."
Miss Lena Little.
Beethoven.....Symphony No. 5, in C minor

Too much can not be said in praise of these concerts. They come as near filling the bill of high-class music as any that have yet been offered to the people of Chicago. Every player under the swing of Conductor Nikisch's baton is an artist of unquestioned rank and ability. He has to be. The Boston Symphony Orchestra has a grand name in this country for superior excellence, and that name must be sustained. This they all appreciate. Nothing, therefore, could be more perfect in the line of shading and harmony than that given to these manipulators of the stringed instruments, which, under their deftly delicate touches, seem to have souls within them. The next two concerts of this engagement ought to attract big audiences.

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Chicago May 8,

The Times.

THE BOSTON ORCHESTRA.

At home it is called the Symphony orchestra, but as it is the only Boston orchestra known outside of that city it is to all outsiders the Boston orchestra. By the munificence of a single citizen the Bay town has been for ten years blessed with an organization which, under different conductors, has practically retained its identity during that time, and has come to be unrivaled, in this country at least, for the breadth, delicacy, brilliancy, and musical intelligence and finish of its interpretations of the best orchestral works. When it was first brought to Chicago a few years ago it did not draw the attention it merited, but that has changed materially, and now its annual visits are regarded as at least among leading musical events.

The first of the three concerts announced for this week at Central Music hall was given last evening to probably the largest audience this organization has ever drawn in Chicago. The exclusively orchestral numbers were the "Benvenuto Cellini" overture of Berlioz, the "Voices of the Forest" from Wagner's "Siegfried," and Raff's "Im Walde" symphony No. 3.

The soloists were T. Adamowski—Mr. Kneisel, who was announced, being ill—who played a Saint-Saens rondo capriccioso for violin with some advance on the artistic taste and finish of style he has often shown here before. The tone he achieves is not large, but it is exquisitely smooth and clean. His bowing is very true and his execution facile and accurate.

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It would require more space than can be given to follow the playing of the several orchestra numbers in detail. All the qualities of excellence spoken of above were present in a marked degree, and though the force was somewhat crippled by the absence, from illness, of three among the best first violinists, one could scarcely expect anything more nearly perfect in orchestral interpretation. The playing of the Berlioz overture was remarkable for wonderful precision and striking brilliancy, the fantastic phrasing and odd modulation finding sharp and confident expression, and the knightly spirit of the whole being appreciatively brought out.

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The primary idea of this orchestra as an institution was to be an educator, as well as an entertainer; the programmes excellently annotated by George Wilson, the character of the selections, as well the force and finish of their rendition, and the steady growth of the concerts in popular favor, indicate that the mission is being fulfilled in a way that must be most gratifying to all concerned. It may be interesting to glance at the composition of this organization. The instrumentalists enlisted are: Fourteen first violins, 12 second violins, 8 violas, 6 cellos, 6 double bass, 2 flutes, 1 piccolo, 1 English horn, 2 bassoons, 1 bass clarinet, 2 clarinets, 4 horns, 3 trombones, 2 trumpets, 1 tympane, 1 tuba, 1 harp, 3 percussion, or 72 in all, showing no curtailment of number to save expenses in travel. As may be observed this admirably balanced organization has an instrumental strength that would have satisfied the exactions of a Berlioz, and it is handled with a skill that would gratify Wagner himself. Director Nikisch leads without reference to the printed score, and appears to dominate the entire body with his peculiar personal magnetism. All the work of last evening seemed to be permeated with a subdued enthusiasm, showing the subtle sympathy between leader and instrumentalists. It may be recalled that the first season of this organization the strength lay in its strings; there has been no loss of power in this body, while there has been corresponding growth in the other component parts, notably the wood-wind. The programme last evening was inaugurated with the overture to Berlioz's "Benvenuto Cellini." The overture is based upon themes from the opera, and although it might be called old in years it has the leit motive that Wagner developed to such perfection plentifully introduced. The strings open the work with a broad, swift flow of solemn melody of the cardinals, followed by the counter subject based on the Celein, a tender sentimental strain. This counter-melody is then transferred to the strings, against a gently rippling accompaniment for flute, oboe, and clarinet in semi-quavers. Its treatment in this manner, which occupies a considerable space, is at length brought to a tonic full close; and, after a sudden and unexpected modulation to E-flat, the Cardinal's air is repeated in this key, but with an entirely new treatment, the melody being sustained by the violoncellos and clarinets, and richly embroidered by the violins con sordini, and flute and oboe alternately. 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The first of the three concerts by the Boston Symphony Orchestra was given last night at the Central Music Hall to a large and highly appreciative audience. The concert may be marked down as a remarkable treat; one of the notable events of the season. It is hardly necessary to go into an elaborate analysis of the performance of this splendid organization. It is already known to the Chicago musical public. Mr. Nikisch is himself a study in the art of conducting. He is original in his methods and perfect in his results. For absolute correctness in execution, delicacy in tone shadings and intelligence in interpretation Mr. Nikisch's players are incomparable. With all the refinement that pervades their playing there is a vigorous comprehension and a virile strength: a sentimentality that is graceful and strong and a flesh and blood tint that makes one feel the spirit of the composer. A charming feature of the concert was the "Waldweben" from Siegfried. This lovely composition never received finer treatment. The passage representing the humming, murmuring sound of quiet but busy nature was brought out in a way that is simply indescribable. And fully equal to this was that delicious symphony by Raff, "Im Walde," wherein one with something more than a dull imagination can revel with exquisite pleasure. The different movements were played with beautiful effect, the twilight and night passages being depicted with great delicacy. Indeed Mr. Nikisch seems to excel in all that requires this delicacy of touch and mentality, but not at the sacrifice of vigor and broadness.

Mr. Adamowski played Saint-Saens' rondo capriccioso for the violin in place of Mr. Kneisel, who is overcome by the grip in Detroit. Mr. Adamowski is a finished artist, and, while not noted for largeness of tone, his performance was characterized by exceeding grace.

The vocal numbers were sung by Mrs. Arthur Nikisch, the page's canzonetta and aria from the "Marriage of Figaro" and three songs by Goldmark, Jensen and Brahms. Mr. Nikisch accompanied her on the piano in a most charming way. Mrs. Nikisch sang here at one of this season's Apollo Club concerts. Her timbre is not clear and her enunciation is imperfect. But she has a sympathetic quality in her voice and an earnest manner that partially compensate for these defects.

The programme for to-night's concert will include orchestral compositions by Liszt, Tschaikowsky and Beethoven. The soloists will be Anton Hekking and Miss Lena Little.

The Saturday concert will be the last. It will include three orchestral numbers by Wagner and Goldmark's "Rustic Wedding" symphony. Mr. Adamowski and Miss Mary Howe will be the soloists at this matinee performance.

THE DAILY NEWS.

Chicago.

FRIDAY, MAY 8, 1891.

THE BOSTON SYMPHONY ORCHESTRA.

As was to have been expected, the first of the series of three concerts to be given at Central Music hall by the Boston Symphony orchestra drew out a large and brilliant audience last evening. There was a notable proportion of professional musicians in attendance, while the entire assemblage was appreciative and responsive from the first. Mr. Nikisch's band, which has been heard in this city but once before during the last year and a half, is without question the most perfectly disciplined organization of its kind in America. Whatever may be responsible for its technical perfection is not material. The leader has had abundant opportunity to make his band unsurpassable in its pecular way, and he has availed himself of it to the best possible purpose. The orchestra is a large one, and in the main evenly balanced, though the strings are so very strong that it would seem the brasses might be strengthened a little without danger of destroying the instrumental equation. The work of which the organization is capable is well and widely known. Delicacy of phrasing and nuance, precision of attack, and a Meissonier-like neatness and finish in handling all kinds of compositions are chief among the characteristics upon which its reputation rests. The excessive finish is not superficial or trivial, however, and Mr. Nikisch last night again demonstrated that he can give broad and intelligent readings of complete works as well as dainty performances of isolated movements and phrases. His method of leading is admirable, his bearing reserved and his baton firm, precise and energetic. The programme included Berlioz' overture, "Benvenuto Cellini," the 'Forest Voices" from "Siegfried" and Raff's symphony No. 3. "Im Walde." None of these works is a bagatelle, but each one was produced, nevertheless, with a real and complete mastery of the whole subject. The symphony was handled for the best that is in it. It is a rambling composition, classical in form and veritable "programme music" in spirit. Those passages in it which are beautiful are beautiful enough to justify a more frequent performance of the whole work. The other movements are musicianly and at the least clever. Mrs. Arthur Nikisch sung a canzonette and aria from "Figaro" and some songs of Goldmarck, Jensen and Brahms. She was warmly received and evidently made a favorable impression upon her audience. Her work is pleasing and she sings intelligently, and it must be because her voice is utterly lacking in individual character that she cannot magnetize nor charm. She sings fairly well, but one feels that her voice is impersonal and unsympathetic. It might belong to any one else. Mr. Adamowski triumphed with his rendition of the Saint-Saens rondo, as he had a right to do. It was given with a facility, a dash and a feathery lightness that recalled Sarasate, who played it here some time ago. To-night the orchestra will render Liszt's symphonic poem "Tasso," Tschaikowsky's fourth symphony and Beethoven's great C minor symphony. Miss Lena Little will sing an aria from "Orpheus" and three little songs and Mr. Anton Hekking will play Lala's concerto for the 'cello.

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THE CHICAGO HERALD

FRIDAY, MAY 8, 1891.

BOSTON SYMPHONY CONCERT.

The first of a series of three concerts of the Boston Symphony Orchestra was given last evening at Central Music Hall. That Chicagoans bore this magnificent musical organization in kindliest remembrance was attested by the very large audience which attended the concert. The lower portions of the hall were completely filled and each number on the fine programme was applauded with enthusiasm. Since its last appearance in this city the Boston Symphony Orchestra has, if possible, improved in its technical excellence, and the numbers given last evening were all of such high merit as to justify the opinion that the organization is the equal, if not the superior, of any similar musical body on this side of the Atlantic.

Director Arthur Nikisch is an interesting man. Rather below the medium height, slender in form, and of a nervous, high-strung temperament, he would not impress one at a glance that he could be the possessor of great ability as an orchestral leader, yet he has the most perfect control over his musicians and, under the magic of his baton, the phrasing and execution of the different instrumentalists is almost absolutely perfect. Especially did this seem the case in the opening number, Berlioz's overture to the opera "Benvenuto Cellini," and in the superb rendition of the "Waldweben" ("Voices of the Forest"), from "Siegfried," by Wagner. The exquisite tempo fully as much as the delicious melodies in the finale of the "Benvenuto" overture and the weird charm of Wagner's inspired music delighted the great audience, which clamored in vain for encores.

An orchestra of this character is necessarily most excellent in its stringed instruments, and Mr. Nikisch is especially fortunate in having violinists who seem to be thoroughly en rapport with him; the slightest signal from the director is heeded instantaneously, and the harmony is a source of delight to an audience.

Mrs. Arthur Nikisch, who is no stranger in Chicago, was welcomed in a most cordial manner. She sang charmingly the Page's Canzonetta and an aria from Mozart's "Marriage of Figaro." Mrs. Nikisch has a mezzo soprano voice of rare quality and knows well how to use it. She does not attempt any dizzy pyrotechnic vocal flights, but sings in an easy, natural way that cannot fail to please lovers of real music. She was recalled several times, but did not respond to the encores. T. Adamowski, a violinist of fine ability, who has frequently been heard in Chicago, was the other soloist of the evening. His selection, Saint-Saens' Rondo Capriccioso, was played in brilliant and effective style, which won for the artist enthusiastic plaudits.

Wagner's "Waldweben," as given, was the concert arrangement by H. Zumpe. In its rearrangement from the opera to the concert stage it naturally underwent many changes, by the omission of dialogue, etc., so as to make it in effect an independent composition. But the scenes depicted remain the same, and it bears the impression of the master's hand and spirit. The musical arrangement is almost as picturesque as the operatic, and it shows most effectively Wagner's marvelous power to depict nature by means of musical tones. As rendered last evening, the number was the gem of the programme, and the audience fairly clamored for a repetition, which was, however, not granted.

Mrs. Nikisch sang three dainty ballads to her husband's accompaniment on the piano. They were Goldmark's "Die Quelle," Jensen's "Am Ufer des Manzanares," and Brahm's "Vergebliches Staendchen." Each was of a light, airy character, and all were pleasingly sung. Raff's symphony No. 3, "Im Walde," was the concluding number. This was the greatest of the composer's twelve symphonies, and won for Joachim Raff the rank, in the opinion of many critics, of being next after Beethoven in the treatment of themes, though he was wholly different in style from Beethoven. The symphony is a long one and is in four movements, an allegro, representing the forest in the daytime; a largo, "In the Twilight"; an allegro assai, "Dance of the Dryads," and an allegro, "The Break of Day." The symphony was given with fine effect.

The programme for to-night's concert is as follows:

Liszt, symphonic poem.....“Tasso”
Gluck, Aria, “I Have Lost My Eurydice,” from “Orpheus”.....
Lalo, concerto for violoncello.....Miss Lena Little
Tschaikowsky, Andantino and Scherzo, from symphony No. 4, in F minor.
Songs with Piano:
Brahms.....Wie bist du meine Koenigin
Secchi.....Love Me or Not
Hiller.....Im Maien
Miss Lena Little.
Beethoven.....Symphony No. 5, in C minor

Boston Sunday Globe.

TWENTY-EIGHT PAGES.

SUNDAY, MAY 10, 1891.

WANT TO HEAR THEM AGAIN.

Symphony Orchestra Closes an Unprecedented Engagement.

CHICAGO, Ill., May 9.—The Boston Symphony orchestra closed their brief engagement in this city with a grand concert this afternoon, which partook much of the character of Friday afternoon rehearsals in Boston.

The majority of the audience was composed of ladies and young girls, and Central Music Hall presented a pretty sight.

The orchestra was at its best.

Miss Mary Howe and Mr. Timothee Adamowski were the soloists.

Miss Howe is so well known in Boston that it is unnecessary to say she was received here with expressions of the greatest approval.

Mr. Adamowski is a favorite wherever he goes and the solo allotted to him was played with ease and grace.

This season has been one of unprecedented success, and the return engagement next fall is already looked forward to.

The programme this afternoon was as follows:

Overture and Bacchanale from Tannhaeuser (Paris version).....Wagner
Bell song from Lakme.....Delibes
Miss Mary Howe.
Symphony, Rustic Wedding, op. 26.....Goldmark
Concerto, variations—Moderato molto.....
Allegro.....Saint-Saens
T. Adamowski.
Aria from Les Perles de Bresil.....David
Miss Mary Howe.
Prelude—Lohengrin.....Wagner
Siegfried's Passage to Brunhilde's Rock, Morning Dawn, and Rhine Journey, from Siegfried and Die Goetterdaemmerung.....Wagner

Boston Post

MONDAY MORNING, MAY 11, 1891.

A STRONG COMBINATION.

For some time there have been rumors of a proposed consolidation of the Boston Symphony Orchestra and the Boston Singers, but it was not until last Saturday that Mr. George L. Osgood, the director of the latter society, announced to his singers that Mr. Henry L. Higginson had invited them to unite with the Symphony Orchestra. Mr. Osgood read the following extract from a letter received from Mr. Higginson in regard to the proposed scheme: "It calls for work and devotion and forgetfulness of self on the part of the chorus, orchestra and conductors. There is but one way in art as in any good work—a single eye to the best results. It is a great field, and we shall try to use it well." The proposition was welcomed by the chorus, and the consolidation is practically an accomplished fact.

There are peculiar reasons why the Boston Singers should have been chosen for this purpose. The male chorus and the female chorus have been drilled separately, and each is capable of most excellent work. The society, under its skilled and enthusiastic leader, has made a specialty of the study of the ancient schools of all countries, and it is proposed to give every year at least one concert devoted to unaccompanied works of the great masters. While, of course, the programmes for next season have not yet been arranged, it is understood that Mr. Nikisch will conduct the orchestral works and Mr. Osgood will lead all compositions that are distinctively choral. It is rumored that the Singers will be increased to 200 or 250: but whether it would be judicious to enlarge this admirable body is a question. Quality is better than quantity.

Now that such a society as the Singers has been added to the Symphony Orchestra, the programmes of next season will be anticipated with even keener interest. The concerts given for years by the orchestra and chorus of the Paris Conservatory are a proof of what can be achieved when directors and players and singers work together in unity.

Mr. Osgood is to be congratulated, for he has now received the just reward of his labors and his high aims. He has been most faithful and untiring in work that to many would seem but drudgery. He has devoted his time and his attainments to his art, careless, apparently, of popular applause, and seeking only to nourish in his singers a love for that which is best in vocal music.

CHICAGO

The Tribune.

SATURDAY, MAY 9, 1891.

The second concert by the Boston Symphony Orchestra attracted an audience last evening elegant in quality and of sufficient size to comfortably fill the best portions of Central Music Hall. Two soloists—Miss Lena Little and Mr. Anton Hekking—were heard for the first time in Chicago. Miss Little is a contralto of fine ability, who possesses a voice rich and full of warmth and feeling. She sings with an ease that is as admirable as it is rare, and enunciates the text with a clearness which makes every word, be it English, German, or Italian, perfectly distinct and intelligible. The splendid method which makes her teacher, Mr. George Henschel, one of the foremost English concert singers of today, is revealed in every tone she produces and every phrase she sings. She is a singer who for artistic method, excellent expression, and perfect control of all her powers in singing has not been surpassed by any vocalist heard in Chicago this season. Her numbers last evening were Orpheus' beautiful aria from Gluck's "Orpheus," "I have lost my Eurydice," Brahm's "Wie bist du Meine Koenigin," "Love me or not," a charming ballad by Secchi, and Hiller's joyous "Im Maien." The aria was finely given, but it was in the ballads that Miss Little appeared to finest advantage. A simplicity and entire freedom from all striving for effect made her work the perfection of ballad-singing.

Mr. Hekking's 'cello playing proved another delightful feature of the concert. He chose Lalo's D minor Concerto for 'cello, a composition full of a coloring chiefly Spanish, but at times suggestive of Hungary. The first movement is of great beauty; the second seems at times forced, and its broken, peculiar rhythms extend through the entire movement, "robbing it" of the charm it would possess if more varied in style. Mr. Hekking makes his instrument fairly sing, the tone he wins from it possessing a mellow velvety quality comparable only to the rich tones of a contralto voice. His playing is characterized by great refinement and high artistic finish. The orchestral numbers were Liszt's Symphonic Poem "Tasso," the Andantino and the Scherzo from Tschaikowski's fourth Symphony, and the great Fifth Symphony of Beethoven. The Liszt Poem, a long and not very especially attractive piece of "program-music," was played with the technical accuracy and the firmness and strength which characterize everything the Symphony Orchestra gives. The Ferrara episode was especially praiseworthy. The Tschaikowski selections are unusually attractive and good proofs of the great Russian's genius. The Scherzo, with its ever-present pizzicato, is one of the most original "bits" he has given the world, and as played last evening was charming. Beethoven's famous Symphony was read with great vigor and spirit. The first movement gained somewhat by this dramatic style, for it is a movement troubled almost to the verge of madness, and will stand such impassioned reading, but the sad andante loses its color of pensive melancholy by the slightly faster tempo Mr. Nikisch employs, and the Scherzo is robbed of the mysterious character, which produces the emotion Berlioz has so aptly compared to that produced by the gaze of a magnetizer, by being given with too free use of the fortissimo. The magnificent march which closes the great work was triumphantly given and well expressed the feeling of superhuman joy Beethoven intended.

The last concert occurs this afternoon with the following program:

Overture and Bacchanale from "Tannhauser" (Paris version).....Wagner
Bell Song from "Lakme".....Delibes
Miss Mary Howe.
Symphony—"Rustic Wedding," op. 26.....Goldmark
First movement from concerto for violin.....Brahms
Mr. Franz Kneisel.
Aria from "Les Perles de Bresil."".....David
Miss Mary Howe.
Prelude—"Lohengrin."".....Wagner
"Siegfried's Passage to Brunhilde's Rock, Morning Dawn, and Rhine Journey," from "Siegfried" and "Die Götterdämmerung."".....Wagner

The Times.

BY THE CHICAGO TIMES CO.

SATURDAY, MAY 9, 1891.

TRIPLE-SHEET.

The Boston Symphony orchestra gave the second of its three concerts at Central Music hall last evening to another large and closely attentive audience. It is well to commend these programs not only for their high musical character, but for their variety of musical significance and their balance, and as much as anything else for not being so long as to weary anybody. One goes away rather disposed to wish there were more.

The orchestral numbers last night were Liszt's symphonic poem, "Tasso," two movements from Tschaikowsky's symphony No. 4 in F minor, and Beethoven's symphony No. 5 in C minor. One is not disposed to add much to the points of commendation made of the playing the preceding evening, its precision, its breadth and power of shading, the absolute unity of conception and purpose obvious in all the players, the revelation through apt emphasis and superb finish of the height and depth of every composition. The controlling sympathy between conductor and players is always obvious, and his watchfulness over every detail, heretofore noted, is no more conspicuous than their unswerving vigilance in catching every minute leading in his expression. He who believes that the same fundamental feeling lies at the bottom of both music and poetry will rarely find anything to enlist his sympathy, however much he may admire its ingenius technic, in Liszt's compositions. His "Tasso" is about as much like the lofty poetry of Byron, which he said inspired it, as it is like Tupper, but all that it is possible for anybody to make of it was made last night. In the fantastic pizzicato scherzo, with its curious melodic form twisted through it in almost grotesque but graceful arabesque fashion, afforded the band fresh opportunity for the display of wonderful precision and sympathetic shading. Of the interpretation of the colossal symphony of Beethoven it would be impracticable to speak adequately in detail. Its striking transitions, its bursts of passion, its passages of profound melancholy—almost despair—and the breadth and power of the tremendous climax at its close were all brought out with one insight, a grasp of its depths of meaning, an impressive alternation of delicacy and passionate energy that must have been in the nature of a revelation to many hearers. The exquisite andante especially was given bolder emphasis and a deeper, more Rembrandtesque shading than is remembered to have ever been given it here by any other director, but it served to illuminate its spirit superbly, and it was played throughout with wonderful delicacy, firmness, and poetic feeling. When it is remembered that neither Kneisel nor Adamowski were among the first violins, and that the force was short half a dozen more from illness, the finish and effectiveness of the performance throughout were extraordinary.

The soloists of the evening were Miss Lena Little, a contralto new to Chicago, who sang the great aria from the "Orpheus" of Gluck and a group of three songs—Brahms' "Wie bist du," etc., Secchi's "Love Me or Not," and Hiller's "Im Maien," and Anton Hekking, who played a solo concerto for 'cello. Miss Little challenged a rather hazardous comparison in trying the "Orpheus" aria before Chicago concert and opera goers, who have by no means forgotten Mme. Lena Hastreiter's magnificent interpretation. And she fell far short of sustaining the challenge. She sang the aria well, phrasing well and shading quite well, but she lacked the magnificent breadth of style and the splendid fire and passion of the Chicago singer. She appeared to better advantage in the songs named, though why she, an American woman, should sing to an American audience in Italian and German is inexplicable, and, one may just as well say, inexcusable. She is little only in name. She is a tall blonde of rather pleasing presence, a medium contralto voice of not very musical quality and, in its upper tones especially, badly placed, and marred by some of the vibrato noticeable in nearly all of Henschel's pupils. But she has been thoroughly trained, phrases excellently, and sings with fine artistic taste and finish. The Secchi song, the only one she sang in the American tongue, was exquisitely sung as to style, and there was the touch, if not always the feeling, of the trained artist in all she did.

The 'cello solo by Mr. Hekking hasn't much in it but execution, but he showed the qualities of the artistic player. His tone is not large nor very resonant—less so because his instrument rested on an extension of the stage resting on loose trestles, something the hall management ought to abolish—but it is singularly sweet, liquid, and mellow, his execution very facile and true, and his whole style intelligent and musicianly.

One may say in passing that another thing for which these concerts are to be warmly commended is the inflexible refusal to respond to recalls with anything more than courteous acknowledgment.

The third and last concert will be given this afternoon, with Miss Mary Howe, a high soprano, as the vocalist.

The Inter Ocean.

CHICAGO, SATURDAY MAY 9, 1891.

CENTRAL MUSIC HALL.

The second concert of the Boston Symphony Orchestra last evening at Central Music Hall attracted a large and enthusiastic audience, and in point of musical interest was the equal of, possibly an advance over, its brilliant predecessor. Singers are peculiarly susceptible to climatic changes, but it appears that robust instrumentalists have their share of the ills of life from this source. The absentees last evening numbered six first violinists, one second, two cellists, and one oboe player. This would have made a most marked change in an ordinary orchestra, but this excellent organization appears to be proof against emergency, and perhaps the audience did not miss the absent ones, although the director did. Mr. Nikisch did not allow the deficit to disconcert him in the least to all outward appearance, and his magnetic personality appeared to be more potent than ever in inspiring his players to join and and guard what each desired to gain in almost perfect unity of harmony. The programme opened with the beautiful symphonic poem of Liszt, "Tasso's Lament," that the Thomas Orchestra has given here several times. The first movement was given with rare grace and artistic taste, the gondoliers melody in C minor being particularly praiseworthy. One orchestration is full of the startling effects peculiar to Liszt, and the pauses that so strongly accentuate the work showed the fine drill of this organization. The contrast between the lament and the triumph and its marked coloration, had strong and admirable treatment. Mr. Anton Hekking played Lalo's concerto for violoncello in very smooth and acceptable style without gaining particularly large or sympathetic tone. The two movements from Tschaikowsky's symphony 4, in F minor, perhaps was in its entirety the best-played selection of the evening, the pizzicato of the violins being wonderfully well done, the harmonies of the complex movement being defined and sustained with an accuracy and beauty that won most enthusiastic approval. The feature de resistance of the programme was Beethoven's "Fifth Symphony." This was remarkably well given within the limitations, but it must be confessed that the debilitation of the orchestra strings told somewhat in the effectiveness that might otherwise have been attained. The soloist of the evening was Miss Lena Little, a contralto new to this public. She sings in excellent method, has a voice of considerable range and smoothness, free from vibrato, but inclined to be a little throaty in upper tones. Her first selection, an aria from Gluck's "Orpheus," was given with considerable dramatic power and feeling. Her songs with piano accompaniment were: Brahms, "Wie bist du meine Koenigin," Secchi, "Love Me or Not;" Hiller, "Im Maien." In these her phrasing was excellent, her enunciation praiseworthy. The English song was delightfully given, and won heartily applause.

The Boston Symphony Orchestra give the concluding concert of their engagement this afternoon. Miss Mary Howe will be the soloist, and the following programme is announced: Wagner, overture and bacchanale from "Tannhaeuser" (Paris version); Delibes, Bell song from "Lakme," Miss Mary Howe; Goldmark, symphony, "Rustic Wedding," op. 26; Saint-Saens, Rondo Capriccioso, for violin, Mr. T. Adamowski; David, aria from "Les Perles de Bresil," Miss Mary Howe; Wagner, prelude, 'Lohengrin;" Wagner, "Siegfried's Passage to Brunnhilde's Rock, Morning Dawn, and Rhine Journey," from "Siegfried" and "Die Goetterdaemmerung." Arranged by Hans Richter.

THE CHICAGO HERALD

SATURDAY, MAY 9, 1891.

BOSTON SYMPHONY CONCERT.

The second concert of the Boston Symphony Orchestra was given at Central Music Hall last evening before a large and brilliant audience of music-lovers. The programme offered was fully equal in character to that of the opening night and the audience was in no wise disappointed in its anticipation of a rare treat.

The first number was Liszt's symphonic poem, "Tasso," which was charmingly rendered with that perfection of detail which characterizes all of Director Nikisch's productions. In harmony, nicety of balance in instrumentation and phrasing this fine organization is probably unequaled in America. Miss Lena Little, the vocal soloist of the evening, followed with the aria, "I Have Lost My Eurydice," from Gluck's "Orpheus." Miss Little has a sweet, even, well modulated and well cultivated voice, but in the "Orpheus" aria she failed to arouse much enthusiasm. She appeared to much better advantage in the pretty ballads of her subsequent number—Brahms' "Wie bist du meine Koenigen;" Secchi's "Love Me or Not," and Hiller's "Im Maien"—all three of which she sang in exquisite style.

Lalo's concerto for violoncello, as played by Anton Hekking, was the gem of the evening. Mr. Hekking is certainly one of the most thorough artists on this instrument who has appeared in Chicago. His playing was enthusiastically applauded Tschaikowsky's andantino and scherzo, from Symphony No. 4, in F minor, and Beethoven's Fifth Symphony, in C minor, were the other instrumental numbers. Both were interpreted in superb style, the wonderful Fifth Symphony being particularly charming.

The programme for to-day's matinee, the last of the series of concerts by this organization, is as follows:

Overture and Bacchanale from "Tannhæuser" (Paris version).....Wagner
Bell song from "Lakme".....Delibes
Miss Mary Howe.
Symphony—"Rustic Wedding," op. 26....Goldmark
Rondo capriccioso, for violin.....Saint-Seans
T. Adamowski.
Aria from "Les Perles de Bresil".....David
Miss Mary Howe.
Prelude—"Lohengrin".....Wagner
(Arranged by Hans Richter.)

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THE CHICAGO HERALD

FRIDAY, MAY 8, 1891.

FIRST BOSTON SYMPHONY CONCERT.

The first of a series of three concerts by the Boston Symphony Orchestra was given last evening at Central Music Hall. That Chicagoans bore this magnificent musical organization in kindliest remembrance was attested by the very large audience which attended the concert. The lower portions of the hall were completely filled and each number on the fine programme was applauded with enthusiasm. Since its last appearance in this city the Boston Symphony Orchestra has, if possible, improved in its technical excellence, and the numbers given last evening were all of such high merit as to justify the opinion that the organization is the equal, if not the superior, of any similar musical body on this side of the Atlantic.

Director Arthur Nikisch is an interesting man. Rather below the medium height, slender in form, and of a nervous, high-strung temperament, he would not impress one at a glance that he could be the possessor of great ability as an orchestral leader, yet he has the most perfect control over his musicians and, under the magic of his baton, the phrasing and execution of the different instrumentalists is almost absolutely perfect. Especially did this seem the case in the opening number, Berlioz's overture to the opera "Benvenuto Cellini," and in the superb rendition of the "Waldweben" ("Voices of the Forest"), from "Siegfried," by Wagner. The exquisite tempo fully as much as the delicious melodies in the finale of the "Benvenuto" overture and the weird charm of Wagner's inspired music delighted the great audience, which clamored in vain for encores.

An orchestra of this character is necessarily most excellent in its stringed instruments, and Mr. Nikisch is especially fortunate in having violinists who seem to be thoroughly en rapport with him; the slightest signal from the director is heeded instantaneously, and the harmony is a source of delight to an audience.

Mrs. Arthur Nikisch, who is no stranger in Chicago, was welcomed in a most cordial manner. She sang charmingly the Page's Canzonetta and an aria from Mozart's "Marriage of Figaro." Mrs. Nikisch has a mezzo soprano voice of rare quality and knows well how to use it. She does not attempt any dizzy pyrotechnic vocal flights, but sings in an easy, natural way that cannot fail to please lovers of real music. She was recalled several times, but did not respond to the encores. T. Adamowski, a violinist of fine ability, who has frequently been heard in Chicago, was the other soloist of the evening. His selection, Saint-Saens' Rondo Capriccioso, was played in brilliant and effective style, which won for the artist enthusiastic plaudits.

Wagner's "Waldweben," as given, was the concert arrangement by H. Zumpe. In its rearrangement from the opera to the concert stage it naturally underwent many changes, by the omission of dialogue, etc., so as to make it in effect an independent composition. But the scenes depicted remain the same, and it bears the impression of the master's hand and spirit. The musical arrangement is almost as picturesque as the operatic, and it shows most effectively Wagner's marvelous power to depict nature by means of musical tones. As rendered last evening, the number was the gem of the programme, and the audience fairly clamored for a repetition, which was, however, not granted.

Mrs. Nikisch sang three dainty ballads to her husband's accompaniment on the piano. They were Goldmark's "Die Quelle," Jensen's "Am Ufer des Manzanares," and Brahm's "Vergebliches Staendchen." Each was of a light, airy character, and all were pleasingly sung. Raff's symphony No. 3, "Im Walde," was the concluding number. This was the greatest of the composer's twelve symphonies, and won for Joachim Raff the rank, in the opinion of many critics, of being next after Beethoven in the treatment of themes, though he was wholly different in style from Beethoven. The symphony is a long one and is in four movements, an allegro, representing the forest in the daytime; a largo, "In the Twilight"; an allegro assai, "Dance of the Dryads," and an allegro, "The Break of Day." The symphony was given with fine effect.

The programme for to-night's concert is as follows:

Liszt, symphonic poem.....“Tasso”
Gluck, Aria, “I Have Lost My Eurydice,” from “Orpheus”.....Miss Lena Little
Lalo, concerto for violoncello.....Anton Hekking
Tschaikowsky, Andantino and Scherzo, from symphony No. 4, in F minor.
Songs with Piano:
Brahms.....Wie bist du meine Koenigin
Secchi.....Love Me or Not
Hiller.....Im Maien
Miss Lena Little.
Beethoven.....Symphony No. 5, in C minor

Boston Sunday Globe.

TWENTY-EIGHT PAGES.

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Miss Howe is so well known in Boston that it is unnecessary to say she was received here with expressions of the greatest approval.

Mr. Adamowski is a favorite wherever he goes and the solo allotted to him was played with ease and grace.

The season has been one of unprecedented success and the return engagement next fall is already looked forward to.

The programme this afternoon was as follows:

Overture and Bacchanale from Tannhaeuser (Paris version).....Wagner
Bell song from Lakme.....Delibes
Miss Mary Howe.
Symphony, Rustic Wedding, op. 26.....Goldmark
Wedding march, with variations—Moderato molto.
Rydal song—Allegretto.
[illegible] garden—Andantio.
[illegible]—Finale, allegro molto.
Rondo capriccioso, for violin.....Saint-Saens
T. Adamowski.
Aria from “Les Perles de Bresil”.....David
Miss Mary Howe.
Prelude—“Lohengrin.”.....Wagner
(Arranged by Hans Richter.)

Boston Post

MONDAY MORNING, MAY 11, 1891.

A STRONG COMBINATION.

For some time there have been rumors of a proposed consolidation of the Boston Symphony Orchestra and the Boston Singers, but it was not until last Saturday that Mr. George L. Osgood, the director of the latter society, announced to his singers that Mr. Henry L. Higginson had invited them to unite with the Symphony Orchestra. Mr. Osgood read the following extract from a letter received from Mr. Higginson in regard to the proposed scheme: “It calls for work and devotion and forgetfulness of self on the part of the chorus, orchestra and conductors. There is but one way in art as in any good work—a single eye to the best results. It is a great field, and we shall try to use it well.” The proposition was welcomed by the chorus, and the consolidation is practically an accomplished fact.

There are peculiar reasons why the Boston Singers should have been chosen for this purpose. The male chorus and the female chorus have been drilled separately, and each is capable of most excellent work. The society, under its skilled and enthusiastic leader, has made a specialty of the study of the ancient schools of all countries, and it is proposed to give every year at least one concert devoted to unaccompanied works of the great masters. While, of course, the programmes for next season have not yet been arranged, it is understood that Mr. Nikisch will conduct the orchestral works and Mr. Osgood will lead all compositions that are distinctively choral. It is rumored that the Singers will be increased to 200 or 250; but whether it would be judicious to enlarge this admirable body is a question. Quality is better than quantity.

Now that such a society as the Singers has been added to the Symphony Orchestra, the programmes of next season will be anticipated with even keener interest. The concerts given for years by the orchestra and chorus of the Paris Conservatory are a proof of what can be achieved when directors and players and singers work together in unity.

Mr. Osgood is to be congratulated, for he has now received the just reward of his labors and his high aims. He has been most faithful and untiring in work that to many would seem but drudgery. He has devoted his time and his attainments to his art, careless, apparently, of popular applause, and seeking only to nourish in his singers a love for that which is best in vocal music.

4 CHICAGO The Tribune.

SATURDAY, MAY 9, 1891.

The second concert by the Boston Symphony Orchestra attracted an audience last evening elegant in quality and of sufficient size to comfortably fill the best portions of Central Music Hall. Two soloists—Miss Lena Little and Mr. Anton Hekking—were heard for the first time in Chicago. Miss Little is a contralto of fine ability, who possesses a voice rich and full of warmth and feeling. She sings with an ease that is as admirable as it is rare, and enunciates the text with a clearness which makes every word, be it English, German, or Italian, perfectly distinct and intelligible. The splendid method which makes her teacher, Mr. George Henschel, one of the foremost English concert singers of today, is revealed in every tone she produces and every phrase she sings. She is a singer who for artistic method, excellent expression, and perfect control of all her powers in singing has not been surpassed by any vocalist heard in Chicago this season. Her numbers last evening were Orpheus' beautiful aria from Gluck's “Orpheus,” “I have lost my Eurydice,” Brahm's “Wie bist du Meine Koenigin,” “Love me or not,” a charming ballad by Secchi, and Hiller's joyous “Im Maien.” The aria was finely given, but it was in the ballads that Miss Little appeared to finest advantage. A simplicity and entire freedom from all striving for effect made her work the perfection of ballad-singing.

Mr. Hekking's 'cello playing proved another delightful feature of the concert. He chose Lalo's D minor Concerto for 'cello, a composition full of a coloring chiefly Spanish, but at times suggestive of Hungary. The first movement is of great beauty; the second seems at times forced, and its broken, peculiar rhythms extend through the entire movement, “robbing it” of the charm it would possess if more varied in style. Mr. Hekking makes his instrument fairly sing, the tone he wins from it possessing a mellow velvety quality comparable only to the rich tones of a contralto voice. His playing is characterized by great refinement and high artistic finish. The orchestral numbers were Liszt's Symphonic Poem “Tasso,” the Andantino and the Scherzo from Tschaikowski's fourth Symphony, and the great Fifth Symphony of Beethoven. The Liszt Poem, a long and not very especially attractive piece of “program-music,” was played with the technical accuracy and the firmness and strength which characterize everything the Symphony Orchestra gives. The Ferrara episode was especially praiseworthy. The Tschaikowski selections are unusually attractive and good proofs of the great Russian's genius. The Scherzo, with its ever-present pizzicato, is one of the most original “bits” he has given the world, and as played last evening was charming. Beethoven's famous Symphony was read with great vigor and spirit. The first movement gained somewhat by this dramatic style, for it is a movement troubled almost to the verge of madness, and will stand such impassioned reading, but the sad andante loses its color of pensive melancholy by the slightly faster tempo Mr. Nikisch employs, and the Scherzo is robbed of the mysterious character, which produces the emotion Berlioz has so aptly compared to that produced by the gaze of a magnetizer, by being given with too free use of the fortissimo. The magnificent march which closes the great work was triumphantly given and well expressed the feeling of superhuman joy Beethoven intended.

The last concert occurs this afternoon with the following program:

Overture and Bacchanale from “Tannhauser” (Paris version).....Wagner
Bell Song from “Lakme”.....Delibes
Miss Mary Howe.
Symphony—“Rustic Wedding,” op. 26.....Goldmark
First movement from concerto for violin.....Brahms
Mr. Franz Kneisel.
Aria from “Les Perles de Bresil.”.....David
Miss Mary Howe.
Prelude—“Lohengrin.”.....Wagner
“Siegfried's Passage to Brunhilde's Rock, Morning Dawn, and Rhine Journey,” from “Siegfried” and “Die Götterdammerung.”.....Wagner

The Times.

BY THE CHICAGO TIMES CO.

SATURDAY, MAY 9, 1891.

TRIPLE-SHEET

The Boston Symphony orchestra gave the second of its three concerts at Central Music hall last evening to another large and closely attentive audience. It is well to commend these programs not only for their high musical character, but for their variety of musical significance and their balance, and as much as anything else for not being so long as to weary anybody. One goes away rather disposed to wish there were more.

The orchestral numbers last night were Liszt's symphonic poem, “Tasso,” two movements from Tschaikowsky's symphony No. 4 in F minor, and Beethoven's symphony No. 5 in C minor. One is not disposed to add much to the points of commendation made of the playing the preceding evening, its precision, its breadth and power of shading, the absolute unity of conception and purpose obvious in all the players, the revelation through apt emphasis and superb finish of the height and depth of every composition. The controlling sympathy between conductor and players is always obvious, and his watchfulness over every detail, heretofore noted, is no more conspicuous than their unswerving vigilance in catching every minute leading in his expression. He who believes that the same fundamental feeling lies at the bottom of both music and poetry will rarely find anything to enlist his sympathy, however much he may admire its ingenius technic, in Liszt's compositions. His “Tasso” is about as much like the lofty poetry of Byron, which he said inspired it, as it is like Tupper, but all that it is possible for anybody to make of it was made last night. In the fantastic pizzicato scherzo, with its curious melodic form twisted through it in almost grotesque but graceful arabesque fashion, afforded the band fresh opportunity for the display of wonderful precision and sympathetic shading. Of the interpretation of the colossal symphony of Beethoven it would be impracticable to speak adequately in detail. Its striking transitions, its bursts of passion, its passages of profound melancholy—almost despair—and the breadth and power of the tremendous climax at its close were all brought out with one insight, a grasp of its depths of meaning, an impressive alternation of delicacy and passionate energy that must have been in the nature of a revelation to many hearers. The exquisite andante especially was given bolder emphasis and a deeper, more Rembrandtesque shading than is remembered to have ever been given it here by any other director, but it served to illuminate its spirit superbly, and it was played throughout with wonderful delicacy, firmness, and poetic feeling. When it is remembered that neither Kneisel nor Adamowski were among the first violins, and that the force was short half a dozen more from illness, the finish and effectiveness of the performance throughout were extraordinary.

The soloists of the evening were Miss Lena Little, a contralto new to Chicago, who sang the great aria from the “Orpheus” of Gluck and a group of three songs—Brahms' “Wie bist du,” etc., Secchi's “Love Me or Not,” and Hiller's “Im Maien,” and Anton Hekking, who played a solo concerto for 'cello. Miss Little challenged a rather hazardous comparison in trying the “Orpheus” aria before Chicago concert and opera goers, who have by no means forgotten Mme. Lena Hastreiter's magnificent interpretation. And she fell far short of sustaining the challenge. She sang the aria well, phrasing well and shading quite well, but she lacked the magnificent breadth of style and the splendid fire and passion of the Chicago singer. She appeared to better advantage in the songs named, though why she, an American woman, should sing to an American audience in Italian and German is inexplicable, and, one may just as well say, inexcusable. She is little only in name. She is a tall blonde of rather pleasing presence, a medium contralto voice of not very musical quality and, in its upper tones especially, badly placed, and marred by some of the vibrato noticeable in nearly all of Henschel's pupils. But she has been thoroughly trained, phrases excellently, and sings with fine artistic taste and finish. The Secchi song, the only one she sang in the American tongue, was exquisitely sung as to style, and there was the touch, if not always the feeling, of the trained artist in all she did.

The 'cello solo by Mr. Hekking hasn't much in it but execution, but he showed the qualities of the artistic player. His tone is not large nor very resonant—less so because his instrument rested on an extension of the stage resting on loose trestles, something the hall management ought to abolish—but it is singularly sweet, liquid, and mellow, his execution very facile and true, and his whole style intelligent and musicianly.

One may say in passing that another thing for which these concerts are to be warmly commended is the inflexible refusal to respond to recalls with anything more than courteous acknowledgment.

The third and last concert will be given this afternoon, with Miss Mary Howe, a high soprano, as the vocalist.

The Inter Ocean.

CHICAGO, SATURDAY MAY, 9, 1891

CENTRAL MUSIC HALL.

The second concert of the Boston Symphony Orchestra last evening at Central Music Hall attracted a large and enthusiastic audience, and in point of musical interest was the equal of, possibly an advance over, its brilliant predecessor. Singers are peculiarly susceptible to climatic changes, but it appears that robust instrumentalists have their share of the ills of life from this source. The absentees last evening numbered six first violinists, one second, two cellists, and one oboe player. This would have made a most marked change in an ordinary orchestra, but this excellent organization appears to be proof against emergency, and perhaps the audience did not miss the absent ones, although the director did. Mr. Nikisch did not allow the deficit to disconcert him in the least to all outward appearance, and his magnetic personality appeared to be more potent than ever in inspiring his players to join and and guard what each desired to gain in almost perfect unity of harmony. The programme opened with the beautiful symphonic poem of Liszt, “Tasso's Lament,” that the Thomas Orchestra has given here several times. The first movement was given with rare grace and artistic taste, the gondoliers melody in C minor being particularly praiseworthy. One orchestration is full of the startling effects peculiar to Liszt, and the pauses that so strongly accentuate the work showed the fine drill of this organization. The contrast between the lament and the triumph and its marked coloration, had strong and admirable treatment. Mr. Anton Hekking played Lalo's concerto for violoncello in very smooth and acceptable style without gaining particularly large or sympathetic tone. The two movements from Tschaikowsky's symphony 4, in F minor, perhaps was in its entirety the best-played selection of the evening, the pizzicato of the violins being wonderfully well done, the harmonies of the complex movement being defined and sustained with an accuracy and beauty that won most enthusiastic approval. The feature de resistance of the programme was Beethoven's “Fifth Symphony.” This was remarkably well given within the limitations, but it must be confessed that the debilitation of the orchestra strings told somewhat in the effectiveness that might otherwise have been attained. The soloist of the evening was Miss Lena Little, a contralto new to this public. She sings in excellent method, has a voice of considerable range and smoothness, free from vibrato, but inclined to be a little throaty in upper tones. Her first selection, an aria from Gluck's “Orpheus,” was given with considerable dramatic power and feeling. Her songs with piano accompaniment were: Brahms, “Wie bist du meine Koenigin,” Secchi, “Love Me or Not;” Hiller, “Im Maien.” In these her phrasing was excellent, her enunciation praiseworthy. The English song was delightfully given, and won heartily applause.

The Boston Symphony Orchestra give the concluding concert of their engagement this afternoon. Miss Mary Howe will be the soloist, and the following programme is announced: Wagner, overture and bacchanale from “Tannhaeuser” (Paris version); Delibes, Bell song from “Lakme,” Miss Mary Howe; Goldmark, symphony, “Rustic Wedding,” op. 26; Saint-Saens, Rondo Capriccioso, for violin, Mr. T. Adamowski; David, aria from “Les Perles de Bresil,” Miss Mary Howe; Wagner, prelude, ‘Lohengrin;” Wagner, “Siegfried's Passage to Brunnhilde's Rock, Morning Dawn, and Rhine Journey,” from “Siegfried” and “Die Goetterdaemmerung.” Arranged by Hans Richter.

THE CHICAGO HERALD

SATURDAY, MAY 9, 1891.

BOSTON SYMPHONY CONCERT.

The second concert of the Boston Symphony Orchestra was given at Central Music Hall last evening before a large and brilliant audience of music-lovers. The programme offered was fully equal in character to that of the opening night and the audience was in no wise disappointed in its anticipation of a rare treat.

The first number was Liszt's symphonic poem, “Tasso,” which was charmingly rendered with that perfection of detail which characterizes all of Director Nikisch's productions. In harmony, nicety of balance in instrumentation and phrasing this fine organization is probably unequaled in America. Miss Lena Little, the vocal soloist of the evening, followed with the aria, “I Have Lost My Eurydice,” from Gluck's “Orpheus.” Miss Little has a sweet, even, well modulated and well cultivated voice, but in the “Orpheus” aria she failed to arouse much enthusiasm. She appeared to much better advantage in the pretty ballads of her subsequent number—Brahms' “Wie bist du meine Koenigen;” Secchi's “Love Me or Not,” and Hiller's “Im Maien”—all three of which she sang in exquisite style.

Lalo's concerto for violoncello, as played by Anton Hekking, was the gem of the evening. Mr. Hekking is certainly one of the most thorough artists on this instrument who has appeared in Chicago. His playing was enthusiastically applauded Tschaikowsky's andantino and scherzo, from Symphony No. 4, in F minor, and Beethoven's Fifth Symphony, in C minor, were the other instrumental numbers. Both were interpreted in superb style, the wonderful Fifth Symphony being particularly charming.

The programme for to-day's matinee, the last of the series of concerts by this organization, is as follows:

Overture and Bacchanale from “Tannhæuser” (Paris version).....Wagner
Bell song from “Lakme”.....Delibes
Miss Mary Howe.
Symphony—“Rustic Wedding,” op. 26.....Goldmark
Rondo capriccioso, for violin.....Saint-Seans
T. Adamowski.
Aria from “Les Perles de Bresil”.....David
Miss Mary Howe.
Prelude—“Lohengrin”.....Wagner
(Arranged by Hans Richter.)

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Boston Daily Globe.

TUESDAY, MAY 12.

ON THEIR WAY HOME.

The Symphony Orchestra Stops Over in Cincinnati.

CINCINNATI, O., May 11.—The Boston Symphony Orchestra appeared here this evening at the Odeon, and repeated their success of last year.

Although laboring under some disadvantage, some of the members being ill, the performance was an excellent one.

Mrs. Arthur Nikisch was the soloist, and her first appearance here was a great success.

The programme was as follows:

Schumann.....Symphony No. 1, B flat
Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo.
Allegro animato e grazioso.
Mozart..Canzonetta, and Page's Aria, from the Marriage of Figaro.
Tschaikowsky..Andantino and Scherzo from Symphony No. 4, in F minor.
Songs with Piano.
a. Brahms.....Wie bist du meine Koenigin
b. Secchi.....Love me or not
c. Hiller.....Im Maien
Mrs. Arthur Nikisch.
Wagner.....Prelude, Lohengrin
Wagner.....Prelude, Tristan and Isolde
Wagner.....Prelude, Die Meistersinger

Clipping from
TIMES, New York, N. Y.
Date 5-11

BOSTON MUSICAL COMBINATION.

CONSOLIDATION OF THE SYMPHONY ORCHESTRA AND THE SINGERS.

BOSTON, May 10.—For some time there have been rumors of a proposed consolidation of the Boston Symphony Orchestra and the Boston Singers, but it was not until Saturday that Mr. George L. Osgood the director of the latter society, announced to his singers that Mr. Henry I. Higginson had invited them to unite with the Symphony Orchestra.

Mr. Osgood read the following extract from a letter received from Mr. Higginson in regard to the proposed scheme:

"It calls for work and devotion and forgetfulness of self on the part of the chorus, orchestra, and conductors. There is but one way in art as in any good work—a single eye to the best results. It is a great field, and we shall try to use it well."

The proposition was welcomed by the chorus, and the consolidation is practically an accomplished fact. There are peculiar reasons why the Boston Singers should have been chosen for this purpose. The male chorus and the female chorus have been drilled separately, and each is capable of most excellent work. The society, under its skilled and enthusiastic leader, has made a specialty of the study of the ancient schools of all countries, and it is proposed to give every year, at least, one concert devoted to unaccompanied works of the great masters. While, of course, the programmes for next season have not yet been arranged, it is understood that Mr. Nikisch will conduct the orchestral works, and Mr. Osgood will lead all compositions that are distinctively choral.

It is rumored that the Singers will be increased to 200 or 250; but whether it would be judicious to enlarge this admirable body is a question. Quality is better than quantity. Now that such a society as the Singers has been added to the Symphony Orchestra, the programmes of next season will be anticipated with even keener interest. The concerts given for years by the orchestra and chorus of the Paris Conservatory are a proof of what can be achieved when directors and players and singers work together in unity. Mr. Osgood is to be congratulated, for he has now received the best reward of his labors and his high aims.

Clipping from
EVENING POST, Chicago, Ill.
Date 5/7

Arthur Nikisch, the young Hungarian conductor under whose direction the Boston Symphony Orchestra has reached its present eminence, is a striking and interesting figure in the musical world. After several unsuccessful efforts the management of the orchestra induced him to come to America to assume the position made vacant by the retirement of Mr. Gericke two years ago. Though but thirty-five years of age, his brilliant career had already won for him a high place among the leading European conductors. In early childhood he showed extraordinary talent, which decided his parents to give him a thorough musical education. He soon mastered the violin and at an unusually early age he was accepted as a pupil in the Royal Conservatory at Vienna. After eight years' hard work under the best instructors he graduated with high honors, being awarded the first prize for violin playing and composition. He then secured a position as first violin in the Royal Opera, where, under such magnificent instructors as Richter and Jahn, he received the best possible practical instruction in conducting. Leaving the orchestra in 1878, he was engaged by the celebrated manager, Angelo Neumann, as conductor of the opera at Leipzic, where he remained until his departure for America.

Under his direction the orchestra of the Leipzic Opera gained a reputation which entitles it to an equal if not superior place to the Gewandhaus Orchestra. Nikisch also distinguished himself by giving many successful concerts in Leipzic, more especially in those of the famous Liszt Society. His European successes have been more than duplicated since his arrival in this country. His present position gives him the fullest opportunity for the display of his rare abilities unhampered by any considerations save those of reaching the highest artistic excellence. His interpretations of standard works, while not always strictly according to tradition, are always strikingly interesting and effective. He represents the progressive element in the best sense and his programmes are always open to the worthiest music of whatever school.

Clipping from
Free Press Detroit, Mich.
Date May 10

Musical Notes.

The Boston Symphony orchestra's concert in Ann Arbor Tuesday evening drew an audience of 2,500. Competent musical authorities speak in the highest terms of the work of the orchestra

Clipping from
NEWS, Chicago, Ill.
Date 5/9

The second of the Boston Symphony orchestra concerts called a large and demonstrative audience to Central Music hall last evening. All the numbers rendered were received with a cordiality and approval rather uncommon in concert audiences. The programme was varied and, on the whole, satisfactory, both in selection and in arrangement. Liszt's symphonic poem, "Tasso," with which it opened, is a somber work, with a leaden melancholy oppressing the first movements and one sonorous clash of triumph at the end. It was last produced here by Mr. Thomas' orchestra several seasons ago. The Tschaikowsky symphony No. 4, two movements of which were brilliantly rendered last night, is a pleasanter order of music. The themes in the andantino especially are worked out with wonderful delicacy. The scherzo, which is a pizzicato movement for the strings with a staccato accompaniment throughout the rest of the orchestra, was given last night with extraordinary neatness, the strings picking out the melody with incredible deftness, and—what is much more remarkable—with true intonation and a good quality of tone. The work of the evening, Beethoven's great C minor symphony, was handled as Mr. Nikisch handles all his productions—with artistic taste and care. In view of the very recent production of the same work here by the Thomas orchestra the production had a curious interest for those who care to draw comparisons. A verdict in favor of one or the other performances, however, would be largely a matter of individual taste. Both were great productions, and that is enough for the music-lover. In certain respects of precision and refinement Mr. Nikisch's reading is, of course, unsurpassable. He leads—as he plays accompaniments—like a virtuoso, and, so far as refinement may go, the result is perfection. Last night he did not see fit to depart radically from conventional standards, although the tempo taken in one or two of the movements was not that usually adopted. Mr. Anton Hekking gave Lalo's beautiful violoncello concerto—a work new to Chicago audiences—delightfully. Miss Lena Little, a lady with a pleasing sonorous voice and an artistic method, sung the time-honored aria "I Have Lost My Eurydice" very well, and three little songs by Brahms, Secchi and Hiller very much better. The programme for the third and last concert to be given this afternoon is, for variety and popular interest, the best of the series. It embraces the overture and bacchanale (Paris version) from "Tannhaeuser," Goldmarck's "Rustic Wedding" symphony, recently played here by the Thomas orchestra, the prelude to "Lohengrin" and Richter's arrangement of "Siegfried's Rhine Journey" from "Siegfried" and "Die Goetterdaemmerung." Miss Mary Howe, a vocalist of some repute, will sing the "Bell Song" from Delibes' "Lakme" and an an aria from "Les Perles de Bresil." Mr. Adamowski will give Saint-Saens' rondo for violin

Clipping from
JOURNAL, Chicago, Ill.
Date 5/9

The second symphony concert at Central Music Hall last night was well attended by people who fully enjoyed the fine music. In addition to the orchestra's splendid work there was great pleasure in listening to the vocal efforts of Miss Lena Little, a singer never before heard in Chicago, and the cello playing of Mr. Anton Kekking. Miss Little is possessed of a pleasing contralto voice, and makes an attractive appearance. Her rendition of such selections as "Orpheus," an aria from Gluck; "Love Me or Not," a ballad, and numbers in German, were warmly received. It is not necessary to repeat what has already been said about the orchestra's playing, and what all lovers of orchestral music know so well. A matinee this afternoon, at which Miss Mary Howe was the soloist, closed the series. Following is the programme that was given:

Overture and Bacchanale from "Tannhauser" (Paris version).....Wagner
Bell Song from "Lakme".....Delibes
Miss Mary Howe.
Symphony—"Rustic Wedding," op. 26.....Goldmark
First movement from concerto for violin.....Brahms
Mr. Franz Kneisel.
Aria from "Les Perles de Bresil".....David
Miss Mary Howe.
Prelude—"Lohengrin".....Wagner
"Siegfried's Passage to Brunhilde's Rock, Morning Dawn, and Rhine Journey," from "Siegfried" and "Die Gotterdammerung".....Wagner

Clipping from
Mail Chicago Ill.
Date 5/8

THE BOSTON ORCHESTRA.

The opening concert of the Boston Symphony orchestra at Central Music hall last night attracted a large and musically cultivated audience. The orchestra is well known in Chicago, its annual visits for the last few years having familiarized it to the music-lovers of the city.

The program last night was changed in some slight degree from that originally announced. Mr. Kneisel being ill T. Adamowski took his place, rendering St. Saens' rondo capriccioso for the violin. Page's canzonetta and an aria from "The Marriage of Figaro" was sung by Mrs. Arthur Nikisch instead of Raff's aria "The Dream King and His Love." Mrs. Nikisch's voice is sweet and possesses notably sympathetic qualities. Both in the number just quoted and in a group of three German songs she delighted the audience. Mr. Adamowski showed admirable technique in a brilliant composition of St. Saens. The purely orchestral numbers were Berlioz' overture to Benvenuto Cellini, "The Waldweben" from Wagner's "Siegfried," and Raff's symphony No. 3, "Im Walde." In all the orchestra showed a high degree of excellence, indicating a lofty standard of individual excellence among the musicians, reenforced by careful and artistic orchestral discipline. The program for tonight will be:

Liszt.....Symphonic poem, "Tasso"
Gluck.....Aria from "Orpheus"
"I Have Lost My Eurydice."
Miss Lena Little.
Lalo.....Concerto for violoncello
Anton Hekking.
Tschaikowsky.....Andantino and scherzo from symphony No. 4 in F minor
Songs with piano
a. Brahms....."Wie Bist Du, Meine Koenigin"
b. Secchi..."Love Me or Not"
c. Hiller....."Im Maien"
Miss Lena Little.
Beethoven.....Symphony No. 5 in C minor

Clipping from
HERALD, Chicago, Ill.
Date 5/8

FIRST BOSTON SYMPHONY CONCERT.

The first of a series of three concerts by the Boston Symphony Orchestra was given last evening at Central Music Hall. That Chicagoans bore this magnificent musical organization in kindliest remembrance was attested by the very large audience which attended the concert. The lower portions of the hall were completely filled and each number on the fine programme was applauded with enthusiasm. Since its last appearance in this city the Boston Symphony Orchestra has, if possible, improved in its technical excellence, and the numbers given last evening were all of such high merit as to justify the opinion that the organization is the equal, if not the superior, of any similar musical body on this side of the Atlantic.

Director Arthur Nikisch is an interesting man. Rather below the medium height, slender in form, and of a nervous, high-strung temperament, he would not impress one at a glance that he could be the possessor of great ability as an orchestral leader, yet he has the most perfect control over his musicians and, under the magic of his baton, the phrasing and execution of the different instrumentalists is almost absolutely perfect. Especially did this seem the case in the opening number, Berlioz's overture to the opera "Benvenuto Cellini," and in the superb rendition of the "Waldweben" ("Voices of the Forest"), from "Siegfried," by Wagner. The exquisite tempo fully as much as the delicious melodies in the finale of the "Benvenuto" overture and the weird charm of Wagner's inspired music delighted the great audience, which clamored in vain for encores.

An orchestra of this character is necessarily most excellent in its stringed instruments, and Mr. Nikisch is especially fortunate in having violinists who seem to be thoroughly en rapport with him; the slightest signal from the director is heeded instantaneously, and the harmony is a source of delight to an audience.

Mrs. Arthur Nikisch, who is no stranger in Chicago, was welcomed in a most cordial manner. She sang charmingly the Page's Canzonetta and an aria from Mozart's "Marriage of Figaro." Mrs. Nikisch has a mezzo soprano voice of rare quality and knows well how to use it. She does not attempt any dizzy pyrotechnic vocal flights, but sings in an easy, natural way that cannot fail to please lovers of real music. She was recalled several times, but did not respond to the encores. T. Adamowski, a violinist of fine ability, who has frequently been heard in Chicago, was the other soloist of the evening. His selection, Saint-Saens' Rondo Capriccioso, was played in brilliant and effective style, which won for the artist enthusiastic plaudits.

Wagner's "Waldweben," as given, was the concert arrangement by H. Zumpe. In its rearrangement from the opera to the concert stage it naturally underwent many changes, by the omission of dialogue, etc., so as to make it in effect an independent composition. But the scenes depicted remain the same, and it bears the impression of the master's hand and spirit. The musical arrangement is almost as picturesque as the operatic, and it shows most effectively Wagner's marvelous power to depict nature by means of musical tones. As rendered last evening, the number was the gem of the programme, and the audience fairly clamored for a repetition, which was, however, not granted.

Mrs. Nikisch sang three dainty ballads to her husband's accompaniment on the piano. They were Goldmark's "Die Quelle," Jensen's "Am Ufer des Manzanares," and Brahm's "Vergebliches Staendchen." Each was of a light, airy character, and all were pleasingly sung. Raff's symphony No. 3, "Im Walde," was the concluding number. This was the greatest of the composer's twelve symphonies, and won for Joachim Raff the rank, in the opinion of many critics, of being next after Beethoven in the treatment of themes, though he was wholly different in style from Beethoven. The symphony is a long one and is in four movements, an allegro, representing the forest in the daytime; a largo, "In the Twilight"; an allegro assai, "Dance of the Dryads," and an allegro, "The Break of Day." The symphony was given with fine effect.

The programme for to-night's concert is as follows:

Liszt, symphonic poem.....Tasso
Gluck, Aria, "I Have Lost My Eurydice," from "Orpheus".....Miss Lena Little
Lalo, concerto for violoncello.....Anton Hekking
Tschaikowsky. Andantino and Scherzo, from symphony No. 4, in F minor.
Songs with Piano:
Brahms.....Wie bist du meine Koenigin
Secchi.....Love Me or Not
Hiller.....Im Maien
Miss Lena Little.
Beethoven.....Symphony No. 5, in C minor

Clipping from
GLOBE, Chicago, Ill.
Date 5/10

Auditorium---Boston Symphony Orchestra.

The Chicago season of the Boston Symphony orchestra came to an end yesterday afternoon with a very fully attended matinee. The program was mostly from Wagner. Besides these selections there were the long and on the whole rather tiresome Goldmark "Country Wedding," and two songs by Miss Mary Howe, the vocalist, kept in reserve until this concert. To dispose of her first, she has a clear voice and a wide range, carefully cultivated by Mme. Marchesi. Her tone color is not displeasing, but it is wholly devoid of expression. Her high coloratur sounds as if belonging to a different organ from the low voice. The effect is pleasing to all who do not care for expression and soul in singing. Considered merely as coloratur, the execution is not up to the highest standard. She has been well taught, and no doubt has practiced diligently; but expression is not in her art. The playing of the orchestra was excellent, but the limitations very apparent. The program had little in it and was not well arranged. It is sincerely to be hoped that when this excellent Boston orchestra next visits Chicago we may have here a better company of players and better programs in which to illustrate their work.

W. S. B. MATHEWS.

[142]

Clipping from
Free Press Detroit, Mich.
Date May 11

THE SYMPHONY CONCERT.

The second concert of the Boston Symphony orchestra was given at the Lyceum theater last evening to an audience not quite so large as that of Monday evening, and it must also be confessed, not so enthusiastic. The program rendered by the orchestra was one of conspicuous excellence, including Goldmark's Rustic Wedding symphony, Lalo's Rhapsody for orchestra in A, and two Wagner selections—the Waldweben from "Siegfried" and the prelude to the Meistersinger. Nearly all of the work of the orchestra was heartily applauded, as it deserved to be, but the audience was decidedly considerate and appeared to be satisfied with Conductor Nikisch's dignified bow in lieu of repetition of the magnificent strains of his wonderful orchestra. Miss Marie Jahn was the soloist of the evening, and her first song, the Aria from Freischutz's "Wie nahte mir der Schlummer" was rendered brilliantly and enthusiastically received. Miss Jahn bowed her acknowledgements, and her songs with the piano were not redemanded. They included Rubinstein, Wagner and Lassen selections, the most popular being Wagner's "Wiegenlied."

A pale little gentleman with coal-black eyes, hair and beard, and "artist" stamped on every feature sat in the Russell house parlor last night and talked enthusiastically of the work of the Boston Symphony orchestra. It was Arthur Nikisch, the gifted Hungarian who has been at the head of the famous organization during the past two years. His English has wonderfully improved since his arrival from Leipzig in 1889, when, as he now humorously and fluently declares he had taken but 10 hurried lessons in the language previous to sailing for this country.

"The orchestra is now on a paying basis," said Mr. Nikisch; "that is, it pays expenses. It is not intended to make money. We shall be on tour only three weeks longer. We go to Louisville May 12 to give five concerts during the musical festival there, and the next week we shall be in Buffalo for another festival. That will wind up our season, and in the early days of June I shall go to Europe to look over the field for fresh talent. Damrosch is organizing an orchestra in New York and Thomas another in Chicago, so that the supply of really first-class musicians on this side is now hardly equal to the demand. There are 85 men in the orchestra in all, but only 72 of them are with us on this Western tour."

Clipping from
NEWS, Chicago, Ill.
Date 5/9

Boston Symphony Orchestra.

Despite counter musical attractions the second concert of the Boston Symphony orchestra at Central Music hall attracted a large and highly appreciative audience. Miss Lena Little, heard for the first time in Chicago, sung the exquisite aria "I have lost my Eurydice," from Gluck's "Orpheus," Brahms' "Wie bist du meine Koenigen," Secchi's charming ballad, "Love Me or Not" and Hiller's rapturous "Im Maien."

Miss Little possesses a mellow contralto voice that is heard to better advantage in the ballads, which she sings with rare simplicity. Mr. Anton Hekking, the other soloist of the evening, played Lelo's concerto for violoncello. The composition is monotonous and unattractive, but Mr. Hekking proved himself the admirable artist. He was recalled repeatedly.

The orchestra numbers were rendered with the finish and power that characterizes the work of this orchestra. Liszt's symphonic poem, "Tasso," with the strange dissonant plaints of the first movement, careless heedlessness of the Ferrara episode, its vivid touch of local color, and the last dominant theme of fame and honor to Tasso, received the appreciation it deserved.

Tschaikowski's andantino and scherzo from symphony No. 4 are strangely uncharacteristic of the author; they are marked by the most ingenuous simplicity.

During the entire musical season nothing has created more interest than Mr. Nikisch's reading of Beethoven's fifth symphony. Mr. Nikisch abandons the cool conception of tradition and imparts to this work the impassioned vigor that it demands. The lofty and triumphal finales in the hands of Mr. Nikisch become titantic in effect.

The last concert, this afternoon, contains selections from Wagner, Delibes, Goldmark, Saint-Saens and David.

Clipping from
Beacon Dorchester Mass.
Date 5-9

Poco a Poco (who is understood to be Mr. George Wilson, music critic, also of the Boston Traveller, and editor of the symphony programmes), in a few words of retrospect anent the symphony season just ended, says in the *Boston Commonwealth*. In the matter of programmes, Mr. Nikisch has made an advance over his first year; he has got bravely beyond the borders of the Rhine, and his ken includes an occasional Russian, Slav, Englishman and American. The proportion of new music performed was greater this season than last, and the novelties were generally worthy. Toward native composers, Mr. Nikisch's [illegible] was friendly, yet he has not

[illegible] ness for business integrity, o[illegible] within a certain territory, for bus[illegible] ness ability than the firm of Strang

Boston Daily Globe.

TUESDAY, MAY 12.

ON THEIR WAY HOME.

The Symphony Orchestra Stops Over in Cincinnati.

CINCINNATI, O., May 11.—The Boston Symphony Orchestra appeared here this evening at the Odeon, and repeated their success of last year.

Although laboring under some disadvantage, some of the members being ill, the performance was an excellent one.

Mrs. Arthur Nikisch was the soloist, and her first appearance here was a great success.

The programme was as follows:

Schumann.....Symphony No. 1, B flat
Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo.
Allegro animato e grazioso.
Mozart..Canzonetta, and Page's Aria, from the Marriage of Figaro.
Tschaikowsky..Andantino and Scherzo from Symphony No. 4, in F minor.
Songs with Piano.
a. Brahms.....Wie bist du meine Koenigin
b. Secchi.....Love me or not
c. Hiller.....Im Maien
Mrs. Arthur Nikisch.
Wagner.....Prelude, Lohengrin
Wagner.....Prelude. Tristan and Isolde
Wagner.....Prelude, Die Meistersinger

Clipping from
TIMES, New York, N. Y.
Date 5-11

BOSTON MUSICAL COMBINATION.

CONSOLIDATION OF THE SYMPHONY ORCHESTRA AND THE SINGERS.

BOSTON, May 10.—For some time there have been rumors of a proposed consolidation of the Boston Symphony Orchestra and the Boston Singers, but it was not until Saturday that Mr. George L. Osgood the director of the latter society, announced to his singers that Mr. Henry I. Higginson had invited them to unite with the Symphony Orchestra.

Mr. Osgood read the following extract from a letter received from Mr. Higginson in regard to the proposed scheme:

"It calls for work and devotion and forgetfulness of self on the part of the chorus, orchestra, and conductors. There is but one way in art as in any good work—a single eye to the best results. It is a great field, and we shall try to use it well."

The proposition was welcomed by the chorus, and the consolidation is practically an accomplished fact. There are peculiar reasons why the Boston Singers should have been chosen for this purpose. The male chorus and the female chorus have been drilled separately, and each is capable of most excellent work. The society, under its skilled and enthusiastic leader, has made a specialty of the study of the ancient schools of all countries, and it is proposed to give every year, at least, one concert devoted to unaccompanied works of the great masters. While, of course, the programmes for next season have not yet been arranged, it is understood that Mr. Nikisch will conduct the orchestral works, and Mr. Osgood will lead all compositions that are distinctively choral.

It is rumored that the Singers will be increased to 200 or 250; but whether it would be judicious to enlarge this admirable body is a question. Quality is better than quantity. Now that such a society as the Singers has been added to the Symphony Orchestra, the programmes of next season will be anticipated with even keener interest. The concerts given for years by the orchestra and chorus of the Paris Conservatory are a proof of what can be achieved when directors and players and singers work together in unity. Mr. Osgood is to be congratulated, for he has now received the first reward of his labors and his high aims.

Clipping from
EVENING POST, Chicago, Ill.
Date 5/7

Arthur Nikisch, the young Hungarian conductor under whose direction the Boston Symphony Orchestra has reached its present eminence, is a striking and interesting figure in the musical world. After several unsuccessful efforts the management of the orchestra induced him to come to America to assume the position made vacant by the retirement of Mr. Gericke two years ago. Though but thirty-five years of age, his brilliant career had already won for him a high place among the leading European conductors. In early childhood he showed extraordinary talent, which decided his parents to give him a thorough musical education. He soon mastered the violin and at an unusually early age he was accepted as a pupil in the Royal Conservatory at Vienna. After eight years' hard work under the best instructors he graduated with high honors, being awarded the first prize for violin playing and composition. He then secured a position as first violin in the Royal Opera, where, under such magnificent instructors as Richter and Jahn, he received the best possible practical instruction in conducting. Leaving the orchestra in 1878, he was engaged by the celebrated manager, Angelo Neumann, as conductor of the opera at Leipzic, where he remained until his departure for America.

Under his direction the orchestra of the Leipzic Opera gained a reputation which entitles it to an equal if not superior place to the Gewandhaus Orchestra. Nikisch also distinguished himself by giving many successful concerts in Leipzic, more especially in those of the famous Liszt Society. His European successes have been more than duplicated since his arrival in this country. His present position gives him the fullest opportunity for the display of his rare abilities unhampered by any considerations save those of reaching the highest artistic excellence. His interpretations of standard works, while not always strictly according to tradition, are always strikingly interesting and effective. He represents the progressive element in its best sense and his programmes are always open to the worthiest music of whatever school.

Clipping from Detroit, Mich.
Date 5/10

Musical Notes.

The Boston Symphony orchestra's concert in Ann Arbor Tuesday evening drew an audience of 2,500. Competent musical authorities speak in the highest terms of the work of the orchestra on that occasion.

NEWS, Chicago, Ill.
Date 5/9

The second of the Boston Symphony orchestra concerts called a large and delighted audience to Central Music hall last evening. All the numbers rendered were received with a cordiality and approval rather uncommon in concert audiences. The programme was varied and, on the whole, satisfactory, both in selection and in arrangement. Liszt's symphonic poem, "Tasso," with which it opened, is a somber work, with a leaden melancholy oppressing the first movements and one sonorous clash of triumph at the end. It was last produced here by Mr. Thomas' orchestra several seasons ago. The Tschaikowsky symphony No. 4, two movements of which were brilliantly rendered last night, is a pleasanter order of music. The themes in the andantino especially are worked out with wonderful delicacy. The scherzo, which is a pizzicato movement for the strings with a staccato accompaniment throughout the rest of the orchestra, was given last night with extraordinary neatness, the strings picking out the melody with incredible deftness, and—what is much more remarkable—with true intonation and a good quality of tone. The work of the evening, Beethoven's great C minor symphony, was handled as Mr. Nikisch handles all his productions—with artistic taste and care. In view of the very recent production of the same work here by the Thomas orchestra the production had a curious interest for those who care to draw comparisons. A verdict in favor of one or the other performances, however, would be largely a matter of individual taste. Both were great productions, and that is enough for the music-lover. In certain respects of precision and refinement Mr. Nikisch's reading is, of course, unsurpassable. He leads—as he plays accompaniments—like a virtuoso, and, so far as refinement may go, the result is perfection. Last night he did not see fit to depart radically from conventional standards, although the tempo taken in one or two of the movements was not that usually adopted. Mr. Anton Hekking gave Lalo's beautiful violoncello concerto—a work new to Chicago audiences—delightfully. Miss Lena Little, a lady with a pleasing sonorous voice and an artistic method, sung the time-honored aria "I Have Lost My Eurydice" very well, and three little songs by Brahms, Secchi and Hiller very much better. The programme for the third and last concert to be given this afternoon is, for variety and popular interest, the best of the series. It embraces the overture and bacchanale (Paris version) from "Tannhaeuser," Goldmarck's "Rustic Wedding" symphony, recently played here by the Thomas orchestra, the prelude to "Lohengrin" and Richter's arrangement of "Siegfried's Rhine Journey" from "Siegfried" and "Die Goetterdaemmerung." Miss Mary Howe, a vocalist of some repute, will sing the "Bell Song" from Delibes' "Lakme" and an an aria from "Les Perles de Bresil." Mr. Adamowski will give Saint-Saens' rondo for violin again.

Clipping from
JOURNAL, Chicago, Ill.
Date 5/9

The second symphony concert at Central Music Hall last night was well attended by people who fully enjoyed the fine music. In addition to the orchestra's splendid work there was great pleasure in listening to the vocal efforts of Miss Lena Little, a singer never before heard in Chicago, and the cello playing of Mr. Anton Kekking. Miss Little is possessed of a pleasing contralto voice, and makes an attractive appearance. Her rendition of such selections as "Orpheus," an aria from Gluck; "Love Me or Not," a ballad, and numbers in German, were warmly received. It is not necessary to repeat what has already been said about the orchestra's playing, and what all lovers of orchestral music know so well. A matinee this afternoon, at which Miss Mary Howe was the soloist, closed the series. Following is the programme that was given:

Overture and Bacchanale from "Tannhauser" (Paris version).....Wagner
Bell Song from "Lakme".....Delibes
Miss Mary Howe.
Symphony—"Rustic Wedding," op. 26 Goldmark
First movement from concerto for violin.....Brahms
Mr. Franz Kneisel.
Aria from "Les Perles de Bresil".....David
Miss Mary Howe.
Prelude—"Lohengrin".....Wagner
"Siegfried's Passage to Brunhilde's Rock, Morning Dawn, and Rhine Journey," from "Siegfried" and "Die Gotterdammerung".....Wagner

Mail Chicago Ill.
Date 5/8

THE BOSTON ORCHESTRA.

The opening concert of the Boston Symphony orchestra at Central Music hall last night attracted a large and musically cultivated audience. The orchestra is well known in Chicago, its annual visits for the last few years having familiarized it to the music-lovers of the city.

The program last night was changed in some slight degree from that originally announced. Mr. Kneisel being ill T. Adamowski took his place, rendering St. Saens' rondo capriccioso for the violin. Page's canzenetta and an aria from "The Marriage of Figaro" was sung by Mrs. Arthur Nikisch instead of Raff's aria "The Dream King and His Love." Mrs. Nikisch's voice is sweet and possesses notably sympathetic qualities. Both in the number just quoted and in a group of three German songs she delighted the audience. Mr. Adamowski showed admirable technique in a brilliant composition of St. Saens. The purely orchestral numbers were Berlioz' overture to Benvenuto Cellini, "The Waldweben" from Wagner's "Siegfried," and Raff's symphony No. 3, "Im Walde." In all the orchestra showed a high degree of excellence, indicating a lofty standard of individual excellence among the musicians, reenforced by careful and artistic orchestral discipline. The program for tonight will be:

Liszt.....Symphonic poem, "Tasso"
Gluck.....Aria from "Orpheus"
"I Have Lost My Eurydice."
Miss Lena Little.
Lalo.....Concerto for violoncello
Anton Hekking.
Tschaikowsky.....Andantino and scherzo from symphony No. 4 in F minor
Songs with piano
a. Brahms....."Wie Bist Du, Meine Koenigin"
b. Secchi..."Love Me or Not"
c. Hiller....."Im Maien"
Miss Lena Little.
Beethoven.....Symphony No. 4 in C minor

HERALD, Chicago, Ill.
Date 5/8

FIRST BOSTON SYMPHONY CONCERT.

The first of a series of three concerts by the Boston Symphony Orchestra was given last evening at Central Music Hall. That Chicagoans bore this magnificent musical organization in kindliest remembrance was attested by the very large audience which attended the concert. The lower portions of the hall were completely filled and each number on the fine programme was applauded with enthusiasm. Since its last appearance in this city the Boston Symphony Orchestra has, if possible, improved in its technical excellence, and the numbers given last evening were all of such high merit as to justify the opinion that the organization is the equal, if not the superior, of any similar musical body on this side of the Atlantic.

Director Arthur Nikisch is an interesting man. Rather below the medium height, slender in form, and of a nervous, high-strung temperament, he would not impress one at a glance that he could be the possessor of great ability as an orchestral leader, yet he has the most perfect control over his musicians and, under the magic of his baton, the phrasing and execution of the different instrumentalists is almost absolutely perfect. Especially did this seem the case in the opening number, Berlioz's overture to the opera "Benvenuto Cellini," and in the superb rendition of the "Waldweben" ("Voices of the Forest"), from "Siegfried," by Wagner. The exquisite tempo fully as much as the delicious melodies in the finale of the "Benvenuto" overture and the weird charm of Wagner's inspired music delighted the great audience, which clamored in vain for encores.

An orchestra of this character is necessarily most excellent in its stringed instruments, and Mr. Nikisch is especially fortunate in having violinists who seem to be thoroughly en rapport with him; the slightest signal from the director is heeded instantaneously, and the harmony is a source of delight to an audience.

Mrs. Arthur Nikisch, who is no stranger in Chicago, was welcomed in a most cordial manner. She sang charmingly the Page's Canzonetta and an aria from Mozart's "Marriage of Figaro." Mrs. Nikisch has a mezzo soprano voice of rare quality and knows well how to use it. She does not attempt any dizzy pyrotechnic vocal flights, but sings in an easy, natural way that cannot fail to please lovers of real music. She was recalled several times, but did not respond to the encores. T. Adamowski, a violinist of fine ability, who has frequently been heard in Chicago, was the other soloist of the evening. His selection, Saint-Saens' Rondo Capriccioso, was played in brilliant and effective style, which won for the artist enthusiastic plaudits.

Wagner's "Waldweben," as given, was the concert arrangement by H. Zumpe. In its rearrangement from the opera to the concert stage it naturally underwent many changes, by the omission of dialogue, etc., so as to make it in effect an independent composition. But the scenes depicted remain the same, and it bears the impression of the master's hand and spirit. The musical arrangement is almost as picturesque as the operatic, and it shows most effectively Wagner's marvelous power to depict nature by means of musical tones. As rendered last evening, the number was the gem of the programme, and the audience fairly clamored for a repetition, which was, however, not granted.

Mrs. Nikisch sang three dainty ballads to her husband's accompaniment on the piano. They were Goldmark's "Die Quelle," Jensen's "Am Ufer des Manzanares," and Brahm's "Vergebliches Staendchen." Each was of a light, airy character, and all were pleasingly sung. Raff's symphony No. 3, "Im Walde," was the concluding number. This was the greatest of the composer's twelve symphonies, and won for Joachim Raff the rank, in the opinion of many critics, of being next after Beethoven in the treatment of themes, though he was wholly different in style from Beethoven. The symphony is a long one and is in four movements, an allegro, representing the forest in the daytime; a largo, "In the Twilight"; an allegro assai, "Dance of the Dryads," and an allegro, "The Break of Day." The symphony was given with fine effect.

The programme for to-night's concert is as follows:

Liszt, symphonic poem.....Tasso"
Gluck, Aria, "I Have Lost My Eurydice," from "Orpheus".....Miss Lena Little
Lalo, concerto for violoncello.....Anton Hekking
Tschaikowsky, Andantino and Scherzo, from symphony No. 4, in F minor.
Songs with Piano:
Brahms.....Wie bist du meine Koenigin
Secchi.....Love Me or Not
Hiller.....Im Maien
Miss Lena Little.
Beethoven.....Symphony No. 5, in C minor

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Auditorium---Boston Symphony Orchestra.

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W. S. B. MATHEWS.

[142]

Tribune, Detroit, Mich.
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Date 5/9

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Despite counter musical attractions the second concert of the Boston Symphony orchestra at Central Music hall attracted a large and highly appreciative audience. Miss Lena Little, heard for the first time in Chicago, sung the exquisite aria "I have lost my Eurydice," from Gluck's "Orpheus," Brahms' "Wie bist du meine Koenigen," Secchi's charming ballad, "Love Me or Not" and Hiller's rapturous "Im Maien."

Miss Little possesses a mellow contralto voice that is heard to better advantage in the ballads, which she sings with rare simplicity. Mr. Anton Hekking, the other soloist of the evening, played Lalo's concerto for violoncello. The composition is monotonous and unattractive, but Mr. Hekking proved himself the admirable artist. He was recalled repeatedly.

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Date 5-9

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...DAY OF THE FESTIVAL.

...the Appreciative Efforts of the Boston Symphonists.

...VILLE, KY., May 13.—The second ... the annual music festival, under ... auspices of the Commercial Club, as... by the Boston Symphony Orchestra, ...ened in by a young people's popular ... at the Amphitheatre this afternoon, ...ramme was as follows:

... Mignon.....Ambroise Thomas
...from Symphonie Orientale..B. Godard
(a) Nikia's Dream
(b) In the Hammock.
...solos,
Mrs. Arthur Nikisch.
...Norwegian Rhapsodie, for orchestra in A....Lalo
...Andantino; Allegretto Presto.
...symphonic poem, Tasso, Lament and ..... Liszt
...to Allegro for violin, Perpetual Mo-.....Paganini
(By all the violins in the orchestra.)
...Tannhäuser.....Wagner
(Paris edition.)

Mrs. Arthur Nikisch made her first ap...here, and scored a great success, ...and, the director, coming in for a ...the applause in his piano accom-...

...evening there was an open rehearsal ...selected choruses from Dvorak's "Stabat ..." and Mendelssohn's "Elijah" by the ...chestra and grand festival ...

The Beacon.

BOSTON, SATURDAY, MAY 16, 1891.

Monday evening, June 1, has been set for the first of this summer's Promenades in Music Hall. It is to be hoped that some means will be taken to give more light to the room, which has never been cheerful and clear enough for such gatherings.

Boston Daily Globe.

SATURDAY, MAY 16.

BOSTONIANS IN HIGH FAVOR.

Phenomenal Success of Symphony Orchestra at Louisville.

LOUISVILLE, Ky., May 15.—The musical festival is now nearing its end, but its season has been phenomenal.

The Commercial Club are to be congratulated on having obtained the co-operation of the Boston Symphony orchestra, as this organization has won laurels for its work. Tonight's programme was divided into two parts. The orchestra first rendered the overture "Benvenuto Cellini," op. 23, Berlioz, and Beethoven's Seventh symphony. For the second part Antonin Dvorak's Stabat Mater, op. 58, was sung, with the following soloists: Miss Clementine De Vere, soprano; Miss Gertrude Edmands, contralto; Mr. Whitney Mockridge, tenor; Mr. William Ludwig, bass. A great chorus assisted. The affair was most successful.

THE MUSICAL COURIER.
—A WEEKLY PAPER—
NEW YORK, WEDNESDAY, MAY 13, 1891.

Buffalo May Festival.

THE following are the programs for the great May festival:

Wednesday Evening, May 20.

Boston Symphony Orchestra.
Mr. Arthur Nikisch, conductor.
Soloists.
Miss Clementina de Vere,
Mrs. Julie L. Wyman,
Mr. W. H. Rieger,
Mr. Francis Fischer Powers.

PART I.

Overture, "Lenore No. 3".....Beethoven
Boston Symphony Orchestra.
Aria from "Don Carlos".....Verdi
Mrs. Wyman.
Aria, "O tu Palermo," "Sicilian Vespers".....Verdi
Mr. Powers.
Suite, "Peer Gynt," op. 46.....Grieg
"Daybreak."
"The Death of Aase."
"Anitra's Dance."
In the Halls of the King of the Dovre Mountains. (The Imps are chasing "Peer Gynt.")
Boston Symphony Orchestra.
Mad scene from "Hamlet"..... A. Thomas
Miss De Vere.
Minuet of the Will-o'-the-Wisps..... / Dance of Sylphs..... / Hungarian march..... } "Damnation of Faust"...Berlioz
Boston Symphony Orchestra.
Songs with piano:
"Enchantment"..... Massenet
"Dormez-vous?"..... Wekertin
"Heart Fancies"..... A. Goring Thomas
Mrs. Wyman.

PART II.

"Eve"..... Massenet
A MYSTERY IN THREE PARTS.
Eve.....Miss De Vere
Adam.....Mr. Powers
Narrator.....Mr. Rieger
Festival chorus of 500 voices, John Lund conductor.

Thursday Afternoon, May 21.

Soloist, Mrs. Arthur Nikisch. Franz Rummel, solo pianist.
Grande Polonaise..... Liszt
Boston Symphony Orchestra.
Aria, "Les Dragons de Villars"..... Maillard
Mrs. Nikisch.
"Nikra's Dream"... / "In the Hammock". } from "Symphonie Orientale," op. 84.....Godard
Scherzo Capriccioso..... Dvorák
Boston Symphony Orchestra.
Concerto in E flat major..... Liszt
Mr. Rummel.
Songs with piano. / "Die Quelle"..... Goldmark / Florian's song..... Godard
Mrs. Arthur Nikisch.
Overture, scherzo, notturno and wedding march..... } "Midsummer Night's Dream"..Mendelssohn
Boston Symphony Orchestra.

Thursday Evening, May 21.

Soloists, Miss Mary M. Howe, Mrs. Mielke, Mr. E. C. Bushnell.
Overture, "Oberon"..... Weber
Boston Symphony Orchestra.
Aria, "Ocean, thou Mighty Monster," from "Oberon"..... Weber
Mrs. Mielke.
"The March to Battle"..... John Lund
Mrs. Mielke, Mr. Bushnell and male chorus.
Rhapsody for orchestra..... Lalo
Boston Symphony Orchestra.
Bell Song, "Lakmé"..... Delibes
Miss Howe.
Symphony ("Rustic Wedding"), op. 26..... Goldmark
Wedding march, with variations—Moderato. Molto.
Boston Symphony Orchestra.
Song, "The Nightingale"..... Alibeff
Miss Howe.
"Waldweben," from "Siegfried"..... Wagner
Boston Symphony Orchestra.
"Vorspiel und Liebestod," from "Tristan und Isolde"..... Wagner
Boston Symphony Orchestra.
Chorale, from "Meistersinger"..... Wagner
Festival chorus.

Friday Evening, May 22.

Soloists, Miss Mary Howe, Miss Mary E. Fox, Mr. W. H. Rieger.
Symphony poem, "Lancelot and Elaine"..... McDowell
Overture—Fantasie, "Romeo and Juliet"..... Tschaikowsky
Boston Symphony Orchestra.
Songs..... / "Loveliest Flower"..... Price / "In the East"..... Mulligan
Mr. Rieger.
Solo—"Bird Song," "Pearl of Brazil"..... David
Miss Howe.
"Siegfried's Passage to Brünhilde's Rock," "Morning, Dawn and Rhine Journey," from "Siegfried" and "Götterdämmerung"..Wagner
(Arranged by Dr. Hans Richter.)
Boston Symphony Orchestra.
Songs..... / "The Arabian Slave"..... Shelley / "Ah! 'Tis a Dream"..... Hawkey
Miss Fox.
Symphony in C minor, No. 5..... Beethoven
Boston Symphony Orchestra.
Solo, "Echo Song"..... Eckert
Miss Howe.
Chorus, "To Thee, O Country"..... Eichberg

Saturday Afternoon, May 23.

Soloists, Mrs. Nikisch, Miss Campbell, Mr. W. H. Rieger, Mr. E. C. Bushnell.
Overture and finale, from "Tannhäuser" (Paris version)..... Wagner
Chorus (Children's).
Boston Symphony Orchestra.
Choral, "Our Father, 'tis to Thee"..... / Part song, "Sweet Spring Evening"..... } Gluck / Solo, duet and chorus, "Sigh, Gentle Gales"..... N. Lincoln
Children's Chorus.

Songs, with piano:
"In Liebeslust"..... Liszt
"Bon Jour, Susanne"..... Delibés
"Frühlingsnacht"..... Schumann
Mrs. Nikisch.
Solo for flute, fantaisie on themes from "Oberon"..... Demersseman
Ch. Mole.
Anthem, "Who is Like Unto Thee"..... E. L. Baker
Soloists, Miss Margaret E. Campbell, Mr. W. H. Rieger.
Songs... / "The Old Stone Wall"..... P. A. Schnecker / "The Two Grenadiers"..... Schumann
Mr. Bushnell.
Largo..... Händel
For all the violins.
Songs.... / "Favorite Eyes"..... Newcomb / "Double Loss"..... Helmund
Mr. Rieger.

Songs.... / Solo and chorus, "My Dear Old Home"..... Alfred Beirly / Chorus, "The Banner of the Free"..... Brinley Richards
Part song, "Good Night"..... Franz Abts
Children's chorus.
Overture, "Euryanthe," Boston Symphony Orchestra..... Weber

Saturday Evening, May 23.

Soloists—Mrs. Mielke, Miss DeVere, Mr. Dippel, Mr. E. C. Bushnell.
Symphony poem, "Tasso," Boston Symphony Orchestra..... Liszt
"Lohengrin's Narrative," from "Lohengrin"..... Wagner
Mr. Dippel.
Aria, "O Lovely Halls," from "Die Götterdämmerung"..... Wagner
Mrs. Mielke and Mr. Dippel.
"King Rother," a cantata..... J. Krug-Waldsee
Miss De Vere and Mr. Bushnell.
Festival chorus of 500 voices, John Lund conductor.

[1413]

Boston Daily Globe.

THURSDAY, MAY 14.

SECOND DAY OF THE FESTIVAL.

Louisville Appreciates Efforts of the Boston Symphonists.

LOUISVILLE, Ky., May 13.—The second day of the annual music festival, under the auspices of the Commercial Club, assisted by the Boston Symphony Orchestra, was ushered in by a young people's popular concert at the Amphitheatre this afternoon. The programme was as follows:

1. Overture, Mignon.....Ambroise Thomas
2. Selection, from Symphonie Orientale..B. Godard
   (a) Nikla's Dream
   (b) In the Hammock.
3. Vocal solos, Mrs. Arthur Nikisch.
4. Norwegian Rhapsodie, for orchestra in A....Lalo
   Andantino; Allegretto Presto.
5. Symphonic poem, Tasso, Lament and Triumph.....Liszt
6. Concerto Allegro for violin, Perpetual Motion.....Paganini
   (By all the violins in the orchestra.)
7. Overture, Tannhäuser.....Wagner
   (Paris edition.)

Mrs. Arthur Nikisch made her first appearance here, and scored a great success, her husband, the director, coming in for a share of the applause in his piano accompaniments.

This evening there was an open rehearsal of selected choruses from Dvorak's "Stabat Mater" and Mendelssohn's "Elijah" by the symphony orchestra and grand festival chorus.

The Beacon.

BOSTON, SATURDAY, MAY 16, 1891.

Monday evening, June 1, has been set for the first of this summer's Promenades in Music Hall. It is to be hoped that some means will be taken to give more light to the room, which has never been cheerful and clear enough for such gatherings.

Boston Daily Globe.

SATURDAY, MAY 16.

BOSTONIANS IN HIGH FAVOR.

Phenomenal Success of Symphony Orchestra at Louisville.

LOUISVILLE, Ky., May 15.—The musical festival is now nearing its end, but its season has been phenomenal.

The Commercial Club are to be congratulated on having obtained the co-operation of the Boston Symphony orchestra, as this organization has won laurels for its work.

Tonight's programme was divided into two parts. The orchestra first rendered the overture "Benvenuto Cellini," op. 23, Berlioz, and Beethoven's Seventh symphony. For the second part Antonin Dvorak's Stabat Mater, op. 58, was sung, with the following soloists: Miss Clementine De Vere, soprano; Miss Gertrude Edmands, contralto; Mr. Whitney Mockridge, tenor; Mr. William Ludwig, bass. A great chorus assisted. The affair was most successful.

THE MUSICAL COURIER.

—A WEEKLY PAPER—

NEW YORK, WEDNESDAY, MAY 13, 1891.

Buffalo May Festival.

THE following are the programs for the great May festival:

Wednesday Evening, May 20.

Boston Symphony Orchestra.
Mr. Arthur Nikisch, conductor.
Soloists.
Miss Clementina de Vere,
Mrs. Julie L. Wyman,
Mr. W. H. Rieger,
Mr. Francis Fischer Powers.

PART I.

Overture, "Lenore No. 3".....Beethoven
Boston Symphony Orchestra.
Aria from "Don Carlos".....Verdi
Mrs. Wyman.
Aria, "O tu Palermo," "Sicilian Vespers".....Verdi
Mr. Powers.
Suite, "Peer Gynt," op. 46.....Grieg
"Daybreak."
"The Death of Aase."
"Anitra's Dance."
In the Halls of the King of the Dovre Mountains. (The Imps are chasing "Peer Gynt.")
Boston Symphony Orchestra.
Mad scene from "Hamlet".....A. Thomas
Miss De Vere.
Minuet of the Will-o'-the-Wisps, Dance of Sylphs, Hungarian march. } "Damnation of Faust"...Berlioz
Boston Symphony Orchestra.
Songs with piano:
"Enchantment".....Massenet
"Dormez-vous?".....Wekertin
"Heart Fancies".....A. Goring Thomas
Mrs. Wyman.

PART II.

"Eve".....Massenet
A MYSTERY IN THREE PARTS.
Eve.....Miss De Vere
Adam.....Mr. Powers
Narrator.....Mr. Rieger
Festival chorus of 500 voices, John Lund conductor.

Thursday Afternoon, May 21.

Soloist, Mrs. Arthur Nikisch. Franz Rummel, solo pianist.
Grande Polonaise.....Liszt
Boston Symphony Orchestra.
Aria, "Les Dragons de Villars".....Maillard
Mrs. Nikisch.
"Nikra's Dream," "In the Hammock." } from "Symphonie Orientale," op. 84.....Godard
Scherzo Capriccioso.....Dvorák
Boston Symphony Orchestra.
Concerto in E flat major.....Liszt
Mr. Rummel.
Songs with piano. "Die Quelle".....Goldmark; Florian's song.....Godard
Mrs. Arthur Nikisch.
Overture, scherzo, notturno and wedding march. } "Midsummer Night's Dream"..Mendelssohn
Boston Symphony Orchestra.

Thursday Evening, May 21.

Soloists, Miss Mary M. Howe, Mrs. Mielke, Mr. E. C. Bushnell.
Overture, "Oberon".....Weber
Boston Symphony Orchestra.
Aria, "Ocean, thou Mighty Monster," from "Oberon".....Weber
Mrs. Mielke.
"The March to Battle".....John Lund
Mrs. Mielke, Mr. Bushnell and male chorus.
Rhapsody for orchestra.....Lalo
Boston Symphony Orchestra.
Bell Song, "Lakmé".....Delibes
Miss Howe.
Symphony ("Rustic Wedding"), op. 26.....Goldmark
Wedding march, with variations—Moderato. Molto.
Boston Symphony Orchestra.
Song, "The Nightingale".....Alibeff
Miss Howe.
"Waldweben," from "Siegfried".....Wagner
Boston Symphony Orchestra.
"Vorspiel und Liebestod," from "Tristan und Isolde".....Wagner
Boston Symphony Orchestra.
Chorale, from "Meistersinger".....Wagner
Festival chorus.

Friday Evening, May 22.

Soloists, Miss Mary Howe, Miss Mary E. Fox, Mr. W. H. Rieger.
Symphony poem, "Lancelot and Elaine".....McDowell
Overture—Fantasie, "Romeo and Juliet".....Tschaikowsky
Boston Symphony Orchestra.
Songs. "Loveliest Flower".....Price; "In the East".....Mulligan
Mr. Rieger.
Solo—"Bird Song," "Pearl of Brazil".....David
Miss Howe.
"Siegfried's Passage to Brünhilde's Rock," "Morning, Dawn and Rhine Journey," from "Siegfried" and "Götterdämmerung"..Wagner
(Arranged by Dr. Hans Richter.)
Boston Symphony Orchestra.
Songs. "The Arabian Slave".....Shelley; "Ah! 'Tis a Dream".....Hawkey
Miss Fox.
Symphony in C minor, No. 5.....Beethoven
Boston Symphony Orchestra.
Solo, "Echo Song".....Eckert
Miss Howe.
Chorus, "To Thee, O Country".....Eichberg

Saturday Afternoon, May 23.

Soloists, Mrs. Nikisch, Miss Campbell, Mr. W. H. Rieger, Mr. E. C. Bushnell.
Overture and finale, from "Tannhäuser" (Paris version).....Wagner
Chorus (Children's).
Boston Symphony Orchestra.
Choral, "Our Father, 'tis to Thee"..... } .....Gluck
Part song, "Sweet Spring Evening"..... }
Solo, duet and chorus, "Sigh, Gentle Gales"..... .....N. Lincoln
Children's Chorus.

Songs, with piano:
"In Liebeslust".....Liszt
"Bon Jour, Susanne".....Delibés
"Fruhlingsnacht".....Schumann
Mrs. Nikisch.
Solo for flute, fantaisie on themes from "Oberon".....Demersseman
Ch. Mole.
Anthem, "Who is Like Unto Thee".....E. L. Baker
Soloists, Miss Margaret E. Campbell, Mr. W. H. Rieger.
Songs. "The Old Stone Wall".....P. A. Schnecker; "The Two Grenadiers".....Schumann
Mr. Bushnell.
Largo.....Händel
For all the violins.
Songs. "Favorite Eyes".....Newcomb; "Double Loss".....Helmund
Mr. Rieger.
Songs. Solo and chorus, "My Dear Old Home".....Alfred Beirly; Chorus, "The Banner of the Free".....Brinley Richards
Part song, "Good Night".....Franz Abts
Children's chorus.
Overture, "Euryanthe," Boston Symphony Orchestra.....Weber

Saturday Evening, May 23.

Soloists—Mrs. Mielke, Miss DeVere, Mr. Dippel, Mr. E. C. Bushnell.
Symphony poem, "Tasso," Boston Symphony Orchestra.....Liszt
"Lohengrin's Narrative," from "Lohengrin".....Wagner
Mr. Dippel.
Aria, "O Lovely Halls," from "Die Götterdämmerung".....Wagner
Mrs. Mielke and Mr. Dippel.
"King Rother," a cantata.....J. Krug-Waldsee
Miss De Vere and Mr. Bushnell.
Festival chorus of 500 voices, John Lund conductor.

Courier-Journal.
LOUISVILLE,
EDNESDAY.....MAY 18, 1891

MAY MUSIC.

The Festival At the Amphitheater Auditorium Formally Opened.

Splendid Audience and An Evening of Delightful Entertainment.

Selections By the Orchestra and Soli By Miss Marie Jahn.

Mr. Shackleton's Chorus To Make Its Appearance This Evening.

DIRECTOR NIKISCH.

The May Music Festival opened last evening at the Auditorium with a grand concert by the Boston Symphony Orchestra. If the whole can be judged by the opening night the festival is to be a grand success. Never before has a more brilliant audience been seen at the Auditorium than the one last evening, which greeted Mr. Arthur Nikisch, the leader, as he stepped upon the stage. The hopes of the most sanguine were realized by the reception accorded the orchestra and the chorus talent of this city.

The parquette and dress circle were crowded, and the stage presented a glittering effect. The scenery was so arranged as to from an octagon shaped hall, with portals at the rear of the stage opening upon mountain scenery and lakes. The ceiling was handsomely frescoed scenery, of a dome-shaped appearance, and was dazzling with myriads of incandescent lights

The orchestra was placed in the front of the stage, with Mr. Nikisch in the center with his back turned to the audience. The members of the chorus, who will sing Friday and Saturday, were seated immediately in the rear of the orchestra, on tiers, rising one above the other. The female members of the chorus were dressed in white, the men, wearing full dress suits.

The audience showed its appreciation for classical music from the opening overture to the close. During the rendition of the selections, absolute quiet was observed.

Conspicuous in one of the boxes was Mrs Nikisch, who will take the leading vocal part this afternoon and evening.

THE CONCERT.

An Interesting Programme and a Finished and Satisfactory Performance.

The concert was a highly satisfactory one in all respects; the programme was interesting; the orchestra in good condition, and the audience in an excellent humor. Even the failure of Mr. Kneisel, the violinist, to appear as announced, did not cast a gloom over the occasion. The gap in the programme was so acceptably filled by Mr. Timothee Adamowski, that the change did not take the color of disappointment. The orchestra, both in the high order of the music presented as well as in the execution of the numbers, was fully up to the stanadrd of excellence that has left such favorable impression behind on the previous visits of the organization to this city, and the enthusiasm of the audience, while it lacked the unreasoning persistence in the demand for encores that is sometimes exhibited, was warmly and intelligently appreciative.

The orchestra is finely balanced, and the work, which was excellent all through, was most impressive in the Raff Symphony, and the prelude to the Meistersinger, which was added to the origina, programme, though the charming Greig Suite, which is evidently a favorite with the orchestra, and is always given by them with keen appreciation of its good points, was admirably done.

The programme opened with Golmark's overture to Sakuntala, which was given here last year by the Boston Orchestra. This is more properly a symphonic poem, full of the color and sentiment of the Oriental subject, and with a sufficient Hungarian flavor to indicate the nationality of the composer. It was the Sakuntala overture that made Golmark's reputation, and it is plain that he had in the Eastern legend a theme well suited to his style. The story of Sakuntala is one of the most poetic and attractive to be found in Hindo mythology and its motive is of the broad and simple character that lends itself readily to musical treatment. Sakuntala, the daughter of the giant Viswamitre and the water nymph Menaka, being abandoned by her parents is adopted by the saint Kanwa. The King Dushyanta goes hunting in the forest, falls in love with Sakuntala, and persuades her to marry him according to the rites of the Gandharva marriage, promising to make her queen in the royal city and her son heir to the throne. The King, however, forgot his promise, and Sakuntala, after waiting for him to send for her until the boy is six years old, goes to seek him at his palace, but is repudiated by the King until a voice from heaven proclaims the boy his lawful son.

The composition opens with a slow introduction, followed by a movement in quicker tempo, in which the violoncellos and clarionets give out the principal theme which recurs frequently through the work. It is a broad, rich melody, broken in upon at intervals during the first part of the overture by the trumpet call that suggests the hunting party. All the instruments in turn take up the melody, which is variously treated and relieved by an ingenious instrumentation that gives effective touches of color and variety. There is a second theme which is taken up by the violins and oboes, and later by the flutes accompanied by the figure of the preceding subject, until a new and more prominent theme given out by the brass gradually absorbs the whole orchestra. A harp accompaniment is used with very fine effect where the original theme is brought in by the full orchestra in a new and slightly accelerated tempo. The finale rises in a splendid crescendo toward the close, and the chief feature of the latter part is the gorgeous instrumentation by which it is worked up.

Raff's "Im Walde" symphony, though not so celebrated as the "Lenore," is a finer and far more attractive composition. It lacks the gruesome suggestiveness of the more familiar work, and while the introduction of the wild hunt would seem to offer an opportunity for the weird and fantastic, the movement devoted to that episode is more romantic and mysterious than terrible.

The first two movements giving the "impressions and sensations" of daytime and twilight in the woods are instinct with a reposeful and poetic beauty, which, without being in the least imitative, or even similar in treatment, suggests Beethoven's Pastoral symphony. None of the composers from Schumann down have recorded their impressions of the woods in a more poetic vein, or with more seriousness of purpose. The attitude of the composer is announced in the solemn opening chord of the allegro. The first theme is uttered by the strings, and the second is reached through a singular and striking modulation from G to Bb. A salient feature of the first movement is the passage of the horn very full and melodious. The entire movement is beautifully expressive of the idyllic surroundings and full of poetic suggestiveness.

There are two movements in the second part; the first finally suggests the deepening twilight and the hum of insect voices. There is a short prelude which leads into the principal theme, which, after slight digression, is repeated, the horn and violas taking the melody, while the remaining strings accompany them pizzicato with a very charming effect. A fresh feature is introduced with a change of key and temps, into which the principal theme of the movement is brought by one violincello, while the flutes and muted strings keep up a chirping and fluttering that suggest a similar episode in Seigfried. The scherzo of the second part, which represents the Dryads Dance, ushers in a lively theme for the flutes, supported by a pizzicato accompaniment for all the strings, which is repeated several times, ending always in a different key from that in which it started. The orchestration of this part is a striking feature, and the effects were very beautifully brought out by the orchestra. The work in both the first and second parts of the symphony was especially fine in shading and finish, affording a striking contrast to the brilliancy and vigor of execution with which the final movement was carried through.

In the third part the solemn hush, which is at first broken only by the myriad chirping night-voices of the woods, is presently invaded by the mysterious harmonies that give intimation of the approaching hunt, and the movement gradually becomes more agitated in character and the theme is strengthened by the successive addition of all the instruments, the whole firmly held together by the pedal point on F, which is sustained by the bass viols, until a splendid burst of full instrumentation ushers in the hunt, which moves forward in an impressive crescendo, and with a sort of tramp-like rythm that gives a distinctive character to this part of the movement. There is an exquisite bit of melody beautifully instrumentated just where the sound of the hunt dies away, and an exhilarating suggestion of the cool, invigorating breath of morning, and the awakening life of the woods in the passages that immediately precede the close.

Instead of movement from the Brahms concerto for violin, which was to have been played by Mr. Kneisel, a Rondo Coppreceeoso, by Roff, a composition full of melody and an airy grace and daintiness, was given by Mr. Admanowski, with marvelous finish and delicacy of touch. His phrasing was so clean, his tone so clear, and there was such etherial lightness of touch in his execution that his solo furnished a most charming diversion in the midst of the more serious work of the orchestra.

The impression made by Miss Marie Jahn was in the highest degree favorable. Her first selection was an air from Tanhauser, "O, Lovely Hall," which she sang with much spirit and effectiveness. Her voice is a soprano of more than ordinary power, with a strong dramatic equality, which found an opportunity for force and breadth of expression in the [illegible] which she sang with feeling and artistic discrimination. The three songs of lighter character, which came later in the evening, were also admirably sung.

The Greig Suite Peer was given by the orchestra here last year. The music was originally written for a stage production of Ibsen's drama of the same name, and the suite is but a small part of the voluminous music written for that occasion. In its present shape it consists of a very beautiful allegro, pastoral in character, representing daybreak; a funeral march entitled the "Death of Aase," which is most beautifully expressive of departing life, fainting away at the close like a lost sigh; a charmingly graceful mazurka and a final movement, very grotesque and in march time which represents the experience of Peer Gynt in the Hall of the Mountain King, where he falls in love with the King's daughter and is punished for his presumption by being turned over to the Imps, who torment him to their satisfaction, and finally turn him out of the palace. The first three movements are melodious, quiet and graceful, requiring great delicacy of execution, while the third, in strong constrst to these, is single crescendo rising toward the close with a steadily increasing tempo, that presents a wonderfully grotesque effect and the performance of it as given by the Boston Orchestra is a feat in execution. Mr. Nikisch added the prelude to Wagner's Meistersinger to the programme as originally published. This number furnished an impressive close for the concert. The Orchestra gave it with all the pomp of instrumentation and orchestral color for which Wagner is distinguished, even in what is called his "early period."

A number not to be passed over was the symphonic poem of Saint Saens, the Youth of Hercules. It was based upon a legend to the effect that Hercules in his youth was beset by the Nymphs and Bauhontes, who sought to entice him from the path of glory, in spite of which he chose struggle and combat. The piece is developed from two themes that follow the idea conveyed in the legend, and are worked up toward the close in a fine crescendo. It was an interesting number and was given a characteristic interpretation by the Orchestra. The programme for this afternoon is as follows:

Overture—Mignon—Ambroise Thomas.
Selection—From "Symphonie Orientale"—B. Godard. (A) "Nikia's Dream." (B) "In the Hammock."
Songs with Piano: (A) "Florian's Song"—Godard. (B) Vergebliches Standchen—Brahms. (C) "Fruhlingsnacht"—Schumann. Mrs. Arthur Nikisch.
Rhapsodie—For Orchestra, in A—Lalo. Andantino · Allegretto Presto.
Symphonic Poem—"Tasso, Lament and Triumph"—Liszt.
Cavatina—From "Faust"—Gounod.
Concerto Allegro for Violin—"Perpetual Motion"—Paganini.
Overture—Tannhauser—Wagner.

The programme for to-night will consist of selected choruses from Dvorak's "Stabat Mater" and Mendelsshon's "Elijah," together with some of the solos in both works. The choruses in the "Stabat Mater" are wonderfully scored for orchestra in the modern style, and there is probablp nothing in the whole range of music by a living composer that has been so well received by connoiseurs. The performance tonight will be preparatory to the Friday and Saturday concerts, and will afford an opportunity to study the peculiar beauties of the composition.

The "Elijah" choruses are always effective, and they will be given with the recitatives so as to preserve the dramatic connection, and enable the audience to understand the motive of the work.

The incidental solo parts in both works will be sung by Miss Katie Elliott, Mrs. Shackleton, Mr. T. Grant Slaughter and Mr. Lewis Williams.

THE SYMPHONY ORCHESTRA.

Something About Its Personnel—A Talk With Conductor Nikisch.

The Boston Symphony Orchestra is composed of musicians from all the great cities of Europe and includes a number from the most famous musical oganizations on the continent. Of those who are better known in this country is Mr. T. Adamowski, the violinist. He was originally a member of the celebrated Bilse Orchestra at Berlin, but afterward played with Emma Thursby and later with the Clara Louise Kellogg Concert Company.

Mr. Anton Hekking, the first 'cellist, has a national reputation. Mr. Charles Molo, first flute, and Mr. A. Sautel, the first oboe, are among the latest and most valued acquisitions to the orchestra, having been secured after the destruction by fire of the Opera Comique in Paris. Mr. A. Hackebrath, first horn, was formerly with Thomas' Orchestra. Pierre Muller, first trumpet, was a member of the Lamoureux Orchestra, Paris. The following violinists, who are now members of the Boston Orchestra, were formerly of the Philharmonic Orchestra in Vienna: Otto Roth, L. Snecenski, A. Moldauer, E. Fieldler, and E. Grunberg.

Mr. Nikisch is the youngest leader ever at the head of the orchestra. He is not yet thirty-five years of age, but looks older. He is the third leader of the orchestra, the other two having been George Henschel, who occupied the position for three years, and Mr. Wilhelm Gericke, who was conductor for the next five. Since Mr. Nikisch assumed charge, two years ago, the organization has advanced in every way. Mr. Nikisch is a Hungarian. His voice is soft, and though he does not pose as a singer, yet when he attempts a part for the instruction of others, his tones show remarkable qualities of sweetness and expression. As soon as the chorus was placed at the rehearsal yesterday afternoon Mr. Nikisch was introduced to the members by Mr. Shackleton. He apologized for his inability to speak pure English, but added that he would be understood, as there was one language common to musicians, that of the heart. The chorus and members of the orchestra applauded his graceful speech, which he acknowledged in a few words.

At the close of the rehearsal, Mr. Nikisch was seen by a reporter. Speaking of the local talent displayed in the chorus, he said: "Louisville must be a great musical center judging from the quantity and quality of the chorus I have been conducting this afternoon. When I heard that the members had been rehearsing for only three months I was astonished, for the promptness in which the members make their entrance and the modulations of their tones is marvelous. It is the best chorus I have yet found upon a first rehearsal. I had to correct them but twice, and made them repeat only a few more times. Their training has been excellent."

"I have noticed one thing peculiar to the American people. They have a wonderful amount of musical energy. They accomplish much more in a short period than Europeans can do. They take hold of a part with a vim and never stop until it is mastered.

"I have been greatly satisfied with my reception at every place I have been. I find that the average American audience is far more appreciative of classical music than a European, and especially a German audience. It is a common thing to hear musicians abroad speak in slighting terms of American music, and, in fact, before coming here I was imbued with the same idea. Now I would much prefer to play classical music before an American audience than before a European."

Mr. Nikisch added that he considered Boston the ideal music city.

Courier-Journal.

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THURSDAY.....MAY 14, 1891

THE MAY FESTIVAL.

Two concerts were given at the Auditorium yesterday, in one of which the local chorus took a highly creditable part. It is probable that the chorus was a surprise to most of those who have been hearing of it for the past three months, both in the volume of the tone and in the progress made in the brief space that has elapsed since it was organized. The open rehearsal last night was sufficient evidence that Director Nikisch's commendation of the work of the chorus was something more than an empty compliment, and both Mr. Shackelton and the members of the chorus are entitled to much patting on the back for the amount of hard work done in the short time they have been acting together. There are passages here and there that are not as smooth as they might be, nor as smooth as they will be upon the next appearance of the chorus, but in general the work is careful, intelligent and spirited, and the choruses selected for the rehearsal last night were given in a manner that must have been altogether unexpected to many who heard them. It was a compliment to the chorus that the house was almost as well filled last night as on the previous evening, and this is no slight tribute when it is remembered that there were no numbers by the orchestra, and no solos except those incidental to the selections from the two oratorios. The concert began with the selections from Dvorak's Stabat Mater, which is to be given entire Friday night, and all of the numbers except two were sung. The Stabat Mater is as fine an example of that class of music as could have been chosen for the occasion; full of melody, beautifully scored, and at the same time within easy reach of those who are to sing it. There is a very beautiful prelude for the orchestra, in which the horns carry the air of the old Latin hymn which furnishes the theme for the first quartette and chorus, "Stabat Mater Doloroso," which is worked out with considerable elaboration and has a fine climax for it. The quartette was composed of Miss Katie Elliot, Mrs. Shackelton, Mr. T. Grant Slaughter and Mr. Louis Williams, who sang the music admirably, sustaining the principal parts effectively against the full volume of orchestra and chorus. This was the most impressive number of the Stabat Mater given last night, though the other numbers went smoothly.

The somber and massive Elijah of Mendelssohn is more of an undertaking than the Stabat Mater, but here also the progress of the chorus has been surprising in view of the time spent upon it. All of the more important choruses were rehearsed last night, with the recitative, which serves to link them together, Mr. Louis Williams' delivery of he recitative and his work in the concerted numbers was highly meritorious. The audience was only reminded of the fact that they were attending a rehearsal at one or two points at which Director Nikisch paused to insist upon a little more or a little less vigor of expression; in the main the choruses went with great smoothness and were marked by intelligent phrasing and the careful shading that is always to be looked for in a body that has been under Mr. Shackleton's direction. The splendid stirring chorus, "Thanks be to God," as well as the first Baal chorus were given with great spirit and confidence, and judging from the preliminary effort the presentation of the oratorio on Saturday evening will be an event upon which all concerned in it may be congratulated. The concert in the afternoon was an exceedingly pleasing one; it was addressed to the popular taste and seemed to reach its destination with satisfactory directness.

The audience was much larger than was to be expected, considering the rival attractions with which the matinee had to compete. It was composed almost entirely of ladies, but made a brave showing, both in point of numbers and in the interest manifested in the music. The features of the programme were the rhapsodie of Lalo and the prelude of Liszt, both of which are striking compositions, notwithstanding the fact that they merit the epithet "popular," and were incorporated in what is described in the printed programme as the "Young People's Popular Concert." The overture to Mignon, which was the opening number, was beautifully given by the orchestra, and a charming novelty was introduced in the selections from Godard's "Symphonic Orientale," "Nikia's Dream" and "In the Hammock," both of which were full of melody and rich in orchestral color. In the rhapsodie by Lalo the audience was introduced to a new composer, a Spaniard, who is identified with the modern French school, of which Massenet, Godard and Saint Saens are representatives.

It is original in the treatment and all the possibilities of the modern orchestra are brought into play, with effects that are often odd and piquant. Next to the Rhapsodie the Liszt prelude was the most interesting number of the programme. It is the symphonic poem, entitled the "Lament and Triumph of Tasso," constructed upon the poems of Byron and Goethe, upon the same subject. The composer has taken for the chief motive of the work a fragment of a Venetian Gondolier's song, a broad, flowing melody full of pathos that is admirably adapted to the expression of the deep sadness of Tasso's life, and has developed it elaborately, carrying it on and bringing it into the scene of triumph with fine effect. Mrs. Nikisch, who was announced for three songs, did not appear, and instead of her number, three short 'cello solos were given, a nocturne by Chopin, an air by Massenet and a gavotte by Popper, and the selections were so artistically played as to propitiate the audience, which was at first inclined to resent the change.

The sensation of the afternoon was the barytone solo of Signor Campanari, who sang Valentine's "Farewell" from Faust so admirably as to precipitate an ovation. He was recalled again and again, and only the rigid rule of no encores prevented his being recalled indefinitely.

ourier-Journal.
LOUISVILLE,
EDNESDAY.....MAY 13, 1891

MAY MUSIC.

The Festival At the Amphitheater Auditorium Formally Opened.

Splendid Audience and An Evening of Delightful Entertainment.

Selections By the Orchestra and Soli By Miss Marie Jahn.

Mr. Shackleton's Chorus To Make Its Appearance This Evening.

DIRECTOR NIKISCH.

The May Music Festival opened last evening at the Auditorium with a grand concert by the Boston Symphony Orchestra. If the whole can be judged by the opening night the festival is to be a grand success. Never before has a more brilliant audience been seen at the Auditorium than the one last evening, which greeted Mr. Arthur Nikisch, the leader, as he stepped upon the stage. The hopes of the most sanguine were realized by the reception accorded the orchestra and the chorus talent of this city.

The parquette and dress circle were crowded, and the stage presented a glittering effect. The scenery was so arranged as to from an octagon shaped hall, with portals at the rear of the stage opening upon mountain scenery and lakes. The ceiling was handsomely frescoed scenery, of a dome-shaped appearance, and was dazzling with myriads of incandescent lights

The orchestra was placed in the front of the stage, with Mr. Nikisch in the center with his back turned to the audience. The members of the chorus, who will sing Friday and Saturday, were seated immediately in the rear of the orchestra, on tiers, rising one above the other. The female members of the chorus were dressed in white, the men, wearing full dress suits.

The audience showed its appreciation for classical music from the opening overture to the close. During the rendition of the selections, absolute quiet was observed.

Conspicuous in one of the boxes was Mrs Nikisch, who will take the leading vocal part this afternoon and evening.

THE CONCERT.

An Interesting Programme and a Finished and Satisfactory Performance.

The concert was a highly satisfactory one in all respects; the programme was interesting; the orchestra in good condition, and the audience in an excellent humor. Even the failure of Mr. Kueisel, the violinist, to appear as announced, did not cast a gloom over the occasion. The gap in the programme was so acceptably filled by Mr. Timothee Adamowski, that the change did not take the color of disappointment. The orchestra, both in the high order of the music presented as well as in the execution of the numbers, was fully up to the stanadrd of excellence that has left such favorable impression behind on the previous visits of the organization to this city, and the enthusiasm of the audience, while it lacked the unreasoning persistence in the demand for encores that is sometimes exhibited, was warmly and intelligently appreciative.

The orchestra is finely balanced, and the work, which was excellent all through, was most impressive in the Raff Symphony, and the prelude to the Meistersinger, which was added to the origina, programme, though the charming Greig Suite, which is evidently a favorite with the orchestra, and is always given by them with keen appreciation of its good points, was admirably done.

The programme opened with Golmark's overture to Sakuntala, which was given here last year by the Boston Orchestra. This is more properly a symphonic poem, full of the color and sentiment of the Oriental subject, and with a sufficient Hungarian flavor to indicate the nationality of the composer. It was the Sakuntala overture that made Golmark's reputation, and it is plain that he had in the Eastern legend a theme well suited to his style. The story of Sakuntala is one of the most poetic and attractive to be found in Hindo mythology, and its motive is of the broad and simple character that lends itself readily to musical treatment. Sakuntala, the daughter of the giant Viswamitre and the water nymph Menaka, being abandoned by her parents is adopted by the saint Kanwa. The King Dushyanta goes hunting in the forest, falls in love with Sakuntala, and persuades her to marry him according to the rites of the Gandharva marriage, promising to make her queen in the royal city and her son heir to the throne. The King, however, forgot his promise, and Sakuntala, after waiting for him to send for her until the boy is six years old, goes to seek him at his palace, but is repudiated by the King until a voice from heaven proclaims the boy his lawful son.

The composition opens with a slow introduction, followed by a movement in quicker tempo, in which the violoncellos and clarionets give out the principal theme which recurs frequently through the work. It is a broad, rich melody, broken in upon at intervals during the first part of the overture by the trumpet call that suggests the hunting party. All the instruments in turn take up the melody, which is variously treated and relieved by an ingenious instrumentation that gives effective touches of color and variety. There is a second theme which is taken up by the violins and oboes, and later by the flutes accompanied by the figure of the preceding subject, until a new and more prominent theme given out by the brass gradually absorbs the whole orchestra. A harp accompaniment is used with very fine effect where the original theme is brought in by the full orchestra in a new and slightly accelerated tempo. The finale rises in a splendid crescendo toward the close, and the chief feature of the latter part is the gorgeous instrumentation by which it is worked up.

Raff's "Im Walde" symphony, though not so celebrated as the "Lenore," is a finer and far more attractive composition. It lacks the gruesome suggestiveness of the more familiar work, and while the introduction of the wild hunt would seem to offer an opportunity for the weird and fantastic, the movement devoted to that episode is more romantic and mysterious than terrible.

The first two movements giving the "impressions and sensations" of daytime and twilight in the woods are instinct with a reposeful and poetic beauty, which, without being in the least imitative, or even similar in treatment, suggests Beethhoven's Pastoral symphony. None of the composers from Schumann down have recorded their impressions of the woods in a more poetic vein, or with more seriousness of purpose. The attitude of the composer is announced in the solemn opening chord of the allegro. The first theme is uttered by the strings, and the second is reached through a singular and striking modulation from G to Bb. A salient feature of the first movement is the passage of the horn very full and melodious. The entire movement is beautifully expressive of the idyllic surroundings and full of poetic suggestiveness.

There are two movements in the second part; the first finally suggests the deepening twilight and the hum of insect voices. There is a short prelude which leads into the principal theme, which, after slight digression, is repeated, the horn and violas taking the melody, while the remaining strings accompany them pizzicato with a very charming effect. A fresh feature is introduced with a change of key and temps, into which the principal theme of the movement is brought by one violincello, while the flutes and muted strings keep up a chirping and fluttering that suggest a similar episode in Seigfried. The scherzo of the second part, which represents the Dryads Dance, ushers in a lively theme for the flutes, supported by a pizzicato accompaniment for all the strings, which is repeated several times, ending always in a different key from that in which it started. The orchestration of this part is a striking feature, and the effects were very beautifully brought out by the orchestra. The work in both the first and second parts of the symphony was especially fine in shading and finish, affording a striking contrast to the brilliancy and vigor of execution with which the final movement was carried through.

In the third part the solemn hush, which is at first broken only by the myriad chirping night-voices of the woods, is presently invaded by the mysterious harmonics that give intimation of the approaching hunt, and the movement gradually becomes more agitated in character and the theme is strengthened by the successive addition of all the instruments, the whole firmly held together by the pedal point on F, which is sustained by the bass viols, until a splendid burst of full instrumentation ushers in the hunt, which moves forward in an impressive crescendo, and with a sort of tramp-like rythm that gives a distinctive character to this part of the movement. There is an exquisite bit of melody beautifully instrumentated just where the sound of the hunt dies away, and an exhilarating suggestion of the cool, invigorating breath of morning, and the awakening life of the woods in the passages that immediately precede the close.

Instead of movement from the Brahms concerto for violin, which was to have been played by Mr. Kueisel, a Rondo Coppreccecoso, by Roff, a composition full of melody and an airy grace and daintiness, was given by Mr. Admanowski, with marvelous finish and delicacy of touch. His phrasing was so clean, his tone so clear, and there was such etherial his solo furnished a most charming div lightness of touch in his execution that his solo furnished a most charming diversion in the midst of the more serious work of the orchestra.

The impression made by Miss Marie Jahn was in the highest degree favorable. Her first selection was an air from Tanhauser, "O, Lovely Hall," which she sang with much spirit and effectiveness. Her voice is a soprano of more than ordinary power, with a strong dramatic equality, which found an opportunity for force and breadth of expression in the air which she sang with feeling and artistic discrimination. The three songs of lighter character, which came later in the evening, were also admirably sung.

The Greig Suite Peer was given by the orchestra here last year. The music was originally written for a stage production of Ibsen's drama of the same name, and the suite is but a small part of the voluminous music written for that occasion. In its present shape it consists of a very beautiful allegro, pastoral in character, representing daybreak; a funeral march entitled the "Death of Aase," which is most beautifully expressive of departing life, fainting away at the close like a lost sigh; a charmingly graceful mazurka and a final movement, very grotesque and in march time which represents the experience of Peer Gynt in the Hall of the Mountain King, where he falls in love with the King's daughter and is punished for his presumption by being turned over to the Imps, who torment him to their satisfaction, and finally turn him out of the palace. The first three movements are melodious, quiet and graceful, requiring great delicacy of execution, while the third, in strong constrst to these, is single crescendo rising toward the close with a steadily increasing tempo, that presents a wonderfully grotesque effect and the performance of it as given by the Boston Orchestra is a feat in execution. Mr. Nikisch added the prelude to Wagner's Meistersinger to the programme as originally published. This number furnished an impressive close for the concert. The Orchestra gave it with all the pomp of instrumentation and orchestral color for which Wagner is distinguished, even in what is called his "early period."

A number not to be passed over was the symphonic poem of Saint Saens, the Youth of Hercules. It was based upon a legend to the effect that Hercules in his youth was beset by the Nymphs and Bauhontes, who sought to entice him from the path of glory, in spite of which he chose struggle and combat. The piece is developed from two themes that follow the idea conveyed in the legend, and are worked up toward the close in a fine crescendo. It was an interesting number and was given a characteristic interpretation by the Orchestra. The programme for this afternoon is as follows:

Overture—Mignon—Ambroise Thomas.
Selection—From "Symphonie Orientale"—B. Godard. (A) "Nikia's Dream." (B) "In the Hammock."
Songs with Piano: (A) "Florian's Song"—Godard. (B) Vergebliches Standchen—Brahms. (C) "Fruhlingsnacht"—Schumann. Mrs. Arthur Nikisch.
Rhapsodie—For Orchestra, in A—Lalo. Andantino · Allegretto Presto.
Symphonic Poem—"Tasso, Lament and Triumph"—Liszt.
Cavatina—From "Faust"—Gounod.
Concerto Allegro for Violin—"Perpetual Motion"—Paganini.
Overture—Tannhauser—Wagner.

The programme for to-night will consist of selected choruses from Dvorak's "Stabat Mater" and Mendelsshon's "Elijah," together with some of the solos in both works. The choruses in the "Stabat Mater" are wonderfully scored for orchestra in the modern style, and there is probablp nothing in the whole range of music by a living composer that has been so well received by connoiseurs. The performance tonight will be preparatory to the Friday and Saturday concerts, and will afford an opportunity to study the peculiar beauties of the composition.

The "Elijah" choruses are always effective, and they will be given with the recitatives so as to preserve the dramatic connection, and enable the audience to understand the motive of the work.

The incidental solo parts in both works will be sung by Miss Katie Elliott, Mrs. Shackleton, Mr. T. Grant Slaughter and Mr. Lewis Williams.

THE SYMPHONY ORCHESTRA.

Something About Its Personnel—A Talk With Conductor Nikisch.

The Boston Symphony Orchestra is composed of musicians from all the great cities of Europe and includes a number from the most famous musical oganizations on the continent. Of those who are better known in this country is Mr. T. Adamowski, the violinist. He was originally a member of the celebrated Bilse Orchestra at Berlin, but afterward played with Emma Thursby and later with the Clara Louise Kellogg Concert Company.

Mr. Anton Hekking, the first 'cellist, has a national reputation. Mr. Charles Molo, first flute, and Mr. A. Sautel, the first oboe, are among the latest and most valued acquisitions to the orchestra, having been secured after the destruction by fire of the Opera Comique in Paris. Mr. A. Hackebrath, first horn, was formerly with Thomas' Orchestra. Pierre Muller, first trumpet, was a member of the Lamoureux Orchestra, Paris. The following violinists, who are now members of the Boston Orchestra, were formerly of the Philharmonic Orchestra in Vienna: Otto Roth, L. Snecenski, A. Moldauer, E. Fieldler, and E. Grunberg.

Mr. Nikisch is the youngest leader ever at the head of the orchestra. He is not yet thirty-five years of age, but looks older. He is the third leader of the orchestra, the other two having been George Henschel, who occupied the position for three years, and Mr. Wilhelm Gericke, who was conductor for the next five. Since Mr. Nikisch assumed charge, two years ago, the organization has advanced in every way. Mr. Nikisch is a Hungarian. His voice is soft, and though he does not pose as a singer, yet when he attempts a part for the instruction of others, his tones show remarkable qualities of sweetness and expression. As soon as the chorus was placed at the rehearsal yesterday afternoon Mr. Nikisch was introduced to the members by Mr. Shackleton. He apologized for his inability to speak pure English, but added that he would be understood, as there was one language common to musicians, that of the heart. The chorus and members of the orchestra applauded his graceful speech, which he acknowledged in a few words.

At the close of the rehearsal, Mr. Nikisch was seen by a reporter. Speaking of the local talent displayed in the chorus, he said: "Louisville must be a great musical center judging each from the quantity and quality of the chorus I have been conducting this afternoon. When I heard that the members had been rehearsing for only three months I was astonished, for the promptness in which the members make their entrance and the modulations of their tones is marvelous. It is the best chorus I have yet found upon a first rehearsal. I had to correct them but twice, and made them repeat only a few more times. Their training has been excellent."

"I have noticed one thing peculiar to the American people. They have a wonderful amount of musical energy. They accomplish much more in a short period than Europeans can do. They take hold of a part with a vim and never stop until it is mastered.

"I have been greatly satisfied with my reception at every place I have been. I find that the average American audience is far more appreciative of classical music than a European, and especially a German audience. It is a common thing to hear musicians abroad speak in slighting terms of American music, and, in fact, before coming here I was imbued with the same idea. Now I would much prefer to play classical music before an American audience than before a European."

Mr. Nikisch added that he considered Boston the ideal music city.

Courier-Journal.
PUBLISHED DAILY, SUNDAY AND WEEKLY
Office: Cor. Fourth Avenue and Green Street, LOUISVILLE.
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[illegible] Louisville, May 14, 1891.

OPEN REHEARSAL.

Novel Concert In the May Music Festival Series.

Magnificent Vocal Work of Mr. Shackleton's Big Mixed Chorus.

Gossip About Nikisch's Debut In Oratorio and Other Matters.

SOME NOTABLES PRESENT.

The second evening of the May Music Festival under the auspices of the Commercial Club, while the singing was of a higher, or, at least, of a more severe order than that of the night before, was a grand success. The crowd, in spite of the fact that the concert was in the nature of an open rehearsal for the music of Friday and Saturday nights, contained not only all the music lovers and music connoisseurs of the city, but many of those who simply affect music and who expect to hear the complete performance on those respective nights. And all those capable of giving the nicest critical opinion, not only gave Mr. Nikisch great praise for his magnificently facile leadership, but also pronounced the chorus the finest they had ever heard. Naturally, the programme seemed somewhat tedious last night to many of those who had never had an entire evening of the severe oratorio music before, and perhaps never an entire evening of anything more severe than comic opera or the marine band.

* * *

In the "Elijah" music the greatest strength and self-confidence was noticed, both in the orchestra and among the choristers. The music was given with magnificent strength, rich coloring and exquisite phrasing that is unfamiliar to Louisville musicians outside of the old Oratorio Society circles. And all the old Oratorio Society members who could be there were present, and some, of course, were in th chorus.

Perhaps the best individual piece of the evening, however, was No. 8 of Dvorak's "Stabat Mater," and it had the approval, at least, of all the choicest music lovers of the city present. Rev. Charles E. Craik, who is accustomed to the magnificent music of his own Christ Church choir, has been an attentive listener to all the concerts. Last night he sat well back in the dress circle, where he could have the rich blending of voices and instruments, and he bestowed unstinted praise upon the closing number of the Dvorak music. With the exception of that number, the Elijah music was generally given the preference, which is natural, as the music is altogether more familiar.

The incidental solos by Miss Katie Elliott, Mrs. Shackleton, Mrs. Slaughter and Mr. Williams showed how well off Louisville is in the way of fine voices. Miss Katie Elliott was in especially fine voice. Her singing blended with, yet rose supreme above, orchestra and chorus at times in bursts of sweet harmony.

* * *

The social features of the evening were not as conspicuous as on Tuesday night, because the society people had all enjoyed the light and most pleasing matinee programme and did not want to destroy the impression with the heavy classical music of last night, especially as the concert was in the nature of an open rehearsal of the Friday and Saturday night music. The open rehearsal idea, in fact, did not seem to take well, in spite of the fact of its novelty and that a Louisville audience all run after the novel. They prefer to hear the complete final programme. But it must be remembered that last night's "open rehearsal" was only an imitation rehearsal, after all. Several times Mr. Nikisch audibly directed the singers and his musicians to change the tempo, the coloring, phrasing or what not to suit his own exquisite taste. But it is to be noticed that this was rather to keep up the idea of an informal open rehearsal than for any technical reason. The open rehearsals proved a most attractive feature of the concerts [illegible] during the regular [illegible] orchestra there [illegible]

Nikisch never conducted such heavy music [illegible] somewhat previous. He conducted the greater part of the time last night with his little willow stick in his left hand. It is wonderful how such a light wand can sustain the weight of such a ponderous orchestra and chorus, and it is really very little matter whether he conducts right handed or left-handed, just so he conducts at all. Besides, last night's informal open rehearsal may have had something to do with it, and at any rate it requires some very nice thinking to discern why one shouldn't just as properly conduct with his baton in one hand as in the other.

* * *

It was noticeable that many of the connoisseurs left their proper seats and lingered on the outskirts of the dress circle, where both the best view of the stage and the best combined effects of the singing and the orchestra were obtainable. Many people went in the gallery, which was found to be really the best place in the house for hearing. The view of the stage and the value of the stage sittings was also surprisingly much finer, as a whole, than could be had from much nearer seats down stair. Mr. Fernald, the musical critic of the Boston Journal, accompanied by his wife and several other musical people of Boston, who are making the tour with the orchestra, or are financially interested in it, sat in the gallery all the evening from choice.

* * *

Mr. Fernald pronounced the chorus, not part of the finest, but, perhaps, the finest that he ever heard. He also stated that last night possessed a fictitious interest on account of the fact that it was Mr. Nikisch's debut in oratorio music in America, though he frequently has conduted oratorio on the other side. Considering last night's concert only an open rehearsal, Friday night will witness his formal debut as a conductor of oratorio in America.

* * *

In Mr. Daniel Quilp's private box last night were seated Mr. and Mrs. Toomey, of St. Louis. Accompanying them was Miss Augusta Savage.

Mr. Toomey is the famous scenic artist, and he is here to arrange for the Bernhardt production next fall, Bernhardt being now on her way to Australia. In fact, the work of designing the scenery is already well in hand, and men are actually at work on the big paint frame at the back of the stage while the concerts are going on.

The other boxes were not occupied.

* * *

Mrs. Nikisch did not appear at the popular-classic matinee yesterday. It was announced that she was indisposed. More interest had been awakened in the singing of Mrs. Nikisch than in any other single feature of the Music Festival, and it was a serious disappointment which many of the matinee-goers are inclined to resent, whether deservedly or not. It is to be hoped that when she does appear to-night she will not be greeted with a chill, for singers, like other human beings, are always very human.

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The concert was a little inclined to the long-drawn-out sort last night. Many left during the rendering of the closing numbers of the "Elijah" music.

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The number of preachers in attendance is something remarkable, as the Auditorium is not generally a preachers' resort during drama or opera seasons. The class known to theater-goers as "churchy" people is also numerous.

* * *

Miss Clementine de Vere, who sings Friday and Saturday nights, was the principal singer the first night of the Pittsburgh Musical Festival, which began last Tuesday night. She arrived to-day.

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Among the prominent gentlemen present, most of whom were accompanied by ladies, were Judge Goodloe, John L. Dodd, Prof. Burcke, S. P. Graham, Dr. Cottell, Dr. Coleman Rogers, Thomas Speed, Charles H. Gibson, Thomas B. Morton, B. M. Creel, John F. Downing, Mr. Fonda, William Gordon, Rev. Charles F. Craik, J. W. Nichols, Dr Mandeville Thum, A. R. Almond, William Semple, A. G. Munn, Dr. B. Oscar Doyle, Hon. Attilla Cox, George W. Newman and others.

The Louisville Post.

THURSDAY, - - - MAY 14, 1891

IN OPEN REHEARSAL.

The Festival Shows Its Mettle at the Night Concert.

Popular Music Given by the Orchestra in the Afternoon—A Brahms and Wagner Program Announced for This Evening.

A magnificent audience, largely composed of ladies, was present at the Nikisch matinee at the Auditorium, yesterday afternoon. The program was headed "Young People's Popular Concert," but the music was of that high order characteristic of the Nikisch programs. There was great disappointment that Mrs. Nikisch was too ill to appear in the three songs announced for her. In their stead three 'cello solos were given, and so artistically that the audience were disposed to be lenient with the sick list. The orchestra was in fine trim and the music was up to its always high standard of excellence, there being but one number which did not merit the hearty encore given it, and that was "Perpetual Motion," by the violins and piano, Mrs. Nikisch being the accompanist. The composition is perhaps intended to show some of the usually unperceived difficulties of the violin, but it cannot claim the possession of any other virtue, save brevity. It was unique without being pretty. The opening number was the "Overture to Mignon," a superb thing and superbly rendered. A rhapsodie by Lalo was a sample of Spanish music which captured all honors, the quaint effects of the peculiar orchestration being full of melody and novelty. The "Lament and Triumph of Tasso" is a grand musical poem, full of pathos and overflowing with melody and emotion. To many it was the most enjoyable selection of the concert.

Signor Campanari captured the audience with his great voice in Valentine's "Farewell," from "Faust." He is a modest, unpretentious looking man, but as soon as he opened his mouth it was plain that he knew how to sing. His voice is a fine baritone and he uses it to the best advantage. As he closed there was the most rapturous applause yet heard at the Festival, and the singer was recalled five or six times, but no encores are allowed, and the audience reluctantly let him go.

THE OPEN REHEARSAL.

At night there was an "open rehearsal" and an audience of more than two thousand people heard the great festival chorus sing for the first time in public. The program embraced copious selections both from the "Stabat Mater" and the "Elijah." The stage was completely filled by the 250 singers and the orchestra, and presented a striking appearance. The sopranos were ranged in front to the left of the conductor, the contraltos to his right, while the tenors and bassos were seated to the rear. The members of the chorus were in evening dress and were seated and arranged in a methodical manner which insured unity of action. The "rehearsal" demonstrated the fact that Louisville has the largest, best balanced and best drilled chorus ever organized here. Considering the time for preparation and the circumstances under which it was formed, the results attained have been truly remarkable and reflect credit on their leader, Mr. Shackleton, and all who assisted him. In many of the choruses last night the shading was exquisite and called forth the earnest commendation of Mr. Nikisch and his musicians. At the preliminary rehearsal on Tuesday afternoon Mr. Nikisch stated that he had never known a large chorus to do so well on singing for the first time with orchestral accompaniment. The chorus is well balanced, although, probably from the arrangement of the stage, the female voices were at times unduly predominant. The great choir contains some excellent readers, otherwise they could scarcely have followed so accurately the baton of Mr. Nikisch, to whose methods of conducting they were entirely unaccustomed. There was plenty of strength and power when needed and also a proper regard for the dramatic requirements of the music. Fine results may be expected from such an organization and it is to be hoped it will become permanent.

As last night was the first time, excepting the few selections sung on Tuesday afternoon, that the chorus and the orchestra had gone over the music together Director Nikisch made an "open rehearsal" of it in fact as well as name. He is confident that the chorus will do great work in "Elijah" on Saturday and he was careful to impress upon them his ideas of how it should be sung to secure the best effect. Half a dozen times he stopped the proceedings in order to make a suggestion or insist upon a particular form of rendition. On three occasions the flaw was in the orchestra, which did accompany to suit him. At another time he stopped the chorus while singing "Lord, Hear and Answer," in order to suggest a climax from piano to fortissimo, and kept them singing the passage till the desired effect was attained, when Nikisch cried "Bravo." Once some confusion was caused by a misunderstanding as to what page the chorus was to begin on. The audience was a little puzzled at these proceedings and began to fear that maybe the distinguished director was dissatisfied. The fact was the contrary. The chorus, on the whole, did work of surprising excellence, and at no time was there any break or flaw on their part which would have been noticed by the audience.

The choruses were given with most perfect shading, and in the selections from the "Stabat Mater" especially the crescendoes and diminuendoes were marvelously well done. The pianissimo effects were better brought out by the chorus than by the orchestra, which played too loud at times. The closing chorus, "Quando Corpus Morietur," with the "Amen," is very difficult, and the way it was given was evidence of superior training. Dvorak's beautiful but melancholy composition is full of strange intervals and close harmonies, and will test the capacity of any company of singers. It is as different as possible from Rossini's setting of the same famous hymn. The incidental quartets were acceptably sung by Miss Katie Elliott, Mrs. Shackleton, Mr. Grant Slaughter and Mr. Lewis Williams.

In the "Elijah" choruses, most of which were given, the singers were given more opportunity for dramatic expression and in most of the selections their performance was beyond criticism. Their attack was generally firm and decisive, there was no lagging or tardiness, the quality of tone was good and the phrasing satisfactory. There was an artistic finish to their work that was scarcely expected. In the chorals, "He, Watching Over Israel," and "God the Lord Passed By," the qualities mentioned were especially conspicuous, and in the "Baal" choruses there were a good deal of fire and vigor. Mr. Lewis Williams sang the recitatives which fall to the part of "Elijah." Although his position was a trying one, he sang with that robustness and resonance for which he is noted. Mr. Williams always sings as if he meant it, and his performance last night was very creditable. Nothing better was done during the evening than his solo "Fac ut Ardeat," with chorus, in the Stabat Mater. Mr. Slaughter was entirely satisfactory in the small part of "Ahab."

A mistake was made in preparing so long a program and a good many of the audience, owing to the lateness of the hour and to the lack of variety in the music (it being almost entirely choral), left before the conclusion. One thing is certain from the experience of last night: We may exect on Friday and Saturday evenings the finest choral performances ever given in this city.

Tonight is devoted to music of the modern school:

GRAND CLASSICAL CONCERT.

Program.

Overture—"Prometheus Bound"..Goldmark
Symphony—"No. 2 in D Op. 73".....Brahms
Allegro ma non troppo
Adagio non troppo
Allegretto grazioso: presto
Allegro con spirito
Cavatina—From Samson and Delilah....
..... Saint-Saens
Mrs. Arthur Nikisch.
Waldweben—From Siegfried" .....Wagner
(Voices of the Forest.)
Prelude and Liebestod—"Tristan and Isoide"..... Wagner

The Labor Movement.

The labor organizations of Louisville have

The Louisville Post.

FRIDAY, - - - - - MAY 15, 1891

MODERN MUSIC.

The Fourth Concert of the Musical Festival.

One of the Most Perfect Orchestra Performances Ever Listened to by a Louisville Audience—Dvorak's "Stabat Mater" Tonight.

The concert last night at the Auditorium was as near the perfection of orchestra music this city has ever enjoyed. The program, which looked somewhat trying to those unfamiliar with the numbers, proved the most interesting of the week so far, and the warmth and evident sincerity of the applause showed that it was appreciated. The selections were all from the modern school, and included Goldmark, Brahms and Wagner. The first named composer's overture, "Prometheus Bound," opened the evening and the orchestra, which appeared in unusually good form, gave it in a way that brought out all the variety of tone color which Goldmark is fond of using. The strings have some melodious work and there are also charming passages for the 'cellos and wood wind.

The Brahms Symphony, No. 2, in D., had, we believe, never before been given here. It proved decidedly effective and, in spite of the elaboration with which it is worked out, was intelligible and entertaining. Its melodic beauty was a surprise. It contains enough melodies to stock fifty ordinary ballads or dance tunes. The third movement, the scherzo, was very daintily given and met with liberal applause. The first movement, allegro non troppo, and the second, adagio non troppo, are full of graceful themes ingeniously interwoven. The former is of a bright, cheerful character, the latter more pensive and mysterious. The melody flows about amid a dozen keys, sometimes prominent, sometimes lost, like a streamlet hidden by excess of flowers. Then a new theme is heard and mingles with the old, like the "meeting of the waters." The fourth and closing movement of the symphony leads up to a fitting climax. The music of Brahms is said by the critics to resemble that of Mozart, Mendelssohn and Schumann rather than the modern school. Certainly there is no touch of Wagnerism, and his symphonies show a careful attention to form and to the old traditions of the masters. The audience was agreeably surprised at the character of the composition.

[illegible] illness of Mrs. Arthur Nikisch, [illegible] Katie Elliott was substituted, singing an aria from Goldmark's "Queen of Sheba." Her great popularity was attested by the approbation with which she was received. However, she has suffered from recent illness, and was scarcely in her best voice. Nevertheless, her singing was very creditable. Later on Signor Campanari, the baritone, gave the cavatina from "Faust," which took so well at the matinee. He was called out three or four times after singing.

Three numbers on the program were by Wagner and they were given an encore by director and orchestra. Those who have a vague idea that Wagner means an incomprehensible blare of horns and banging of drums should have heard the performance of the "Waldweben," from "Siegfried." The musical portrayal of the sounds and influences of the forest is one of the finest passages in Wagner. It was played with unsurpassable sweetness and beauty. The man who could not enjoy such a performance, musical though it was, "hath no music in his soul"—at any rate, he need never expect to enjoy descriptive music. The prelude and "Liebestod" from "Tristan and Isolde," the opera in which Wagner depicts in the richest tone-colors the passion of love, is a selection tolerably familiar to us by this time. Its rendition was another triumph for the orchestra.

The closing number was a novelty here, "Siegfried's Passage to Brunhilde's Rock, Morning Dawn and Rhine Journey" from "Siegfried" and "Die Gotterdammerung." The scene depicted begins at the moment when Siegfried turns to seek the fire-encircled rock and Brunhilde. The first motive heard is the Walsungen motive, symbolical of Siegfried's love for his parents. Joined to this are four others: "Siegfried the Walsung" (first horn), the "Rhinegold Song" (horns), "Glow of the Brightening Glare" (flute and clarinet), the "Voice of the Bird" (oboe). These ideas suggest Siegfried, the hero, the treasure he holds as possessor of the magic ring, the flames he is approaching and the bird which guide him. Soon is heard the fire motive in the strings in conjunction with Siegfried's horn. Interrupted by Siegfried's heroic motive, this idea is worked out at considerable length. The flames rise higher, then subside, and the slumber motive sounds. Siegfried has gained the rock, sees Brunhilde and the orchestra pictures his impressions.

The violins play the "wandering passage" as Siegfried nears Brunhilde. The orchestra now enters upon the "morning dawn" motive from "The Gotterdammerung." As day broadens and the sun rises high the horns give out the motive of "Siegfried, Son of the Forest," followed by another indicating Brunhilde's love for Siegfried, which the strings take to a fine climax. The section, "Siegfried's Rhine Journey," begins with horn-calls, and a second time the hero passes through the fire. On reaching the Rhine, the wave-like motive sways the whole orchestra. Then comes the song of the Rhine daughters, interrupted by the "Rhinegold" motive, the symbol of desire and the motive of the ring. The arrangement closes with the Walhalla theme. Though torn from its proper environment of gorgeous stage-setting and appropriate acting, nevertheless, the orchestra made a very effective number of it.

Tonight we are to have orchestral and choral music both. Dvorak's "Stabat Mater" will be given entire with the distinguished soloists who have been so extensively advertised. The following is the program:

Part I.

Overture—"Benvenuto Cellini" Op 23..
.....Berlioz
Symphony—No. 7.....Beethoven
Poco sostenuto; Vivace.
Allegretto.
Presto; Assai meno presto; Tempo primo.
Allegro con brio.

Part II.

Stabat Mater—Op 58.....Antonin Dvorak
Miss Clementine De Vere, Soprano.
Miss Gertrude Edmands, Contralto.
Mr. Whitney Mockridge, Tenor.
Mr. William Ludwig, Bass.
Boston Symphony Orchestra and Festival Chorus.

Boston Sunday Globe.

TWENTY-EIGHT PAGES.

SUNDAY, MAY 17, 1891.

CLOSING THE FESTIVAL.

Louisville's Enterprising Citizens Enjoy an Exceptional Treat.

LOUISVILLE, Ky., May 16.—The annual musical festival closed tonight, and the Commercial Club of Louisville are to be congratulated on the great success of the season.

Had it not been for the untiring zeal of this club in arranging this festival, Louisville would have lost a great deal.

The club enjoyed an orchestra which is known the country over, the Boston Symphony orchestra; they engaged as soloists the best talent in the East, and they obtained a grand chorus of 300 persons.

As all the people were guaranteed their expenses, the Commercial Club took upon its shoulders no little task. But the end justified the means, and the members of the club are tonight in their glory.

The season was brought to a close by a magnificent rendering of Mendelssohn's "Elijah" with the following soloists: Miss Clementine De Vere, soprano; Miss Gertrude Edmands, contralto; Mr. Whitney Mockridge, tenor; Mr. William Ludwig, bass.

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LOUISVILLE TIMES

Thursday Evening, May 14, 1891.

AN OPEN REHEARSAL.

Novel Concert In the May Music Festival Series.

Magnificent Vocal Work of Mr. Shackleton's Big Mixed Chorus.

Gossip About Nikisch's Debut In Oratorio and Other Matters.

SOME NOTABLES PRESENT.

The second evening of the May Music Festival under the auspices of the Commercial Club, while the singing was of a higher, or, at least, of a more severe order than that of the night before, was a grand success. The crowd, in spite of the fact that the concert was in the nature of an open rehearsal for the music of Friday and Saturday nights, contained not only all the music lovers and music connoisseurs of the city, but many of those who simply affect music and who expect to hear the complete performance on those respective nights. And all those capable of giving the nicest critical opinion, not only gave Mr. Nikisch great praise for his magnificently facile leadership, but also pronounced the chorus the finest they had ever heard. Naturally, the programme seemed somewhat tedious last night to many of those who had never had an entire evening of the severe oratorio music before, and perhaps never an entire evening of anything more severe than comic opera or the marine band.

* * *

In the "Elijah" music the greatest strength and self-confidence was noticed, both in the orchestra and among the choristers. The music was given with magnificent strength, rich coloring and exquisite phrasing that is unfamiliar to Louisville musicians outside of the old Oratorio Society circles. And all the old Oratorio Society members who could be there were present, and some, of course, were in th chorus.

Perhaps the best individual piece of the evening, however, was No. 8 of Dvorak's "Stabat Mater," and it had the approval, at least, of all the choicest music lovers of the city present. Rev. Charles E. Craik, who is accustomed to the magnificent music of his own Christ Church choir, has been an attentive listener to all the concerts. Last night he sat well back in the dress circle, where he could have the rich blending of voices and instruments, and he bestowed unstinted praise upon the closing number of the Dvorak music. With the exception of that number, the Elijah music was generally given the preference, which is natural, as the music is altogether more familiar.

The incidental solos by Miss Katie Elliott, Mrs. Shackleton, Mrs. Slaughter and Mr. Williams showed how well off Louisville is in the way of fine voices. Miss Katie Elliott was in especially fine voice. Her singing blended with, yet rose supreme above, orchestra and chorus at times in bursts of sweet harmony.

* * *

The social features of the evening were not as conspicuous as on Tuesday night, because the society people had all enjoyed the light and most pleasing matinee programme and did not want to destroy the impression with the heavy classical music of last night, especially as the concert was in the nature of an open rehearsal of the Friday and Saturday night music. The open rehearsal idea, in fact, did not seem to take well, in spite of the fact of its novelty and that a Louisville audience all run after the novel. They prefer to hear the complete final programme. But it must be remembered that last night's "open rehearsal" was only an imitation rehearsal, after all. Several times Mr. Nikisch audibly directed his singers and his musicians to change the tempo, the coloring, phrasing or what not to suit his own exquisite taste. But it was to be noticed that this was rather to keep up the idea of an informal open rehearsal than for any technical reason. The open rehearsals proved a most attractive feature of the concerts in Boston during the regular season of the symphony orchestra there [illegible] requires time to make [illegible] of the Louisville

It seems that the remark about Mr. Nikisch never conducting with his left hand was somewhat previous. He conducted the greater part of the time last night with his little willow stick in his left hand. It is wonderful how such a light wand can sustain the weight of such a ponderous orchestra and chorus, and it is really very little matter whether he conducts right handed or left-handed, just so he conducts at all. Besides, last night's informal open rehearsal may have had something to do with it, and at any rate it requires some very nice thinking to discern why one shouldn't just as properly conduct with his baton in one hand as in the other.

* * *

It was noticeable that many of the connoisseurs left their proper seats and lingered on the outskirts of the dress circle, where both the best view of the stage and the best combined effects of the singing and the orchestra were obtainable. Many people went in the gallery, which was found to be really the best place in the house for hearing. The view of the stage and the value of the stage sittings was also surprisingly much finer, as a whole, than could be had from much nearer seats down stair. Mr. Fernald, the musical critic of the Boston Journal, accompanied by his wife and several other musical people of Boston, who are making the tour with the orchestra, or are financially interested in it, sat in the gallery all the evening from choice.

* * *

Mr. Fernald pronounced the chorus, not one of the finest, but, perhaps, the finest that he ever heard. He also stated that last night possessed a fictitious interest on account of the fact that it was Mr. Nikisch's debut in oratorio music in America, though he frequently has conduted oratorio on the other side. Considering last night's concert only an open rehearsal, Friday night will witness his formal debut as a conductor of oratorio in America.

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In Mr. Daniel Quilp's private box last night were seated Mr. and Mrs. Toomey, of St. Louis. Accompanying them was Miss Augusta Savage.

Mr. Toomey is the famous scenic artist, and he is here to arrange for the Bernhardt production next fall, Bernhardt being now on her way to Australia. In fact, the work of designing the scenery is already well in hand, and men are actually at work on the big paint frame at the back of the stage while the concerts are going on.

The other boxes were not occupied.

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Mrs. Nikisch did not appear at the popular-classic matinee yesterday. It was announced that she was indisposed. More interest had been awakened in the singing of Mrs. Nikisch than in any other single feature of the Music Festival, and it was a serious disappointment which many of the matinee-goers are inclined to resent, whether deservedly or not. It is to be hoped that when she does appear to-night she will not be greeted with a chill, for singers, like other human beings, are always very human.

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The concert was a little inclined to the long-drawn-out sort last night. Many left during the rendering of the closing numbers of the "Elijah" music.

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The number of preachers in attendance is something remarkable, as the Auditorium is not generally a preachers' resort during drama or opera seasons. The class known to theater-goers as "churchy" people is also numerous.

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* * *

Among the prominent gentlemen present, most of whom were accompanied by ladies, were Judge Goodloe, John L. Dodd, Prof. Burcke, S. P. Graham, Dr. Cottell, Dr. Coleman Rogers, Thomas Speed, Charles H. Gibson, Thomas B. Morton, B. M. Creel, John F. Downing, Mr. Fonda, William Gordon, Rev. Charles F. Craik, J. W. Nichols, Dr Mandeville Thum, A. R. Almond, William Semple, A. G. Munn, Dr. B. Oscar Doyle, Hon. Attilla Cox, George W. Newman and others.

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The Brahms Symphony, No. 2, in D., had, we believe, never before been given here. It proved decidedly effective and, in spite of the elaboration with which it is worked out, was intelligible and entertaining. Its melodic beauty was a surprise. It contains enough melodies to stock fifty ordinary ballads or dance tunes. The third movement, the scherzo, was very daintily given and met with liberal applause. The first movement, allegro non troppo, and the second, adagio non troppo, are full of graceful themes ingeniously interwoven. The former is of a bright, cheerful character, the latter more pensive and mysterious. The melody flows about amid a dozen keys, sometimes prominent, sometimes lost, like a streamlet hidden by excess of flowers. Then a new theme is heard and mingles with the old, like the "meeting of the waters." The fourth and closing movement of the symphony leads up to a fitting climax. The music of Brahms is said by the critics to resemble that of Mozart, Mendelssohn and Schumann rather than the modern school. Certainly there is no touch of Wagnerism, and his symphonies show a careful attention to form and to the old traditions of the masters. The audience was agreeably surprised at the character of the composition.

Owing to the continued illness of Mrs. Arthur Nikisch, Miss Katie Elliott was substituted, singing an aria from Goldmark's "Queen of Sheba." Her great popularity was attested by the approbation with which she was received. However, she has suffered from recent illness, and was scarcely in her best voice. Nevertheless, her singing was very creditable. Later on Signor Campanari, the baritone, gave the cavatina from "Faust," which took so well at the matinee. He was called out three or four times after singing.

Three numbers on the program were by Wagner and they were given *con amore* by director and orchestra. Those who have a vague idea that Wagner means an incomprehensible blare of horns and banging of drums should have heard the performance of the "Waldweben," from "Siegfried." The musical portrayal of the sounds and influences of the forest is one of the finest passages in Wagner. It was played with unsurpassable sweetness and beauty. The man who could not enjoy such a performance, musical though it was, "hath no music in his soul"—at any rate, he need never expect to enjoy descriptive music. The prelude and "Liebestod" from "Tristan and Isolde," the opera in which Wagner depicts in the richest tone-colors the passion of love, is a selection tolerably familiar to us by this time. Its rendition was another triumph for the orchestra.

The closing number was a novelty here, "Siegfried's Passage to Brunhilde's Rock, Morning Dawn and Rhine Journey" from "Siegfried" and "Die Gotterdammerung." The scene depicted begins at the moment when Sieg ried turns to seek the fire-encircled rock and Brunhilde. The first motive heard is the Walsungen motive, symbolical of Siegfried's love for his parents. Joined to this are four others: "Siegfried the Walsung" (first horn), the "Rhinegold Song" (horns), "Glow of the Brightening Glare" (flute and clarinet), the "Voice of the Bird" (oboe). These ideas suggest Siegfried, the hero, the treasure he holds as possessor of the magic ring, the flames he is approaching and the bird which guide him. Soon is heard the fire motive in the strings in conjunction with Siegfried's horn. Interrupted by Siegfried's heroic motive, this idea is worked out at considerable length. The flames rise higher, then subside, and the slumber motive sounds. Siegfried has gained the rock, sees Brunhilde and the orchestra pictures his impressions.

The violins play the "wandering passage" as Siegfried nears Brunhilde. The orchestra now enters upon the "morning dawn" motive from "The Gotterdammerung." As day broadens and the sun rises high the horns give out the motive of "Siegfried, Son of the Forest," followed by another indicating Brunhilde's love for Siegfried, which the strings take to a fine climax. The section, "Siegfried's Rhine Journey," begins with horn-calls, and a second time the hero passes through the fire. On reaching the Rhine, the wave-like motive sways the whole orchestra. Then comes the song of the Rhine daughters, interrupted by the "Rhinegold" motive, the symbol of desire and the motive of the ring. The arrangement closes with the Walhalla theme. Though torn from its proper environment of gorgeous stage-setting and appropriate acting, nevertheless, the orchestra made a very effective number of it.

Tonight we are to have orchestral and choral music both. Dvorak's "Stabat Mater" will be given entire with the distinguished soloists who have been so extensively advertised. The following is the program:

Part I.

Overture—"Benvenuto Cellini" Op 23..
.....Berlioz 3
Symphony—No. 7.....Beethoven
Poco sostenuto; Vivace.
Allegretto.
Presto; Assai meno presto; Tempo primo.
Allegro con brio.

Part II.

Stabat Mater—Op 58.....Antonin Dvorak
Miss Clementine De Vere, Soprano.
Miss Gertrude Edmands, Contralto.
Mr. Whitney Mockridge, Tenor.
Mr. William Ludwig, Bass.
Boston Symphony Orchestra and Festival Chorus.

Boston Sunday Globe.

TWENTY-EIGHT PAGES.

SUNDAY, MAY 17, 1891.

CLOSING THE FESTIVAL.

Louisville's Enterprising Citizens Enjoy an Exceptional Treat.

LOUISVILLE, Ky., May 16.—The annual musical festival closed tonight, and the Commercial Club of Louisville are to be congratulated on the great success of the season.

Had it not been for the untiring zeal of this club in arranging this festival, Louisville would have lost a great deal.

The club enjoyed an orchestra which is known the country over, the Boston Symphony orchestra; they engaged as soloists the best talent in the East, and they obtained a grand chorus of 300 persons.

As all the people were guaranteed their expenses, the Commercial Club took upon its shoulders no little task. But the end justified the means, and the members of the club are tonight in their glory.

The season was brought to a close by a magnificent rendering of Mendelssohn's "Elijah" with the following soloists: Miss Clementine De Vere, soprano; Miss Gertrude Edmands, contralto; Mr. Whitney Mockridge, tenor; Mr. William Ludwig, bass.

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THE LOUISVILLE TIMES

Friday Evening, May 15, 1891.

THE FOURTH CONCERT.

The Acme of Orchestral Music and An Enthusiastic Crowd.

Commercial Clubbers Being Congratulated Upon Their Magnificent Success.

Miss Katie Elliott Acceptably Takes Mrs. Nikisch's Place On the Programme.

TO-NIGHT'S CLASSIC FEAST

The fourth concert of the May Music Festival series at the Auditorium last night, was not the climax of the series, because that would indicate that the two more to follow might be expected to be less excellent. But the concert was the very acme of orchestral music. The key-note, a mean between the severe and heavy classical and the merely pleasing, was the Brahms' symphony, four movements.

If the dictum that "each individual listener gets out of a musical composition just what he brings to it in intelligence and sensibility, and no more," then it must be admitted that last night's audience was an ideal one, ideally cultivated, for there was more enthusiasm, more spontaneity manifest, than there has been, perhaps, at any other concert.

But "the intelligence and sensibility" idea, while altogether true, is misleading, from the fact that it is but part of one stupendous whole, and not the whole itself. The whole includes not only those of intelligence and sensibility, but those of intelligence, perhaps, and without the sensibility. The latter may have been troubled with sensibilities once, but are now troubled with matter-of-factness, and have an awkward way of asking: "What does it all amount to as far as I am concerned, if I, speaking only for myself, find a lot of it exceedingly far-fetched, and that it doesn't please me?" As to the dictum of "the greatest composers" who have put themselves on record to the effect that the rules are only for those who have no ideas," it may be stated—barring now, of course, Mr. Nikisch, symphony orchestra, etc.—that it is just this idea of being above all rules, when carried to an ultimate sequence, that peoples bedlam and causes chaos. Of course, there is a noble spurning of rules, sometimes, even when most obeyed, but the ultimate sequence just mentioned is responsible for the popular definition of genius that it is a quasi-madness only separated from the real article by tissue-paper partitions. A fundamental rule, perhaps, and those fundamental rules being, not definitely agreed upon, there is left wide room for difference of opinion—there is difference of opinion.

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Mrs. Nikisch continues ill. This is quite a disappointment to the Louisville audience that wanted to hear the light but pleasing soprano voice that the famous young Hungarian composer's wife is said to possess. Miss Katie Elliott most acceptably filled Mrs. Nikisch's place on the programme. Of course her singing is too well known here to need an extended notice at this time. She gave a selection from Gounod's "Queen of Sheba."

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Mr. Campanari, whose singing was the feature of the Wednesday afternoon concert, repeated his first triumph. He is said to possess that rare voice, a magnificent barytone—a thing almost as rare as a fine contralto.

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As on other evenings, the social feature was noticeable—in fact more so, perhaps, than at any other of the present series of concerts. One of the largest audiences of the series was present.

The Commercial Clubbers are being congratulated warmly, and that right deservedly, upon the magnificent success of their enterprise. The annual or biennial May Music Festival, under their auspices, is bound to become an assured thing. It must be admitted that Mr. Nikisch and his magnificent orchestra, and such a magnificent chorus as that evolved by Mr. Shackleton out of home material, will do much to raise the general standard of musical intelligence in Louisville, as it would anywhere else, even if it does not possess the magic power to infuse the sensibility by which that same music may be to the fullest extent enjoyed.

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SUNDAY HERALD.

BOSTON, MAY 17, 1891.

MUSICAL MATTERS.

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Some Notable Benefits Announced—Ernst Perabo's Twenty-Fifth Artistic Year to Be Commemorated—The Symphony Orchestra's Annual Tour—News Notes, Comment and Gossip.

The opening of the promenade concert season at Music Hall on the evening of Monday, June 1, is being anticipated with much interest by all who have enjoyed these events in former seasons, and an immense patronage is confidently expected.

Manager Charles A. Ellis, to whose far-sighted judgment is due the establishment of these charming summer night entertainments, has well nigh completed the general plans for the season, and upon his return from his tour with the Symphony orchestra the coming week, will make a definite announcement of the arrangements.

The questions relating to the appointment of a conductor have caused much discussion among former patrons, and the several names brought forward have all found more or less support. There is a possibility that the appointment may fall to the lot of a very capable leader who has not before been identified with the local musical world, but his abilities will quickly win him a following here if he should be given the position.

There is small chance that the popular Adolf Neuendorff can again return to his old post at these concerts, his engagements for the season having been filled before the possibility of renewing the promenades was definitely determined.

The orchestra will number 50 men chosen from the ranks of the Symphony organization, and the programme for the season will be varied by solo numbers by both vocal and instrumental artists.

It is designed to again maintain the reserved seat system at some of the tables and a few seats in the balconies will also be held apart from those open to buyers of admission tickets.

The library for the orchestra has been stocked with many novelties, and now makes possible a repertoire for the coming season of unprecedented interest and variety.

THE BOSTON ORCHESTRA'S TOUR.

The fifth annual tour of the Boston Symphony orchestra ends with the Buffalo festival concerts of the coming week, the organization reaching this city a week from today. The orchestra has, during this series of concerts, more than confirmed the good impression made a year ago under Director Nikisch, and all the critics of the West have written words in high praise of the admirable work done in the several cities visited. During the week ending yesterday the orchestra has made a part of the festival forces at Louisville, and the success which has attended this musical enterprise has resulted largely from the contributions made to the programme by the Boston musicians. Mr. Nikisch has gained a great personal following among the music lovers of the several cities of the tour, and he has evidently added a large degree of popularity to the organization by reason of his own bearing throughout his travels. Although financial considerations are apparently a secondary consideration in the conduct of the affairs of the Symphony orchestra, it is gratifying to know that the tour of the present year surpasses that of any previous one in pecuniary results.

Boston Daily Traveller

MONDAY, MAY 18, 1891.

THE MUSICAL WORLD.

The Promenade Concerts in Music Hall.

Echoes from Festival Cities—A Boston Soprano.

An Inditement or a Joke—Notes and Nuggets.

It is not true that J. Eduard Strauss will conduct the Music Hall Promenade Concerts which begin Monday evening, June 1; nor is it affirmed that the best fiddler in the Symphony Orchestra will hold the stick over 50 of his companions; it may be the town will again welcome the genial Mr. Neuendorff, but even if he could transport from Mexico the library he always carries with him, it is feared he is Locked up elsewhere for the month of June. The conductor may be a spectacled viola player who—but another week will tell; meanwhile the management is planning a varied entertainment for the short span of these most popular and welcome entertainments.

Today the Boston Symphony Orchestra enters the last week of its long continued outing, Buffalo being the place, the Festival Association the contracting party of the first part. Last week the festival at Louisville occupied its time. This is an enterprise of importonce in Kentucky. For several seasons the Musical Club of Louisville, under Mr. C. H. Shackleton, have given concerts, improving its programme rather slowly but gradually; but previous to this year no affair of magnitude looking to a furtherance of only the best music has occupied the attention of its capital city. The successful result of the first festival is due to the fine spirit shown by the Commercial Club, which generously guaranteed the ambitious plans of Mr. Shackleton and his society for a five days' festival. The city responded admirably, and the excellent artistic results obtained were not gained at the expense of the Blue Grass pocket book. Not to mention Miss Higbee's loyal and incessant work for the cause in her department of the Courier-Journal would be to overlook an important factor in the result achieved.

Times-Star, Cincinnati, O.

Date 5-11

BOSTON SYMPHONY TO-NIGHT.

Thomas on the 23d—Ballenberg and Lloyd Benefits.

To-night the Boston Symphony orchestra will appear at the

There should have been a series of at least three, but one is much better than none at all. The Odeon will be completely filled, as the subscriptions have made the financial part a success. Another evening with this superb organization will again set Cincinnatians longing for such an organization of their own and symphony seasons.

COMMERCIAL ADVERTISER, New York, N. Y.

Date 5-16

Boston Letter

Our petted musical favorite, the Boston Symphony Orchestra, is to take up a new departure next season. It will unite with the Boston Singers, one of the two best choruses of the city, led by George Osgood, the distinguished teacher, and supported by the most fashionable of our music lovers. That will weave choral works and instrumental music in the same program, and may well be taken as a hint by the Walter Damrosch orchestra in New York. The latter, by the way, is to be the richer through a loss of the Boston orchestra. Mr. Hekking, our eminent 'cellolst, has signed a contract to play under Damrosch's baton next season. Hekking, you will be interested to know, is said to have served as the model for Munkacsy's Christ in his great painting, "Christ Before Pilate." The striking resemblance of the two faces will be at once detected by New York audiences.

SUN, New York, N. Y.

Date 5/17

MUSIC AND MUSICIANS.

A May festival of unusual proportions has just been held in Louisville, Ky., under the auspices of the Commercial Club, an organization embracing some 1,500 of the leading citizens of Louisville. The festival extended over five days, and was carried on by the Boston Symphony Orchestra and by a chorus of 250 voices, formed three months ago by the club, with the assistance, as soloists, of Mrs. Nikisch, Fräulein Jahn, Miss De Vere, and Messrs. Mockridge and Ludwig. "Elijah" and Dvorak's Stabat Mater were the choral works performed. The brilliant success of the festival, which came to a close yesterday, proves that a lively appreciation of good music is not confined to the East. The Louisville Commercial Club, however, is entitled to the credit of having planned the affair, and of having borne it to a prosperous termination.

Boston Daily Globe.

THURSDAY, MAY 21.

MAY FESTIVAL INAUGURATED.

Buffalo's Music Hall Crowded with an Enthusiastic Audience.

BUFFALO, N. Y., May 20.—The great May festival was inaugurated here this evening, with a concert given by the Boston Symphony orchestra and the following soloists: Miss Clementina De Vere, Mrs. Julie L. Wyman, Mr. W. H. Rieger and Mr. Francis Fischer Powers.

The affair was a grand success from start to finish. It was held in the great Music Hall, which was crowded to the doors.

The programme was divided into two parts, and opened with the following selections:

Overture—Leonore No. 3.....Beethoven
Boston Symphony Orchestra.
Aria from "Don Carlos".....Verdi
Mrs. Wyman.
Aria—"O tu Palermo"—Sicilian Vespers.....Verdi
Mr. Powers.
Suite—"Peer Gynt"—op. 46.....Grieg
Daybreak.
The death of Aase.
Anitra's Dance.
In the halls of the king of the Dovre Mountains
(The Imps are chasing Peer Gynt.)
Boston Symphony Orchestra.
Mad scene from "Hamlet".....A. Thomas
Miss De Vere.
(a) Minuet of the Will-o'-the-Wisps..
(b) Dance of Sylphs.....
(c) Hungarian March.....
From the "Damnation of Faust".....Berlioz
Boston Symphony Orchestra.
Songs, with piano.
(a) "Enchantment".....Massenet
(b) "Dormez-vous?".....Wekerlin
(c) "Heart's Fancies".....A. Goring Thomas
Mrs. Wyman.

Part two was the oratorio, "Eve," by Massenet, and was rendered with the following cast:

Eve.....Miss De Vere
Adam.....Mr. Powers
Narrator.....Mr. Rieger
Festival chorus of 500 voices and orchestra.
John Lund, Conductor

The festival continues for the week, with two concerts tomorrow, one Friday and two on Saturday.

Boston Daily Globe.

FRIDAY, MAY 22.

TWO SUCCESSFUL CONCERTS.

Buffalo's Music Hall Again Crowded to the Limit.

BUFFALO, N. Y., May 21.—Music Hall was again filled this afternoon when the second concert of the festival was given by the Boston symphony orchestra and the following soloists: Mrs. Arthur Nikisch, Mr. Conrad Behrens, and Franz Rummel, solo pianist.

This was the first appearance of Mrs. Nikisch in this city, and her success was the same as in the other places she has appeared—overwhelming.

This was the programme:

Grande Polonaise.....Liszt
Boston Symphony Orchestra.
Aria, Marriage of Figaro.....Mozart
Mrs. Nikisch.
(a) Nikia's Dream.... } From Symphonic Orien-
(b) In the Hammock } tale, op. 84.....Godard
Boston Symphony Orchestra.
Aria, from La Juive.....Halevy
Mr. Conrad Behrens.
Scherzo Capriccioso.....Dvorak
Boston Symphony Orchestra.
Concerto in E flat major.....Liszt
Mr. Rummel.
Songs, with piano—
(a) Die Quelle.....Goldmark
(b) Florian's Song.....Godard
(c) Vergebliches Standchen.....Brahms
Mrs. Arthur Nikisch.
(a) The Linden Tree }
(b) The Wanderer.. } .....Schubert
Mr. Conrad Behrens.
Overture, Scherzo, Notturno and Wedding March, from Midsummer Night's Dream....
Mendelssohn
Boston Symphony Orchestra.

The evening concert found the hall filled with the same representative audience. The programme was as varied as it was excellent. The soloists were Miss Mary Howe, Miss Marie Jahn and Mr. E. C. Bushnell, and this was the programme:

Overture, Oberon.....Von Weber
Boston Symphony orchestra.
Aria, Ocean, thou mighty monster, from Oberon, Von Weber
Miss Jahn.
The March to Battle.....John Lund
Mr Jahn, Mr. Bushnell and male chorus.
Rhapsody for orchestra.....Lalo
Boston Symphony orchestra.
Bell song, Lakme.....Delibes
Miss Howe.
Symphony (rustic wedding), op. 26.....Goldmark
Wedding march, with variations, moderato.
Molto.
Bridal song, allegretto.
In the garden, andante.
Dance, finale, allegro molto.
Boston Symphony orchestra.
Song, The Nightingale.....Allbreff
Miss Howe.
Waldweben, from Siegfried.....Wagner
Vorspiel und Liebestol, from Tristan und Isolde, Wagner
Boston Symphony orchestra
Chorale, from Die Meistersinger.....Wagner
Festival chorus and orchestra.

The concert tomorrow evening will be a strictly classical one. Saturday afternoon the chorus of children will assist in the concert.

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THE LOUISVILLE TIMES

Friday Evening, May 15, 1891.

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COMMERCIAL ADVERTISER, New York, N. Y.

Date 5/16

Boston Letter

Our petted musical favorite, the Boston Symphony Orchestra, is to take up a new departure next season. It will unite with the Boston Singers, one of the two best choruses of the city, led by George Osgood, the distinguished teacher, and supported by the most fashionable of our music lovers. That will weave choral works and instrumental music in the same program, and may well be taken as a hint by the Walter Damrosch orchestra in New York. The latter, by the way, is to be the richer through a loss of the Boston orchestra. Mr. Hekking, our eminent 'cellolst, has signed a contract to play under Damrosch's baton next season. Hekking, you will be interested to know, is said to have served as the model for Munkacsy's Christ in his great painting, "Christ Before Pilate." The striking resemblance of the two faces will be at once detected by New York audiences.

V.

SUN, New York, N. Y.

Date 5/17

MUSIC AND MUSICIANS.

A May festival of unusual proportions has just been held in Louisville, Ky., under the auspices of the Commercial Club, an organization embracing some 1,500 of the leading citizens of Louisville. The festival extended over five days, and was carried on by the Boston Symphony Orchestra and by a chorus of 250 voices, formed three months ago by the club, with the assistance, as soloists, of Mrs. Nikisch, Fraulein Jahn, Miss De Vere and Messrs. Mockridge and Ludwig. "Elijah" and Dvorak's Stabat Mater were the choral works performed. The brilliant success of the festival, which came to a close yesterday, proves that a lively appreciation of good music is not confined to the East. The Louisville Commercial Club, however, is entitled to the credit of having planned the affair, and of having borne it to a prosperous termination.

Boston Daily Globe.

THURSDAY, MAY 21.

MAY FESTIVAL INAUGURATED.

Buffalo's Music Hall Crowded with an Enthusiastic Audience.

BUFFALO, N. Y., May 20.—The great May festival was inaugurated here this evening, with a concert given by the Boston Symphony orchestra and the following soloists: Miss Clementina De Vere, Mrs. Julie L. Wyman, Mr. W. H. Rieger and Mr. Francis Fischer Powers.

The affair was a grand success from start to finish. It was held in the great Music Hall, which was crowded to the doors.

The programme was divided into two parts, and opened with the following selections:

Overture—Leonore No. 3.....Beethoven
Boston Symphony Orchestra.
Aria from "Don Carlos".....Verdi
Mrs. Wyman.
Aria—"O tu Palermo"—Sicilian Vespers.....Verdi
Mr. Powers.
Suite—"Peer Gynt"—op. 46.....Grieg
Daybreak.
The death of Aase.
Anitra's Dance.
In the halls of the king of the Dovre Mountains
(The Imps are chasing Peer Gynt.)
Boston Symphony Orchestra.
Mad scene from "Hamlet".....A. Thomas
Miss De Vere.
(a) Minuet of the Will-o'-the-Wisps..
(b) Dance of Sylphs.....
(c) Hungarian March.....
From the "Damnation of Faust".....Berlioz
Boston Symphony Orchestra.
Songs, with piano.
(a) "Enchantment".....Massenet
(b) "Dormez-vous?".....Wekerlin
(c) "Heart's Fancies".....A. Goring Thomas
Mrs. Wyman.

Part two was the oratorio, "Eve," by Massenet, and was rendered with the following cast:

Eve.....Miss De Vere
Adam.....Mr. Powers
Narrator.....Mr. Rieger
Festival chorus of 500 voices and orchestra.
John Lund, Conductor

The festival continues for the week, with two concerts tomorrow, one Friday and two on Saturday.

Boston Daily Globe.

FRIDAY, MAY 22.

TWO SUCCESSFUL CONCERTS.

Buffalo's Music Hall Again Crowded to the Limit.

BUFFALO, N. Y., May 21.—Music Hall was again filled this afternoon when the second concert of the festival was given by the Boston symphony orchestra and the following soloists: Mrs. Arthur Nikisch, Mr. Conrad Behrens, and Franz Rummel, solo pianist.

This was the first appearance of Mrs. Nikisch in this city, and her success was the same as in the other places she has appeared—overwhelming.

This was the programme:

Grande Polonaise.....Liszt
Boston Symphony Orchestra.
Aria, Marriage of Figaro.....Mozart
Mrs. Nikisch.
(a) Nikia's Dream...) From Symphonie Orien-
(b) In the Hammock) tale, op. 84.....Godard
Boston Symphony Orchestra.
Aria, from La Juive.....Halevy
Mr. Conrad Behrens.
Scherzo Capriccioso.....Dvorak
Boston Symphony Orchestra.
Concerto in E flat major.....Liszt
Mr. Rummel.
Songs, with piano—
(a) Die Quelle.....Goldmark
(b) Florian's Song.....Godard
(c) Vergebliches Standchen.....Brahms
Mrs. Arthur Nikisch.
(a) The Linden Tree)
(b) The Wanderer...).....Schubert
Mr. Conrad Behrens.
Overture, Scherzo, Notturno and Wedding March, from Midsummer Night's Dream....
Mendelssohn
Boston Symphony Orchestra.

The evening concert found the hall filled with the same representative audience. The programme was as varied as it was excellent. The soloists were Miss Mary Howe, Miss Marie Jahn and Mr. E. C. Bushnell, and this was the programme:

Overture, Oberon.....Von Weber
Boston Symphony orchestra.
Aria, Ocean, thou mighty monster, from Oberon, Von Weber
Miss Jahn.
The March to Battle.....John Lund
Mr Jahn, Mr. Bushnell and male chorus.
Rhapsody for orchestra.....Lalo
Boston Symphony orchestra.
Bell song, Lakme.....Delibes
Miss Howe.
Symphony (rustic wedding), op. 26.....Goldmark
Wedding march, with variations, moderato.
Molto.
Bridal song, allegretto.
In the garden, andante.
Dance, finale, allegro molto.
Boston Symphony orchestra.
Song, The Nightingale.....Allbreff
Miss Howe.
Waldweben, from Siegfried.....Wagner
Vorspiel und Liebestol, from Tristan und Isolde, Wagner
Boston Symphony orchestra
Chorale, from Die Meistersinger.....Wagner
Festival chorus and orchestra.

The concert tomorrow evening will be a strictly classical one. Saturday afternoon the chorus of children will assist in the concert.

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EXPRESS

Thursday Morning, May 21, 1891.

It Was Brilliant.

FIRST CONCERT OF THE GREAT MAY FESTIVAL.

Two Thousand Persons Present to Enjoy a Rare and Delightful Feast of Music.

EXCELLENT WORK OF ARTISTS AND ORCHESTRA,

An Exhilarating Musical Treat--The Concert Described--Scenes at Music Hall--To-day's Programmes.

Buffalo's fifth great Music Festival was inaugurated at Music Hall last evening under brilliant and encouraging auspices. The day had been a capricious one so far as the weather was concerned; but it was so uncertain that it would rain in the evening that probably few were deterred from making all necessary arrangements to attend the opening concert. A tantalizing drizzle set in been seven and eight o'clock, but it did not last long enough to dampen the enthusiasm of the large and eager company that presently assembled in Music Hall to enjoy an evening of inspiring music; nor did it in any way affect the spirit of the artists or other participants who provided the enjoyment of the occasion. Altogether the best cheer prevailed, and the evening was one long to be remembered for the exhilarating musical treat it offered. The details of the occasion, herewith given, will surely prove of interest not only to those who missed the opportunity of attending, but as well to those who had the good fortune to be present and for whom memory may repeat the inspiring programme.

AN IMPOSING SPECTACLE.

OVER 2,000 PERSONS PRESENT—THE DECORATIONS AND ARRANGEMENTS.

The outdoor and indoor arrangements were all that could be desired. The public were admitted through the Main Street entrance; the singers and members of the orchestra by the side door on Edward Street. Some who did not understand this were put to a little inconvenience in having to go around to the proper door. Order was preserved by four policemen in uniform, who were scattered around among the various entrances so as not to be conspicuous. A couple of members of the Fire Department were on hand near the stage, a rare precaution on such occasions.

The large army of ushers did good work, which was marred somewhat by a tendency to garrulity where perfect quiet was imperative. It is a rule of the Boston Symphony Orchestra wherever they go that the utmost stillness must prevail during their performances. So when the first number began last evening, a few minutes after eight, the doors were closed, and from 200 to 300 people had to bide their time outside until the number was completed. The moral from this is, don't be late.

The carriage arrangements were as nearly perfect as it was possible to have them.

The decorations were in excellent taste, reflecting credit on Mr. C. W. Pardee, chairman of the committee on box decoration; Mr. P. H. Griffin, chairman of the committee that looked after the stage, and Florist Scott.

The old drapery of the boxes was replaced by one more truly festival in character, consisting of Allegheny laurel enlivened by flowers in bloom and a unique system of two-candle incandescent light furnished by storage batteries, the whole giving the pretty effect of fire-flies as seen through shrubbery. In front of the stage were feathery palms and other choice exotics, while in the ceiling of the cove over the proscenium arch was the word in laurel "Euterpe" encircled in the Allegheny evergreen in honor of the goddess of music, one of the chief among the nine Greek muses. To make way for this appropriate decoration the old bars and ropes that were suspended over the proscenium have been removed. They were intended to afford facilities for the painting which the celebrated artist, H. Siddons Mowbray of New-York, is under contract to furnish as a setting of the proscenium cove. This is a work which it is estimated will take two years to complete and may cost from $3,000 to $4,000. The laurel decoration is regarded as so appropriate that it will probably be allowed to remain as a permanent feature until the new painting is undertaken, possibly not for a year or two.

A great improvement has been effected by the doing away with the side and overhead hangings, in which on former occasions volume of sound that should have been enjoyed [illegible] were lost. The new sounding [illegible] by Janitor J. W. [illegible] the volume of sound out into the hall, so that it can be heard distinctly in the vestibule and corridors.

The stage setting is larger than on former occasions, there being in all 465 chorus singers on the semi-circular tiers of seats.

Secretary Harrower was early on hand to look after the financial arrangements, and Mr. W. H. Brennan, the hall manager, was quite active in seeing to the wants of people in general.

THE AUDIENCE.

By eight o'clock the hall was well filled, and, as has been stated, hundreds were compelled to wait until the completion of the first number before they could be admitted to the floor. In addition to the *elite* of Buffalo, there were large contingents from Niagara Falls and adjacent towns in the general audience. Altogether there could not have been less than 2,000 people present, there being very few vacant seats up or down stairs.

From the main entrance to the grouping of singers on the stage the eye took in an imposing spectacle of feminine loveliness, gay attire, and artistic decoration. Rising in tiers above the space reserved for the orchestra, the gentlemen occupied the center seats, flanked on either side by the lady singers—a picturesque streak of black in a setting of white, all being in evening dress.

In the audience, as well as on the stage, most of the ladies were observed to be unbonneted.

The occupants of the lower boxes were as follows:

Box A—Mr. and Mrs. Wilson S. Bissell, Mr. and Mrs. John N. Scatcherd, Mr. and Mrs. Harry Hamlin, Mrs. Sturges, Mrs. Cary, Miss Love, Miss Winnifred Scatcherd, and Miss Wood.

Box B—Gen. and Mrs. Field, Mr. and Mrs. Wagner, Mr. and Mrs. Edmund Hayes, Miss Ussher, Miss Fowler, the Rev. Dr. John W. Brown, formerly of St. Paul's, now of St. Thomas's, New-York.

Box E—Mr. and Mrs. Willis O. Chapin, Mr. and Mrs. P. H. Griffin, the Rev. Henry A. Adams, Miss McKenna, Mr. Arthur Coffey, Miss Martin, and Miss Gray.

Box F—This was reserved for the distinguished soloists during their intervals of rest. The upper boxes G, H and D were occupied by ladies of the Buffalo Female Academy, chaperoned by Mr. and Mrs. J. J. McWilliams and Miss Hemenway.

Box G—Misses Ovens, Chittenden, Grace Jewett, Georgie Jewett, Murray, Williams, and Eaton, and Mr. J. J. McWilliams.

Box H—Misses Shipman, Peabody, Hawkins, Briggs, Wilhelm, Davis, and Norton, and Mrs. J. J. McWilliams.

Box D—Misses Hemenway, Geismer, Marcus, Wride, Hammond, Walbridge, Cook, and McWilliams.

Box C—Mr. and Mrs. C. W. Pardee, Mr. and Mrs. A. M. Dodge of New-York, Mr. and Mrs. Robinson, Mr. and Mrs. Hunsicker, Judge and Mrs. Daniels.

THE CHORUS AND ORCHESTRA.

It was a magnificent picture which greeted the eye last night at Music Hall as Mr. Arthur Nikisch raised his baton as a signal that the May Festival would begin. On the stage were stationed the Boston Symphony Orchestra and the large festival chorus. The stage had been extended in front for the accommodation of the orchestra, the main stage being reserved for the chorus, who were provided with rows of seats rising one above the other to a landscape scene that shows most prettily under the soft reflection of the light.

The stage, which was boxed in on three sides and overhead by the sounding board arrangement, which consists of heavy canvas which had been thoroughly soaked in alum water, after which it received three coats of white paint, proved to be very effective in preventing any of the sound from the chorus escaping into the flies, and throwing it forward to the audience.

THE USHERS.

The following gentlemen, under the direction of E. H. Rounds, chairman of the hall committee, acted as ushers: Murray Smith, Frank C. Reid, E. C. Rumrill, Selden Munger, H. E. Choate, Frank C. Perew, Harold Sidway, William Meadows, Burt Wheeler, F. C. Trubee, Frank Kimberly, George Himmelsbach, Fred Deming, Nat Hall, Joe Hadcock, C. D. Fowler, Howard Cornwell, D. Newhall, Jr., George P. Keating, Ned Newhall, Arthur Hayes, C. H. Williams, W. [illegible] Wheeler, William S. Barnett, George Lettis, and John Ogleveie,

THE CONCERT.

ONLY WORDS OF PRAISE FOR THE ORCHESTRA, SOLOISTS, AND CHORUS.

Within a few minutes after eight, Director Nikisch stepped to the footlights, and after bowing serenely to the great audience, ascended the director's stand and rapped for that alert attention which his men have so well learned to give. The opening number falling to the orchestra was Bethooven's famous "Leonore" overture No. 3, a work entirely familiar to local audiences, and which revealed new beauties under the clear and scholarly interpretation of Mr. Nikisch. Later on, the orchestra gave the entire "Peer Gynt" suite, by Grieg, which had likewise been familiarized to the people of Buffalo by the home orchestra, and it received delicate and poetic treatment. The weird grace of the different movements was revealed with poetic charm, and the entire performance displayed that electric command of orchestral forces exercised by this director, and which has heretofore excited admiration. A similar line of comment is applicable to the remaining orchestral numbers, the "Minuet," "Dance of the Sylphs" and "Hungarian March" from "The Damnation of Faust," which followed later on. As the orchestra is to be heard in a great variety of selections during the week, some fuller mention of the detailed perfection of [illegible] may properly be reserved for a

The first of the vocal artists to appear was Mrs. Julie L. Wyman, who won the audience by a face and manner at once pleasing and winning. Her singing proved equally gracious. She has a fine alto voice of large range and sings with great ease, taste, and refinement. Her first number was the familiar aria from "Don Carlos" of Verdi, with orchestral accompaniment, and her effort met with great favor, resulting in a recall, in response to which she bowed her acknowledgments. Later on she sang a cycle of three songs, "Open Thy Blue Eyes," by Massenet; "Heart's Fancies," by Thomas, and "Donnez-vous?" by Wakerlin, which proved equally felicitous.

Miss Clementine De Vere contributed the difficult mad scene from Thomas's "Hamlet," and her beautiful voice, brilliant execution, and dramatic warmth united to arouse great enthusiasm; and she was twice recalled, to be saved from an active response only by the iron-clad rule forbidding encores. Miss De Vere has been heard in Buffalo before, and last evening's performance gave renewed evidence of her uncommon resources as a vocalist.

Mr. Francis Fisher Powers sang the aria "O tu Palermo," from Verdi's "Sicilian Vespers," and showed the possession of a smooth and pleasing baritone voice, which he uses with quiet effectiveness. Mr. Powers's selection, as well as the three songs of Mrs. Wyman, were accompanied on the piano by Miss Bianca Fleischmann with her well-known taste and facility.

"EVE."

After a brief intermission, during which the audience became diffused in visiting friends, the listeners were recalled to their seats for the second part of the programme, which was devoted to Massenet's "Eve," "a mystery in three parts," as says the title page of Jules Massenet's cantata, and it was presented for the first time in Buffalo last night. The work treats of the birth of woman, the fall of our first parents, and the curse which fell upon them in consequence of their listening to the voice of evil. The opening depicts heavenly voices setting forth the beauties of nature—a soft breeze undulates the flowers of the field and the waves of the sea—while *Adam* in dreamless slumber is awakened by voices that seem to call from Heaven above, and beholds the woman arrayed in beauty and in love. The chorus informs him, "Man, thou art not alone." Then the woman appears to him and the duo between man and woman begins. The second part depicts *Eve* walking in the solitude of a forest, far from *Adam*, buried in thought, and listening to the voices which murmur about her. The third part is entitled "The Fall," and is composed of a love duet, which describes the rapture of the meeting and the temptation to the forbidden fruit.

As this was the first presentation of this work in Buffalo and its production enlisted the massed vocal and instrumental forces, as well as several of the most prominent soloists, the performance naturally had many elements of interest. "Eve" was written by Massenet in the year 1875 at about the middle of the distinguished French composer's career. The work does not readily submit to classification. It does not rise to the proportions or dignity of an oratorio, and is rather more serious and elaborate than what is commonly known as a cantata. By way of compromise, it might be called a sacred cantata—an expression which has of recent years been found at least convenient, if not at all times accurate, as embracing a large number of nondescript works of this type, something after the fashion of the medical science which groups unknown ailments under the head of malaria. Probably Massenet did not have in mind this difficulty of classification when he styled his work "A Mystery in Three Parts," though that term appears to define the situation.

The subject of "Eve" is readily suggested by its title. It represents the eventful scenes in the life of the first human pair in Eden. Fortunately, the text and libretto of the work are its worst and most uncomfortable features, and the general superiority of the music alone pardons the effort one feels called upon to make of shutting the eyes and ears to the words. Doubtless some allowance may be made for the deterioration of the text in its translation from French to English. It is safe to say, however, that the music generally is far superior to the text, seldom, if ever, dropping to its level. Indeed, this work affords a striking illustration of the inherent purity of music and of the impossibility of its alloy except through association with language. The score of this work is by no means sustained or of even merit, parts of it being more meritorious than others. Even in the matter of the sympathetic expression of the text, the music occasionally fails. Generally speaking, however, it may be said that Massenet has succeeded in his obvious endeavor to portray and emphasize the sensuous phase of the theme. Being master of the resources of modern orchestration, he has imparted to the work a dramatic charm and glow at once fascinating and inspiring. The variety and contrast of effects produced easily keep the attention on the alert and there is no flagging of interest in listening to the work. As intimated, the effects are occasionally more sensational than artistic, and in these instances the work drops to a lower level of French composition. Altogether the performance proved interesting and attractive, and as the composition is of mod[illegible] engaged in its production for their conscientious and painstaking preparation. The final narrative and chorus, expressing the curse, were discreetly omitted as being rather more bizarre than musical, and the work was brought to a close with the duet and chorus, "Let Us Love, for Love is Living."

The first part of "Eve," entitled "The Prologue," opens with a chorus of heavenly voices describing the scene in Eden. This chorus is one of the best, and it has rare delicacy of sentiment. The undulating movement in the orchestral accompaniment suggesting the gentle breezes of the text, is especially felicitous. A duet between *Adam* and *Eve* follows, which is melodious, but somewhat commonplace. It is occasionally heard in the concert room. The chorus closing the prologue, "At The First Sweet Smile of Woman," is marked by a syncopated rhythm at once novel and stirring, and closes with an inspiring burst of harmony. The second part, entitled "Eve in Solitude," represents the temptation. It opens with a chorus in chorale form, "Eve, who art come," unaccompanied, followed by an air for *Eve*, "O, Gentle Night," which abounds in fine contrasts and effects. Then follows a scene for *Eve* and the chorus, "Wouldst thou call thine own," somewhat more severe in treatment and harmony and less interesting than other portions, with the exception of an episode for the chorus, "Love alone will give them unto thee," which has singular grace and charm. The third and closing part, entitled "The Fall," opens with a somber instrumental prelude leading to an air for the narrator, who fills in the gaps of the story. Another duet ensues between *Adam* and *Eve*, based in part on previous motives more elaborately treated, and revealing great warmth of expression and fine orchestral coloring in the accompaniment. The duet is reinforced by the chorus to the words "Yours be love, for love means living," with which the performance is brought to a close, the sensational epilogue describing the curse being omitted, as above indicated.

The performance of Massenet's work proved eminently satisfactory in every detail, including soloists, chorus, orchestra, and interpretation. Miss De Vere sang the music of *Eve* with finest artistic appreciation, imparting to its gentler measures rare delicacy of feeling, and to its intenser moods, thrilling dramatic fervor. Having thoroughly familiarized herself with the score, she sang with entire freedom and spontaneity, and her numbers were frequently interrupted with enthusiastic applause which would not be suppressed. The voice and method of Mr. Powers are not quite cast in the heroic mould required for the adequate presentation of the measures falling to *Adam*, especially when placed in concert with so spirited a singer as was his associate on this occasion. Still he acquitted himself conscientiously and in a manner to give the music a fairly effective interpretation. To Mr. Rieger was assigned the somewhat thankless task of singing the connecting measures falling to the narrator, and he showed the possession of a very pleasing tenor voice, which he employed with discretion. He will doubtless be heard to better advantage later on during the Festival.

The portions of the work which proved particularly inspiring and more than of passing interest to the local audience were found in the choruses, and it is gratifying to note that the body of singers to whom this part of the work fell acquitted themselves with great credit and honor. The chorus recruited for this year's Festival is doubtless the best of its size that has ever been brought together in Buffalo. Care must have been shown in the selection of the voices, for the body of tone has that richness and fullness, without harshness, which can only result from the high average of the quality of the individual voices. The chorus is likewise unusually well balanced, this attribute being especially noticeable in the tenors, who have hitherto always been lamentably weak in Buffalo but who appear this year to quite, if not entirely, come up to the prevailing level of tone. In the matters of pitch and attack the chorus also reveals uncommon firmness, whilst the intelligence and spirit which can alone give life to singing, are conspicuous. Of course, much of this outcome is due to the skill and persistency of Buffalo's efficient director, Mr. Lund, and there surely will be no rivalry between the commanding general and his forces in dividing the honors of the victory achieved last evening, as well as of others to come during the week. The singers readily caught the spirit of the work produced and gave the various numbers falling to them with appreciative spirit.

The Symphony Orchestra played the accompaniments faultlessly and contributed to give Buffalo, without doubt, as complete and satisfactory a performance of Massenet's "Eve" as has ever been offered.

Mr Lund conducted the entire work with the ease and assurance of a veteran and confirmed the high estimate of his powers as a director which the people of Buffalo have always entertained.

To-day's Programmes.

Two concerts will be given to-day, a matinee at two o'clock and an evening concert at eight o'clock. As will be noticed, the programmes are made up of miscellaneous num[illegible] calculated to please

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...audience. There will be so long works given on either occasion, so that those wishing a varied programme of generally lighter classic music will find ample enjoyment at either concert. At the matinee the orchestra will be heard in a number of most attractive selections, and the soloists will be Mrs. Nikisch, Mr. Behrens, vocalists, and Franz Rummel, the distinguished pianist, all of whom will make their first appearance during the Festival at this matinee. In the evening the orchestra will likewise contribute some attractive numbers, notable among which will be Goldmark's symphony, "Rustic Wedding," which has never been heard in Buffalo and which will be found unusually pleasing. The great chorus will be heard in the chorale from "Die Meistersinger," and the male chorus and soloists will give Mr. Lund's composition, "The War Song of the Ancient Germans," which was sung last winter by the Orpheus without orchestral accompaniment, and which will thus have its first complete and satisfactory production to-night. Miss Mary Howe, the attractive soprano, will make her bow to a local audience at this concert, and among her associates who will be heard are Mrs. Nikisch, Miss Jahn, and Mr. Bushnell.

The complete programmes for the day are as follows:

MATINEE PROGRAMME.

Grande Polonaise.....Liszt
Boston Symphony Orchestra.
Aria—.....Selected
Mrs. Nikisch.
(a) "Nikia's Dream", } From "Symphonie
(b) "In the Hammock" } Orientale" op 81...Godard
Boston Symphony Orchestra.
Aria—From "La Juive".....Halevy
Mr. Conrad Behrens.
Scherzo Capriccioso.....Dvorak
Boston Symphony Orchestra.
Concerto in E flat Major.....Liszt
Mr. Rummel.
Songs with piano.
(a) "Die Quelle".....Goldmark
(b) Florian's Song.....Godard
(c) "Vergebliches Slandchen".....Brahms
Mrs. Arthur Nikisch.
(a) "The Linden Tree" }
(b) "The Wanderer" } .....Schubert
Mr. Conrad Benrens.
Overture, Scherzo, Notturno, and Wedding March from the "Midsummer Night's Dream".....Mendelssohn
Boston Symphony Orchestra.

EVENING PROGRAMME.

Overture—"Oberon".....Von Weber
Boston Symphony Orchestra.
Aria—"Ocean, thou Mighty Monster"—from "Oberon".....Von Weber
Miss Jahn.
The March to Battle.....John Lund
Miss Jahn, Mr. Bushnell, and Male Chorus.
Rhapsody for orchestra.....Lalo
Boston Symphony Orchestra.
Bell song—"Lakme".....Delibes
Miss Howe.
Symphony (Rustic Wedding), op. 26.....Goldmark
Wedding March, with variations—Moderato. Molto.
Bridal Song—Allegretto.
In the Garden—Andante.
Dance—Finale—Allegro Molto.
Boston Symphony Orchestra.
Song—"The Nightingale".....Alibieff
Miss Howe.
"Waldweben," from "Siegfried".....Wagner
"Vorspiel und Liebestod," from "Tristan und Isolde".....Wagner
Boston Symphony Orchestra.
Chorale, from "Die Meistersinger".....Wagner
Festival Chorus and Orchestra.

Festival Vibrations.

The lady pupils of St. Margaret's school will occupy the upper boxes at to-night's performance.

Adam and Eve last evening escaped the curse, out of consideration on the part of Director Lund.

The members of the Musical Association are to be congratulated on the auspicious opening of the Festival.

The male soloists of the festival were entertained at the Buffalo Club last night after the concert by members of the Musical Association.

Mr. F. F. Powers, one of the baritone soloists of the Festival, resembles Capt. Balcom of this city, which is a compliment to both parties.

Director Lund seems entirely at home in handling the great Symphony Orchestra, and the men appear equally at home in following his baton.

C. W. Torrington, the well-known conductor of Toronto, accompanied by his wife, and Mr. Walter D'Enyer of Rochester were among the audience last night.

Mrs. Arthur Nikisch, Mr. E. C. Bushnell, and Mr. Franz Rummel, who will be heard at to-day's concerts, occupied the lower right-hand box during last night's performance.

C. A. Ellis, manager of the Boston Symphony Orchestra, complimented the management of Music Hall, saying it was one of the best managed halls in which that organization has appeared.

The music committee has shown considerable adroitness in dividing up the soloists on the different programmes. As matters stand, it will be necessary to take in pretty much all of the concerts in order to get acquainted with all of the soloists.

Miss Bianca Fleischmann appears to be the emergency pianist of Buffalo. She was unexpectedly called upon yesterday afternoon to play the piano accompaniments for Mr. Powers and Mrs. Wyman at the evening concert and she responded with her usual alacrity.

At page 38 of the score of "Eve," the heroine *Eve* says, "Ah love! It is a word which I know not." At page 14, however, she has already said, "Dearest, say, shall we stray, plighted in love for aye?" *Eve* evidently forgot some of her early declarations on this question, as lovers are apt to do.

Messrs. Harry Hamlin and Edmund Hayes yesterday afternoon drove their four-in-hands to the Hotel Iroquois and took the leading musicians and soloists of the May Festival for a pleasant drive round the Park and lunching at the Country Club. The ladies of the party were Miss Mary Howe, Mrs. Julie L. Wyman, Miss De Vere, and Mrs. Arthur

Jules Emile Frederick Massenet, the composer of the cantata, "Eve," which was produced last night, was born at Montaud, near St. Etienne, on May 12, 1842. He was educated at the Paris Conservatoire, where he won the first piano prize in 1859, the same prize for fugue in 1862, the first prize for fugue, and the "Prix de Rome" in 1863. On his return from Italy, through the influence of Ambroise Thomas, his "La Grand 'tante" was produced at the Opera Comique in 1867. Even in this first attempt, Massenet showed himself a skilled and graceful musician. It was only, however, after the Franco-German War that he rose to the first rank among young French composers by the production of "Don Cæsar de Bazan" in 1872; incidental music to the tragedy "Les Erynius" and the oratorio "Marie Magdeline" in 1873. "Eve," which was presented last night, was first produced in 1875. Among his other productions since then were the overture to "Phedre," the opera "Le Roi de Lahore," the cantata "Narcisse," and the oratorio "La Vierge."

Buffalo Courier.

THURSDAY, MAY 21, 1891.

A RARE COMBINATION.

Boston's Instrumentalists and Buffalo's Singers.

THE FESTIVAL A GREAT SUCCESS.

The Orchestra's Playing Beyond Criticism—Excellent Soloists —Opening Concert.

The May Festival was begun last night auspiciously. The audience was large and cheerful, and the work of all who took part in the performance was applauded vigorously and sincerely. A full criticism of the several numbers on the programme will be found below.

The Audience.

The audience might have been larger, yet the Hall was well filled. Looking back from the front rows of seats on the floor you might think there was scarcely an empty seat. The greater number in the audience, filled with the festival spirit, made their dress bear witness to it, and the scene was gay and animated, especially in the brief intermissions between the numbers when there was unrestrained and pleasant conversation all over the hall.

The Performers.

The orchestra was spick and span, and the soloists, the women, were picturesquely attired. Every one of them—men and women alike were warmly received and none seemed more a favorite than another. Mr. Lund received a warm welcome from the chorus when he stepped on the pedestal. It was Fourth of July weather and he suffered on that account, but the appreciation of the audience must have reassured him if he felt any nervous misgivings.

The Decorations.

The arrangements on the stage and the decorations of the auditorium were in excellent taste. Over the stage there was a cover of white canvas or like material. Through this hung four chandeliers, and the light from them, multiplied by the reflection from the white canopy, set off the chorus splendidly, so that any individual in it could easily be recognized by admiring relatives and friends in the audience.

The orchestra pit was filled with palms and ferns, and the boxes were very prettily festooned with green. Long lines of green hung down from the canopies following the lines of the curtains, and others were trailed and festooned along the borders of the boxes. Mingled with these and knotted to them were bunches of roses and other flowers, while here and there from the darkness gleamed a tiny spark of electricity, the effect being that of a merry band of glow-worms disporting themselves in the shadows of these vernal arbors.

The ugly rods that have so long disfigured the ceiling above the proscenium have been taken down and in their place is a graceful device in evergreen, which excites admiration and the curiosity of those who, like Shakespeare, know little Latin and less Greek.

To the Eye of the Observer.

The scene when the first strains of the overture to "Lenore" were heard was most inspiring. The audience, bright in spring color, alert and eager to hear the famous Boston Symphony; the boxes showing glimpses through their green festoons of pretty girls and comely matrons, and fine gentlemen; the great orchestra filling the entire front of the stage making delicious music; the solemn long-locked Nikisch on his pedestal controling and swaying the music; the banked-up chorus—a symphony in black and white rising in tiers to the farther wall—all contributed to make a brilliant and charming Festival picture. Every body enjoyed the performance, and the series of concerts has been begun without a single untoward incident or disappointment.

To-day's Programmes.

The sale of seats for to-night's concert promises even a larger audience than that of last night. That is well. The audience should swell in numbers at every performance. The Festival programmes are all too good to be slighted. The programme for this afternoon will introduce Mrs. Arthur Nikisch and Mr. Conrad Behrens, vocal soloists, and Mr. Franz Rummel, pianist. This evening Miss Howe will make her debut to a Buffalo audience, and nobody need be surprised if the gentlemen crowd for admission. It's whispered that her portrait has attracted many of the unmusical.

THURSDAY AFTERNOON, MAY 21.

Grand Polonaise.....Liszt
Boston Symphony Orchestra.
Aria—"Les Dragons de Villars".....Maillard
Mrs. Arthur Nikisch.
(a) "Nikra's Dream".... } From "Symphonie
(b) "In the Hammock".. } Orientale" Godard
Scherzo capriccioso.....Dvorak
Boston Symphony Orchestra.
Concerto in E flat major.....Liszt
Mr. Franz Rummel.
Songs with Piano.
(a) "Die Quelle".....Goldmark
(b) Florian's song.....Godard
Mrs. Arthur Nikisch.
Overture, Scherzo, Notturno, and Wedding March—
From the "Midsummer Night's Dream," Mendelssohn
Boston Symphony Orchestra.

THURSDAY EVENING, MAY 21.

Overture—"Oberon".....Weber
Boston Symphony Orchestra.
Aria—"Ocean, thou Mighty Monster"—
From "Oberon".....Weber
Marie Jahn.
The March to Battle.....John Lund
Marie Jahn, Mr. E. C. Bushnell, and Male Chorus.
Rhapsody for Orchestra.....Lalo
Boston Symphony Orchestra.
Bell Song—"Lakme".....Delibes
Miss Mary Howe.
Symphony (Rustic Wedding) op. 26...Goldmark
Wedding March, with variations—Moderato. Molto.
Bridal Song—Allegretto.
In the Garden—Andante.
Dance—Finale—Allegro Molto.
Boston Symphony Orchestra.
Song—The Nightingale.....Alibeff
Miss Howe.
Waldweben, from "Siegfried".....Wagner
Boston Symphony Orchestra.
Vorspiel und Liebestod, from "Tristan und Isolde".....Wagner
Boston Symphony Orchestra.
Chorale, from Meistersinger.....Wagner
Festival Chorus.

THE PROGRAMME.

A Critical and Appreciative Dissertation Upon the Performance.

The beautiful Leonore overture, No. 3, was appropriately selected to open the Festival, and the great Beethoven's work never seemed more grand. For 80 years the music has been ripening under the warmth of the love and admiration of the musical world, growing nearer to the hearts of the people and teaching its wonderful story with great power. The interpretation last evening was a revelation to even veteran musicians, being most acceptable in its chasteness and appealing to the finest musical instincts. From the opening *adagio* through the intervening storm of passions, to the happy issue out of the chaotic turmoil, the oachestra was lead by the hand of a skilled musician.

Mr. Nikisch knows Beethoven as a savant understands his precious theories, and each separate and distinct beauty was put into the light of the broadest possible orchestral interpretation. How marvellously the music bears the full power of critical survey those who heard the overture last night know. Not a flaw, not a weakness is discernible in the colossal composition which has stood the test of ages. Boston has reason to be thankful when hearing Beethoven played that such an orchestra has fallen to her lot, for it is complete—so complete that the ear desires nothing. In no number was this perfectness more noticeable, and the mind of the intent listener was filled with rapturous delight as the exquisite thoughts took sonorous form.

Beethoven stands alone in the grandeur of the originality which characterizes every stroke of his musical pen. The musician never strays far from his conceptions without turning back with happiness and relief that the peaceful haven is always to be reached. His symphonic mirror, his noblest thoughts, his most passionate struggles, which do not seem less poignant as the years pass. How the beauties of the Leonore Symphony could have sprung from the disappointments, the sorrows of such a life, the world cannot understand. Suffice it that they did, and that they have been preserved for the development and delight of generations to accrue. As the orchestra completed the last movement, the house paid its tribute to the music and to the musicians, who had caught the inspiration, and thrown out the chords like bunches of fragrant violets into the summer night.

Mrs. Wyman.

From Beethoven to Verdi is a rapid transition, but when led so delightfully, as was the audience by Mrs. Julie E. Wyman, there was no fault to be treasured long. The vocalist was received with the cordiality of intimate acquaintance and sang to a host of friends. Her voice responded brilliantly to the music, and the fervid aria was sung with nice finish and characteristic excellence. Mrs. Wyman was recalled, but the rule of "no encores" prevailed, much to the disappointment of many who were anxious to have the aria repeated.

In the three songs which appeared later upon the programme, "Enchantment," by Massenet; "Heart's Fancies," by Goring-Thomas, and "Dormezvous," by Wekerlin, she was equally charming, though the attractions of a singer need to be strong to counteract a composition such as the last. The accompaniment by the orchestra made the "Don Carlos" selection, together with Mrs. Wyman's artistic conception, one of the best numbers on the programme.

Mr. Powers.

Mr. Francis Fisher Powers, the well-known baritone singer of New York, did not disturb the Verdi atmosphere created by Mrs. Wyman's selection, but gave the aria "O tu Palermo," from the "Sicilian Vespers" by the same composer. He has a fine voice, sings well, and is musical, three requisites for a successful soloist. A piano accompaniment, although played correctly by Miss Fleischmann, detracted greatly from the effect, and was unjust to the singer. It seemed particulary inadequate after the preceding solo, and tested Mr. Power's ability to the uttermost. That he rose above it was to his credit.

Later Numbers by the Orchestra.

The suite by Greig, entitled "Peer Gynt," brought the orchestra again before the audience and with the same profitable pleasure. Most of the music is familiar in Buffalo, thanks to Mr. Lund and our home orchestra, but it seemed richer than when given here. The strength of the Boston orchestra happily lies in the strings, and though two of the first violins are missing, the ensemble is unimpaired even to critical ears. An analysis of the work shows the opportunities given a director, and Mr. Nikisch did not allow them to escape him. The rhythm of one part appealed to many, the quaintness, to a second body of listeners, while the descriptive "Daybreak" enchanted still a third group. No more beautiful illustration of tone-painting is likely to be heard at the Festival than was presented last night.

The three selections from the "Damnation of Faust," brought the same power of the orchestra prominently forward. If ever "Will-o'-the-Wisps" danced a minuet in fact, they did over the four prosaic strings of the violins. There were alternately flashes of fire, then wierd notes, staccato and sparkling, dashed off with apparent carelessness but unerring exactness. The "Dance of the Sylphs" was graceful, melodious, and fascinating, passing naturally into the strains of the "Hungarian March" as if the dancers paused to watch the passing troops on their sterner errand of war.

Conductor Nikisch.

These three compositions completed the important orchestra numbers and established the reputation of Mr. Arthur Nikisch as a conductor of consummate skill. He is sensitive to a degree hardly to be appreciated, and this shows in every quiet but nervous beat of his delicate hand. The orchestra follows him with a closeness born of a knowledge of his acute eye and ear, for nothing escapes this thoroughbred musician. The slightest deviation of wind or stringed instrument is detected, and the culprit knows that his hour of reckoning will come sooner or later. It is no wonder that the orchestra plays as it does, for it is handled by a man who perfectly understands what are the capabilities of the instrument before him. He conducted without score both the "Overture" and the "Suite," a practical evidence of his wonderful power of memory.

Miss De Vere.

Miss Clementine De Vere made her debut in the florid, "Mad scene" from Ambroise Thomas's "Hamlet." The aria bristles with difficulties for the ordinary vocalist, but the singer made light of diatonic and chromatic scales, eliciting the most enthusiastic applause. Miss De Vere is a conscientious and skillful vocalist, who indulges in no eccentricities, but sings her music with honest intent. She has no mannerisms and gives the impression of a musician who has acquired her position by hard work, and enjoys the success that is deservedly hers. The "Hamlet" aria has never been sung more briliantly in Buffalo.

The Chorus in "Eve."

The *piece-de-resistance* of last night's programme was Massenet's cantata, entitled "Eve," which introduced the full festival chorus of 500 voices. Mr. Lund had grouped the male voices in the center of the stage and surrounded them with the soprano and contralto singers. The effect was good and the body of sound in *forte* passages was well equalized.

Massenet introduces early in the cantata a love motif, which is sensuous in character, and suggestive of the awakening emotions of newly created human beings. The orchestra presents it in a guise that fascinates the musician, then leaves it for more earthly scenes and sterner realities. After a short descriptive chorus of heavenly voices, the narrator (tenor) is introduced and heralds the birth of woman; following directly upon this is a duet for Adam (bass) and Eve (soprano). Miss De Vere and Mr. Powers were particularly happy in the singing of this music.

One of the most important choruses in the cantata follows immediately and is entitled, "At the first sweet smile of woman." In this the singers were taxed almost beyond their ability, for the music, while not difficult, in one sense, is very hard to sing. The accompaniment is likewise intricate and gives not the slightest support to the chorus. Long and continued drill was very evident throughout the cantata, but no more prominently than in this particular chorus. The unaccompanied music, which introduces the second part and precedes the solo for Eve, was the only weak part in the cantata. Miss De Vere did some very nice work in her aria, and likewise in the scene with chorus which followed it. Through to the end of the second part, the solo soprano is prominent, and the vocalist has many difficult passages. Mr. Rieger, as the narrator, had very little to do, but voiced a very fair tenor of some cultivation. He has most of his honors yet to win, but has made commendable progress. The cantata closes with one of the most impassioned duets ever penned, between Adam and Eve, followed by a chorus, which contains the love motif, introduced by the principal characters. Throughout this, in fact, throughout the entire cantata, the chorus sang superbly, and reflected the highest possible credit upon the members and their conductor, Mr. Lund.

Notes.

Who does Miss Clementine de Vere look like? Why Sara Bernhardt, to be sure.

Mrs. Wyman has a most rapturous expression on her face when she sings, and a deaf man would enjoy her.

The chorus looked like a piece of Dolly Varden cake, the men in the middle being the dark layer and the girls on either side the light layers.

Several of the soloists occupied the lower right-hand box during the evening. Many were puzzled to know who the lady was who talked with Mrs. Wyman now and then. It was Mrs. Arthur Nikisch. Franz Rummel was another occupant of the box.

After the concert last night the gentlemen who are to appear in solo at the Festival were entertained at the Buffalo Club by the Musical Association.

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Boston Daily Globe

SATURDAY, MAY 23.

A CLASSICAL PROGRAMME.

Buffalo's Music Festival Continued with Representative Audience.

BUFFALO, N. Y., May 22.—The music festival was continued tonight, with a classical programme of music by the Boston Symphony Orchestra and the following soloists: Miss Mary Howe, Miss Mary E. Fox, Mr. W. H. Rieger and Mr. Conrad Behrens.

Music Hall was again filled with one of Buffalo's representative audiences, and the evening's entertainment was entirely successful. The full programme was as follows:

Symphonic poem, Lancelot and Elaine..MacDowell
(a) The Watch.....Lowe
(b) Tom the Rhymer.....Lowe
Mr. Conrad Behrens.
Overture—Fantasie, Romeo and Juliet.Tschaikowsky
Boston Symphony Orchestra.
Songs—
(a) Loveliest Flower.....Price
(b) In the East.....Mulligan
Mr. Rieger.
Solo—Bird Song, Pearl of Brazil.....David
Miss Howe.
Siegfried's Passage to Brunhilde's Rock—Morning, Dawn and Rhine Journey from Siegfried and Gotterdammerung.....Wagner
(Arranged by Dr. Hans Richter.)
Boston Symphony Orchestra.
Songs—
(a) The Arabian Slave.....Shelley
(b) Ah! 'tis a Dream.....Hawley
Miss Fox.
(a) To. To Man Tro, } Swedish } .....Lindblad
(b) Trolhattau, } Songs. } .....Please
Mr. Conrad Behrens.
Symphony in C Minor, No. 5.....Beethoven
Allegro con brio—Andante con moto.
Allegro (scherzo)—Allegro (finale).
Boston Symphony Orchestra.
Solo, Echo Song.....Eckert
Miss Howe.
Chorus, To Thee, O Country.....Eichberg
Festival chorus and orchestra.

The members of the Symphony orchestra were again entertained tonight by Mr. and Mrs. Harry Hamlin.

Boston Journal.
WITH SUPPLEMENT.
SATURDAY MORNING, MAY 23, 1891.

BOSTON SYMPHONY ORCHESTRA.

The Western and Southern Tour—Close of a Very Successful Season.

Special Dispatch to The Boston Journal.

BUFFALO, N. Y., May 22. The closing concert in the tour of the Boston Symphony Orchestra, which began April 26, will be given in this city to-morrow evening. The orchestra has been in the city all the week, giving a festival similar in many respects to that in Louisville last week. Massenet's "Eve," and "King Rother," a cantata by J. Krug-Waldsee, are among the choral works given, the latter closing the series. The remaining concerts were devoted to symphonic numbers, and solos by an array of artists which proved very attractive and pleasing, including Miss Clementine de Vere, Mrs. Wyman, Mme Mielke, Mrs. Nikisch, Miss Mary Howe, Mr. Powers, Franz Rummel, Messrs. Rieger, Bushnell and Dippel.

This fifth annual tour has been in every respect the most successful in the history of the Boston Symphony Orchestra. The versatility and ability of Mr. Nikisch and his orchestra have been demonstrated at every step. Very large audiences have attended, and they have heard not only the orchestra, but leading soloists in the band, as well as vocal and instrumental artists, whose appearances in Boston warranted a further engagement on the tour. The opening concert of the trip was given in Philadelphia Monday evening, April 27, with Mrs. Walter C. Wyman and Mr. Hekking as soloists. Tuesday evening, April 28, at Baltimore; Wednesday evening, April 29, at Washington. At both of these concerts Mme. Hopekirk was the soloist. Thursday and Friday evenings, April 30 and May 1, at Pittsburg. The first evening Mrs. Nikisch and Miss Lena Little were the soloists, and the second evening Verdi's "Requiem Mass" was given, with Mrs. Seabury Ford, Miss Little, Dr. Carl Marten and a local tenor, in connection with the Mozart Club of that city. Saturday evening, May 2, at Cleveland, Ohio, where an audience of 4500 people attended, and Mrs. Nikisch was the soloist. Monday, May 4, at Detroit, Mich., with Miss Jahn and Mrs. Nikisch. Tuesday, May 5, at Ann Arbor, with Mrs. Nikisch, to an audience of 2500. Wednesday, May 6, a second concert was given at Detroit, and Thursday, Friday and Saturday, May 7, 8 and 9, the orchestra appeared in Chicago. There Miss Mary Howe, Mrs. Nikisch and Miss Lena Little were the soloists. Monday evening, May 11, a concert was given in Cincinnati, the stronghold of Theodore Thomas, before an audience that filled every seat, and the "Im Walde" symphony, by Raff, was enthusiastically received, and Mrs. Nikisch sang. The rest of the week the orchestra devoted to the Louisville festival, and this week the tour closed at Buffalo.

At this latter city the choral works were given under the direction of John Lund, and the importance of the Louisville festival was therefore intensified by the appearance of Mr. Nikisch as a conductor of oratorio. He had a remarkable chorus at the outset—one that had been so well trained that many of its members knew portions of Dvorak's "Stabat Mater" without the score, and composed of fresh, true voices, particularly in the sopranos. And strange as it may appear this choir rendered Dvorak's "Stabat Mater" better than it did Mendelssohn's "Elijah," and it was a much more creditable performance. Mr. Nikisch proved an admirable leader in choral works, and very little difference was perceptible in his readings of "Elijah" from the traditional interpretation under Mr. Zerrahn. He was remarkably able in producing effects in shading with the chorus, and more experience will lead him to a better attention to little details in the ensemble. The double quartette was given by the local choir, and very poorly done, and Mr. Nikisch led the trio of soloists in the "Angels' Trio" to a tempo much faster than is customary. On the contrary, "Thanks be to God" was taken slower than Mr. Zerrahn usually leads it, and it was not given with the force and brilliancy that should have attended it. But the accompaniment by the orchestra was beautiful, especially notable with the soloists for its unobtrusiveness and the careful manner in which Mr. Nikisch compelled the band to accompany and not lead the artists. The conduct, as a [illegible] was admirable, and the ability of our [illegible] in this line of work, as well as in the [illegible] symphonies, was abundantly demon-

Boston Journal.
WITH SUPPLEMENT.
SATURDAY MORNING, MAY 16, 1891.

BOSTON MUSICIANS DOWN SOUTH

The Symphony Orchestra at the Music Festival in Louisville, Ky.

Special Dispatch to The Boston Journal.

LOUISVILLE, Ky., May 15. The May Festival in Louisville—the first distinctively musical festival ever held in this city—is a notable event here. It is held in the Auditorium, an immense amphitheatre, but whose acoustic properties are remarkable, and opened Tuesday evening with an orchestral concert. Mr. Arthur Nikisch, leader of the Boston Symphony Orchestra, is the director, and the works given, Mendelssohn's "Elijah" and Dvorak's "Stabat Mater," are conducted by him for the first time in this country.

It is a fact worthy of mention that the oratorio of "Elijah," or any great choral work, has never been given in Louisville except with an organ accompaniment or a small local orchestra, and that many years ago. A chorus or a choral society of the size of the present festival chorus has never had an existence here, and the present organization and the responsibility for the festival is due entirely to the Commercial Club. This club has been in existence three or four years and has a membership of 1325, largely the young business men of the city. Many of its members are gentlemen of refined musical taste and realized the need, for educational purposes, of such a festival as has been arranged. A guarantee fund was easily obtained from its ranks and a chorus organized numbering 250 voices, which it is proposed shall be a nucleus for a permanent choral organization. Mr. C. H. Shackleton, a member of the Commercial Club, and an energetic local director, has drilled the choir for three months, its entire attention being held strictly to the two great works given. Dvorak's "Stabat Mater" would seem an ambitious performance for such a chorus, but Director Shackleton believes in a high standard, and this has been maintained in the choice of soloists, in the selection of the Boston Symphony Orchestra with its conductor, and the high class of music which had been put before the public.

The Symphony Orchestra has played before in Louisville, giving single concerts on its annual tour last year under Mr. Nikisch and the previous year under Mr. Gericke. But under such circumstances the enlarged work of the orchestra and the great variety of its renditions have not been realized as they are this week here and as they are in the home city of Boston. A symphony concert Tuesday evening, with Raff's "Im Walde" symphony, a vocal and instrumental soloist and other numbers; a young people's popular Wednesday afternoon, with other soloists; a strictly classical symphony concert Thursday evening, in which Wagner was given a leading place; Dvorak's "Stabat Mater" Friday evening, preceded by a symphony by Beethoven, and "Elijah" Saturday evening—all this is certainly a week of music of which any city might be proud. Mr. Nikisch's band is in magnificent form, and it is interesting to the writer, who is familiar with the reception accorded the renditions of the familiar numbers at home, to note the manner in which the audiences here receive the orchestra. It is with a feeling of local pride that the enthusiastic reception of the fine work of Conductor Nikisch is seen. The auditorium Tuesday night was filled with the elite of the city, the ladies in gala attire and the gentlemen in full evening dress. As the matchless performance of Raff's symphony was finished the applause was deafening, and Conductor Nikisch was the recipient of an ovation. Concertmeister Kneisel was ill, and Mr. Adamowski was in his place. He also gave a solo in place of one assigned to Mr. Kneisel, and his reception was a delightful one. Miss Marie Jahn of the Metropolitan Opera House was the vocal artist, and she sang much better than in Boston. Mrs. Nikisch was on the programme for the young people's popular Wednesday afternoon, but she failed to appear, and an opportunity was given the audience to hear a group of numbers on the 'cello by Mr. Hekking, who is not to be a member of the orchestra next season. Signor Campanari of Boston gave an aria from "Faust," and had it not been for the inexorable law of Mr. Nikish—which will have to be relaxed if he is to be a conductor of festivals—he would have been compelled to sing again. The programme was heavy for a "popular," closing with the "Tannhauser" overture, but it was well liked.

The quartette of soloists for the works are Clementine de Vere, Gertrude Edmands, Whitney Mockridge and William Ludwig, a grand combination for "Elijah," and equally so for the "Stabat Mater." With the grand accompaniment of the full Symphony Orchestra at the performance of the act of "Fidelio," given so recently in Boston under Mr. Nikisch, so fresh in mind, its work in these choral numbers must be of surpassing excellence. The chorus is made up largely of Louisville people, and the ensemble is pronounced admirable at the rehearsals thus far held by Mr. Nikisch. The financial success of the festival is so assured that the guarantee fund is safe. Its musical success is an equally established fact.

BUFFALO EXPRESS
FRIDAY MORNING,
ESTABLISHED 1878
MAY 22, 1891.

ANOTHER SUCCESS.

A SCENE CALCULATED TO AROUSE ENTHUSIASM.

The May Festival is Growing in Popularity--Two Fine Concerts Yesterday--To-night's Programme.

The second day of Buffalo's fifth great Music Festival proved another success. The audiences that attended yesterday afternoon and evening contained in addition to local visitors numerous contingents from the cities and villages far and near. The facilities afforded by the various railroads place the Festival at the very doors of the residents of this and adjoining counties. People from Rochester, Syracuse, Toronto, Batavia, Lockport, and large numbers from adjoining towns were seen in the audience. That the Festival has thus attained to something more than local renown can be readily seen, and it must be very gratifying to the Musical Association to realize that the Festival is coming to be recognized as an event of general interest to the musical world.

THE FIRST MATINEE.

AN AUDIENCE COMPOSED LARGELY OF THE FAIR SEX ENJOYS A MUSICAL TREAT.

The audience attracted to the matinee concert yesterday afternoon was only of moderate proportions and was composed largely of the fair sex. Those present were offered a most enjoyable treat in the delightful variety of musical selections presented.

The opening number was Liszt's Polonaise in E major, originally written for the piano and transcribed for orchestra. Though this composition has become thoroughly hackneyed at the hands of piano virtuosos as well as amateurs, it still remains more attractive and satisfactory in its original form as a piano piece than in its transformed orchestral garb. Most of the florid passages which ornament the structure of the work and which make it a sort of test of technique on the piano, naturally drop out in the orchestral version, leaving its skeleton, so to speak, exposed and suggesting the idea of angularity. The orchestra made the most of the piece and was in no way responsible for its inherent shortcomings. The two numbers from Godard's Symphonie Orientale, entitled "Nikia's Dream" and "In the Hammock," as the title implies, had genuine oriental coloring and were greatly admired. Later on the orchestra gave the Dvorak "Scherzo Capriccioso," which was new here. The piece is almost entirely free in treatment, though a delicious waltz movement keeps recurring. The orchestration abounds in kaleidescopic changes and the finale is worked up with thrilling effect. The remaining orchestral numbers were the Overture, Scherzo, Nocturne, and Wedding March from Mendelssohn's "Midsummer Night's Dream" music. All of these have long been familiar to the musical world, but at each new hearing they reveal that abiding charm and freshness which has made them immortal.

To speak of the faultless playing of the Symphony Orchestra in these various numbers would be merely to repeat what has heretofore been noted, and what would have to be said in each instance. Mr. Nikisch is unique as a conductor. He has the sensitiveness of a poet, and a quiet magnetism which imparts itself to his men with electrical certainty. His fine artistic intuition of the best meaning of the various composers whom he interprets is likewise at all times manifest, and the performances given under his direction are conspicuous for their refinement, transparency and elevated taste. He is also daring and heroic in the more spirited passages, and does not hesitate to call forth the full resources of his band when aiming at inspiring effects. Many of the familiar works which he has given have shown new beauties.

The Liszt Concerto in E flat, for piano and orchestra, had a brilliant interpretation at the hands of Franz Rummel, the well-known pianist, and the orchestra. Mr. Rummel has for several years been a favorite player, and his reputation has been won and merited by his robust and honest presentation of the stronger works for piano, in which direction he excels, rather than in the line of delicacy. His performance yesterday met with wonted favor, and he was summoned forth at its close by a hearty recall, to which, however, he was not allowed to respond.

Mrs. Arthur Nikisch, the wife of the talented director, came forward for the first time as a vocalist in the Page's canzonetta, an aria from Mozart's "Figaro," with orchestral accompaniment, as well as in three familiar songs with piano accompaniment, and showed herself a singer possessed of a pleasing voice, fine intelligence, her singing being especially noteworthy for its distinct enunciation and sincerity.

Mr. Conrad Behrens was likewise heard for the first time in an aria from Halevy's "La Juive," with orchestra, and in two Schubert songs with piano, and he created a profound impression by his rich and sonorous voice, as well as repose of style. His singing was impressive and was deeply appreciated. Miss Fleischmann played the accompaniments, with the exception of those for Mrs. Nikisch, which were played with great taste by Mr. Nikisch.

BRILLIANT IN EVERY RESPECT.

THE AUDIENCE AT THE EVENING CONCERT WAS THE LARGEST THUS FAR.

The concert of the evening proved brilliant in every respect. The audience was the largest thus far assembled at Music Hall during the Festival and there were but few vacant seats either down stairs or in the gallery. The gathering was, moreover, a representative one, and the geniality of temperature prevailing enabled the ladies to don their summer garb, so that the scene presented by the chorus and audience was one well calculated to inspire the utmost cheer.

The programme was likewise in keeping with the occasion, set, as it was, with a fairly dazzling cluster of musical gems. The orchestra shone with peculiar luster in the varied numbers assigned to it. The first of these was the familiar overture to "Oberon." Later on came the somewhat eccentric but fascinating Rhapsody by Lalo, which was first heard in Buffalo at the great Saengerfest in 1883. The number that proved especially attractive was Goldmark's "Rustic Wedding" symphony, portions of which had been given here before. The movements given of this work were the Wedding March, presumably called such because most of it was not in march time, but consists of a theme in triple time, with a large number of ingenious and elaborate variations, ending, however, with a few martial measures; the "Bridal Scene"; the episode "In the Garden," which was particularly rich in its sentiment, and the finale entitled "A Dance." The movement known as "The Serenade" was omitted. The entire symphony is extremely fascinating, and it showed the resources of the orchestra and its director at their very best. The remaining orchestral numbers were the Prelude and "Liebestod" from "Tristan and Isolde" and the "Waldweben" from "Siegfried," both of which transported the listeners into the seventh heaven of Wagnerism, and which were likewise familiar to the local public, assuming that these extreme and mysterious flights of Wagner's fancy can ever become familiar in the ordinary sense of that term.

The concert was likewise interesting in bringing forth a trio of new soloists. Among these Miss Marie Jahn, during the past season one of the leading sopranos of the German opera company at the Metropolitan Opera-house, came first. She gave the well-known scene from "Freischuetz," instead of the "Oberon" aria mentioned on the programme. Miss Jahn is a singer of the German dramatic type, having a powerful soprano voice and singing with intense fervor and spirit. She likewise revealed a tendency of this school of vocalists to sharpen the pitch, resulting, doubtless, in a measure from the high pressure at which they sing. She is, however, a fine artist, and her effort evoked merited applause.

The audience was on the alert for the appearance of Miss Mary Howe, whose fame and photograph had preceded her; and it is not too much to say that she did justice to both. She is a woman of attractive and commanding appearance, but fortunately her vocal equipment must win admiration aside from her personal charms. Her two selections were the well known Bell Song from "Lakme" and a ballad, "The Nightingale." The compositions are of the same type, calling for florid execution in the extreme upper range of the soprano register; and this line of work appears to be Miss Howe's forte. Her voice is clear and flute-like, rather than sympathetic, and it has enjoyed a high degree of cultivation in colorature execution, without, however, at all times concealing its mechanism. Altogether Miss Howe's vocalism may aptly be described as brilliant, and as such it will inevitably arouse a great audience to a high pitch of enthusiasm, as proved the case last evening. The attractive singer was twice recalled and honored with a floral tribute, and only escaped an encore by the rigid enforcement of the rule prohibiting it.

An interesting number of the programme was Mr. Lund's composition for male voices, with soprano and baritone solos, entitled "The March to Battle." This work had been given by the Orpheus during the past season, but without that fullness of vocal or instrumental effect which it had last evening. Nevertheless, it was then greatly admired for its grace and vigor, and its interpretation last night by the great body of male singers of the Festival chorus, together with the entire Symphony Orchestra, more than confirmed the original estimate formed of the work, and revealed its true effectiveness under favorable conditions. The composition must surely take very high rank among those of its type; and as it is about to be published, it is likely to be heard elsewhere. Mr. Lund himself wrote the full instrumental score, which showed his mastery of orches-

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...ral treasures and exhibits. The composer directed in person and was loudly cheered at the close and was obliged to bow his acknowledgments several times. The incidental soprano solo was finely sung by Miss Jahn. Mr. E. C. Bushnell, the possessor of a strong and melodious voice, sang the baritone solo with fine spirit.

WAR SONG OF THE ANCIENT GERMANS.

The "War Song of the Ancient Germans," composed by our accomplished local musician and director, Mr. John Lund, which was presented last night, is a work of more than ordinary importance, as it calls for a full orchestra, an efficient male chorus, and two solo voices (soprano and baritone). The work is based on a poem by Silbersteen. The opening depicts the stalwart Teutonic warriors marching through the forest with heavy and steady tread to the fight for liberty and home. Their hearts are not filled with joy of victory, but they are full of courage and willing to die—firm as the oak trees, the branches of which rustle above their heads.

These sentiments are expressed by the short introduction of the orchestra, after which the chorus follows relating and describing the situation at the beginning of the scene (D minor). The tread of the warriors is distinctly marked by the accompanying orchestra; stern and grave sounds the relating song. But in the branches of the sacred oak trees, devoted to Odin (Wotan) it rustles, the Walkyrie's accompany the march of the doomed troop, and after the dying out of the martial strains a motive, appearing already at the first number, is taken up in a slower movement by 'cello and French horn (E major), introducing the song of a Walkyrie, who now, with obligato accompaniment of the horn, describes to the warriors the festive enjoyments of Walhalla, that await the dead heroes. Conquered by love she foretells as the fate of the warriors that none will return, that all will perish.

Far from being discouraged by this prophecy of the Walkyrie, the warriors, taking up again the theme heard at the beginning, cross their swords, clashing, and when one of them has given expression to his feelings (baritone solo, D major), the character of the music is again entirely changed. Every doubt, hope, and fear has disappeared from this courageous heart. The willingness to die of the man, who has closed up with life, is expressed by his song; gladly will he sacrifice blood and life, for he exchanges vanity for home and liberty—the glory of a better life is expecting him.

The composer in this short but effective work produces a dramatic picture of richest color and finest shading; we hear the martial sounds of battle, we listen to the touching strains of solemn prophecy, to the song of sacred enthusiasm devoted to home and liberty. This work cannot fail to attract attention for its scholarly effects.

The concert closed with the chorus, "At the First Sweet Smile of Woman," from "Eve" instead of the chorale from "The Meistersinger," the parts of which had not arrived in time for rehearsal, and the singing of this number was marked by the same spirit which characterized it on the previous evening. It proved a fitting finale to a delightful concert.

To-Night's Programme.

There will be no matinee performance today, but the programme for this evening will be found of exceptional interest and variety. Among the orchestral numbers will be a symphonic poem by MacDowell, an American composer of promise, which will prove of special interest; Tschaikowsky's Overture, "Romeo and Juliet," two Wagner selections from the later operas, and Beethoven's Fifth Symphony complete. The Festival chorus will be heard in Eichberg's patriotic anthem, "To Thee, O Country," and the soloists of the evening will be Mr. Behrens, Mr. Rieger, and Miss Mary Howe.

The full programme will be as follows:

Symphonic poem—"Lancelot and Elaine".....MacDowell
Songs.
(a) "The Watch".....Lowe
(b) "Tom the Rhymer".....Lowe
Mr Conrad Behrens.
Overture—Fantasie—"Romeo and Juliet".....Tschaikowsky
Boston Symphony Orchestra.

Songs.
(a) "Loveliest Flower".....Price
(b) "In the East".....Mulligan
Mr. Rieger.
Solo—Bird Song—"Pearl of Brazil".....David
Miss Howe.
Siegfried's Passage to Brunhilde's Rock—Morning, Dawn, and Rhine Journey from "Siegfried" and "Gotterdammerung".....Wagner
(Arranged by Dr. Hans Richter.)
Boston Symphony Orchestra.

Swedish Songs.
(a) "To, To Man Tro".....Linblad
(b) Trolihattan".....Please
Mr. Conrad Behrens.
Symphony in C minor, No. 5.....Beethoven
Allegro con brio—Andante con moto.
Allegro (Scherzo)—Allegro (Finale).
Boston Symphony Orchestra.
Solo—"Echo Song".....Eckert
Miss Howe.
Chorus—"To Thee, O Country".....Eichberg
Festival Chorus and Orchestra.

Melodious Mention.

The man who keeps time with his feet was there.

The children's chorus of 600 voices will be one of the attractions at to-morrow's matinee.

The price for children attending the matinee concert to-morrow has been placed at 50 cents.

W. J. Sheehan of New York, formerly of Buffalo, will sing the part of the Emperor in "King Rother" on Saturday night.

Miss Jahn will sing at the matinee performance to-morrow in place of Mrs. Nikisch, ...

Mr. and Mrs. Niksch, C. A. Ellis manager of the Boston Symphony Orchestra, and F. R. Comee, assistant manager, visited Niagara Falls on Wednesday for the first time.

Mr. Lund regrets that he must go to church on Sunday morning to conduct his choir, as he feels that he will be in need of about a week's sleep after the Saturday-night concert.

The Musical Association has decided to make the price of general admission for to-night at $1, and at the matinee to-morrow 75 cents. At these prices there should be no vacant seats.

The souvenir book of the Festival finds ready sale among lovers of music who desire to follow correctly the story of the principal works produced and become familiar with the biography of the different soloists. The reading matter, which was prepared by Miss Charlotte Mulligan, is deserving of special mention.

Every possible change in the programme should be avoided. Thus far there have been some founded on necessity and some on caprice. This is not fair to the audience, who wish to know to what they are listening and who cannot be expected to be familiar with the limitless range of musical literature. A correct and corrected programme should be issued for every concert.

Mr. Hobart Weed received a letter from Dr. Curtis of Brooklyn saying that Miss Marie Fox, who is on the programme to-night, was very ill at his home and could not appear. Mr. Weed immediately made arrangements with Miss Olive Fremstad, a contralto singer, who is highly spoken of as a substitute. She will be heard in two songs, "Still as the Night," by Bohn, and "Happiest Days" by Hellmund.

It is said that the music committee instructed Mr. Kelley to select eight of the handsomest girls from the chorus for the octette to be placed in the front row of the chorus, irrespective of their vocal abilities. This must be a mistake. Not that the girls are not among the best looking, but because they are all first-class singers. Mr. Kelley evidently showed great skill and experience in making the selection both on the score of beauty and good singing.

Buffalo Courier.

FRIDAY, MAY 22, 1891.

THE PRICE REDUCED.

A Bid for Bigger Attendances at the Music Festival.

A PURELY ARTISTIC SUCCESS.

The Two Concerts Yesterday and the Soloists Therein Introduced—The Music.

Two excellent programmes were presented at the Music Festival yesterday afternoon and evening. The performance in the afternoon was attended by between 1,000 and 1,500 people. The hall did not appear to have a large audience. It was only when you stood at the doors and saw the men and women streaming in, and, better yet, after the last crash of the grand "Wedding March," when they poured out, that you got an idea of the numbers present. In the evening the audience was larger than at either of the previous performances, yet the hall was not crowded.

Five new soloists were heard, and all made favorable impressions. Mrs. Nikisch is a tall woman with a charming expression. She received abundant applause, particularly for her singing of the familiar "Florian's Song" of Godard. It satisfies the popular craving, and when popular taste can be gratified without reproach it is a very good thing. Mr. Conrad Behrens is almost a giant in appearance. He is one of the best attractions—from a popular judgment—that the festival offers. Miss Howe's appearance, manner, and gracious deportment won all hearts. She is a magnificently beautiful woman, and everybody will be glad to know she will sing again to-night. Miss Jahn and Mr. Rummel proved artists in their respective lines of effort, and were further proof of the good judgment made by the music committee of the Association in selecting its solo artists.

No disappointment has yet occurred to mar the anticipations of the Association or the enjoyment of the Festival audiences, except in the one change of programme enforced for this evening, and fully explained later in this article. Everything points to a successful festival in an artistic sense, and only the financial outcome is in doubt.

There is no glossing over the fact that the attendance so far has not been as large as was hoped. The hall has only been fairly well-filled at the best-attended of the three performances. The audiences have been made up for the most part of those who have more directly interested themselves in the Festival cause, their friends, members of musical societies, and students of music. The great mass of people have hardly attended at all. This is a matter of great regret to the members of the Musical Association who have worked so arduously to have the Festival a success. The citizens should support such efforts cordially, and especially those who wish to see the cause of music prosper in the city. An opportunity to hear the best chorus which has ever sung ... in Buffalo, and the most perfect orchestra that has ever played here or that can be heard in America to-day, is a rare one to ignore. Parents should send their children as a means of education, and not begrudge the money that is so well spent. The two remaining days of the Festival should see the hall crowded to its fullest capacity with Germans as well as Americans. The music is of the best; it is an education; it is for all.

Prices to be Reduced.

President Edmund Hayes of the Musical Association said last night that the directors of the May Festival had unanimously decided to reduce the general admission fee to the remaining three concerts as follows: For to-night and to-morrow night, from $1.50 to $1; and for the Saturday matinee from $1, to 75 cents.

The Association, he said, had reached this conclusion from seeing that with present prices the hall was not filled. No more money might be received under the reduced admission, but more people, it was hoped, would avail themselves of the opportunity to hear the best of music. They would rather take in $3 by having three people attend, than to take in the same amount by having two attend. The object of this enterprise was unselfish and public-spirited, no one caring or expecting to make any money, but on the contrary assuming a risk of loss. A guaranty fund of $15,000 had been provided, and would in all probability have to be drawn upon.

THE TWO CONCERTS.

Scholarly Interpretation by Nikisch's Men—Solos Which Were Appreciated.

The broad reading of the Symphony Orchestra has been frequently commented upon here and elsewhere and Mr. Nikisch's catholic ideas are constantly present. He leans toward an academic rather than an emotional interpretation, and the result is a gain to those who find the scholarly part of composition most acceptable. In the "Grande Polonaise" by Liszt, which opened the programme yesterday afternoon, he invested the music with a strength that was not given it by the author. A Polonaise is a Polish dance in three-four time, where the emphasis must fall upon the first unaccented part of the measure. Liszt wrote it for the piano, but it was splendidly orchestraled by Müller Berghaus. The arrangement played attracted indifferent interest, because the estimate of Liszt's efforts are so at variance one with another. His music has become a matter of personal preference in most communities, and the admiration for him is certainly dying out. A programme composed entirely of the Abbe's compositions would draw few listeners now as compared with what might have been expected 10 years ago. The orchestra brought out the fullest merits of the Polonaise, and the audience enjoyed the brilliant yet unimportant beauties of the work.

Mrs. Arthur Nikisch made her first appearance in Mozart's canzonetta and aria from the "Magic Flute," a substitution which should not have been permitted. People read a series of programmes and decide what to hear, and they should not be misled. The aria in question has been magnificently sung in Buffalo, and many did not care to hear it in the place of the Maillard selection. The music displayed the singer's full powers, which are not extraordinary in any sense, though they are above the average, but her personality carried great weight with the audience. The orchestral accompaniment was a background that a diva might have envied, though possibly needing it less.

Mrs. Nikisch sang three songs later upon the same programme which captivated her hearers. "Die Quelle" by Goldmark is a gem which will always be beautiful, and the plaintive "Florian's Song" is too pretty not to be popular. Her voice is dramatic, well schooled, and she invests all that she does with rare intelligence. Mrs. Nikisch was accompanied upon the piano by her husband who perfectly understands the art, more so, possibly, than anyone who has appeared in Buffalo.

Following the aria the orchestra presented two numbers from Godard's "Oriental Symphony," providing musicians here with a new sensation. Both selections were delicious in their quaintness and enjoyed immensely by the audience. Dvorak's Scherzo followed, gaining for the Prague composer a hearing which his talent thoroughly deserves. Beautiful music beautifully played is but a passing tribute which is inadequate to the prolific theme.

Franz Rummel, the piano virtuoso, carried off the honors of the afternoon. He played the Liszt Concerto in E flat superbly, and was recalled three times. The orchestral part was equally well done, making a most symmetric performance, and one not to be easily displaced or forgotten.

Mr. Behrens gave the aria from "La Juive" only indifferently well, but his singing of two of Schubert's songs, namely, "The Linden Tree" and "The Wanderer," was exceptionally good. He has an immense compass, and a control of the *sotto voce* that many a singer might envy.

The programme closed with Mendelssohn's familiar "Midsummer Night's Dream," played with the care that is characteristic of this splendid band.

The Evening Concert.

The second evening concert of the Festival was very German in character, and, with the exception of three numbers, did not draw upon the resources of any other nationality. Von Weber's overture to "Oberon" and the aria "Piano! Piano!" from "Der Freischutz," introduced the orchestra as principal and then accompanists. As is well known, the composer desired to cater to a popular taste at the time "Oberon" was written, and the work was given more to propitiate the people than to increase his reputation as a master of counterpart. It is replete with fairy music, in which conception Von Weber had no rival. The [illegible] themselves and the magical chorus ... of Fairyland completely surround the listener, and the whirlwind of notes is like the fluttering of myriads of wings. The themes which occur beginning after the introduction of Sir Huon's horns, introduce "Over the Dark Blue Waters" and the second song known as "From Boyhood Trained." Then comes the suggestion from the magnificent aria which follows in the opera. It is difficult to associate Von Weber with "Oberon," especially when the mind recurs to the musical value of "Der Freischutz." It is an eccentricity which is fascinating and deliciously piquant, however, and it will live as an exemplification of the irrational moments in the life of a very rational author. In the aria, "Ocean Thou Mighty Monster" Von Weber returns to his best and strongest self and it is a great piece of composition.

Owing to the substitution of Marie Jahn for Mme. Mielke, the solo was omitted from the programme and the familiar aria mentioned above was given. During the past winter Miss Jahn has sung at the German opera in New York, and with acceptance. She is a tall, dignified woman, with a voice of surpassing beauty in quality, and she understands using it. Her singing of the aria commanded the respect of musicians. She will appear again during the Festival, a pleasant anticipation for those who recognize her ability.

The "War Song of the Ancient Germans," Mr. John Lund's dramatic composition, introduced Miss Jahn and Mr. Bushnell as soloists, together with the best male chorus that has ever been heard in Buffalo. The latter were upon the musical warpath, and threw their mightiest effort into the dramatic interpretation of the music. They were ambitious to do their popular conductor great honor, and they succeeded beyond the fondest expectations of their friends. The hall rang with acclamation at the close of the selection, and the soloists and composer were recalled. Miss Jahn sang her solo well and Mr. Bushnell acquitted himself creditably in his short solo. Mr. Lund was cheered most enthusiastically at the end.

The "Rhapsody" by Lalo, the Spanish composer, which followed, carried the audience bodily into the modern French school, and left them the enjoyment of having to make no mental effort to comprehend the music. Lalo is delightful in chamber music and his "Rhapsody" is an overgrowth of the same style with bolder outlines and stronger forms. It is scored for a full orchestra, and has a character of its own which is most pleasing. It was a favorite with the audience immediately, and grew in the admiration of all as the orchestra painted its many charms.

Miss Howe's appearance was the signal for tremendous applause, which only ceased as the introductory strains of the "Bell Song" were played. The singer has great control of voice, good execution, and a high range which has phenomenal notes. This upper register appeared to good advantage in an aria which has no merit whatever beyond those phrases difficult to sing. Miss Howe sang the music easily, however, taking trill, cadenza, and runs with perfect ease. In her second number, "The Nightingale," the same quiet control was apparent, and the high F was touched as if it did not lie far beyond the extreme limits of ordinary voices. The orchestra accompanied the "Bell Song" delightfully.

Goldmark's symphony, entitled the "Rustic Wedding," has a variety which saves it in the eyes of many a musician. There are immense merits in the composition, but they are distributed too far apart. It is moreover a piece of work which needs to be studied while in the most sympathetic vein with the Hungarian writer. His use of the oboe and bassoon and the general harmonization is quaint, breaking away from forms which have become classic. The orchestra played it with full justice of Goldmark, but it matters very little what it plays from a listener's standpoint, but it is all refreshingly acceptable. The criticism which was made upon Goldmark by a Viennese critic seems a very just one, after hearing this composition, namely; That his style was intermediate between that of Meyerbeer and Wagner at the "Tannhauser" period. In the various theme and variations the solo instruments in the orchestra are shown prominently, making it an interesting study of ingenious arrangement.

"The "Waldweben" from "Siegfried" and the "Vorspiel" and Liebestod" from "Tristan and Isolde" were evidently to the mind of the orchestra, for the musicians played it with magnificent effect. Mr. Nikisch has, however, his own interpretations, and they do not run at all parallel with established rules. He is a law unto himself, and the force of that law in which he has perfect faith, impresses itself upon his orchestra. Many a performer under his control has wondered at the musical vagaries displayed by the conductor, and while he has obeyed them, he has done so with a mental reservation. The "Waldeweben" is perfectly familiar, but it has worn into what may be called an American groove. Mr. Nikisch having sat at the feet of the Beyreuth Gamaliel, knows precisely the theories and desires of the composer. This changed appearance of the "Waldeweben" is perplexing, and yet the motif is expressed so beautifully that it must be the right conception. "Tristan and Isolde" embodies all the unbridled self of Wagner with no suggestion of hideousness, but the most subtle portrayal of passionate love that can be conceived. The music sways and writhes with an intenseness the very depths of the coldest nature, and Wagner, though dead, speaks with a tongue of fire. No other two selections could have been more acceptable in Buffalo, where so little is known of the master pieces of his composition. Theodore Thomas is credited with saying, at the recent testimonial banquet tendered him in New York, that Wagner never should be played in the concert-room. If, however, he can be played as was demonstrated last evening, it will be difficult to make the musical world believe that he spoke in seriousness or meant to convey such an idea.

The concert closed at a late hour with the singing of the chorale from "The Meistersinger" by the Festival chorus, accompanied by the full orchestra and conducted by Mr. Lund.

Another splendid programme is offered for to-night. The orchestra numbers and those for the soloists indicate an entertainment of rare excellence. One feature will be changed. Word has been received from New York that Miss Mary Fox is quite ill, and her physician, Dr. H. Holbrook Curtis forbids her coming on to fill her engagement. In her place the Musical Association has secured a Swedish singer, Miss Fremstad, who is spoken of in the highest terms by German musical critics in New York. Her voice is a mezzo soprano. She is but 20 years old, but wherever she has appeared has given evidence of great talent. Mr. E. C. Bushnell believes that she will make a fine impression.

Following is the programme for to-night as corrected:

Symphonic poem—"Lancelot and Elaine,"
MacDowell
Overture—Fantasie—"Romeo and Juliet,"
Tschaikowsky
Boston Symphony Orchestra.

Songs—
(a) "Loveliest Flower".....Price
(b) "In the East".....Mulligan
Mr. W. H. Rieger.
Solo—Bird song—"Pearl of Brazil".....David
Miss Mary Howe.
Siegfried's Passage to Brunhilde's Rock—Morning, Dawn, and Rhine Journey from "Siegfried and Gotterdammerung,"
Wagner
(Arranged by Dr. Hans Richter.)
Boston Symphony Orchestra.

Songs—
(a) "Still as the Night".....Bohm
(b) "Happiest Day".....Hellmund
Miss Fremstad.
Symphonic in C Minor No. 5 .....Beethoven
Allegro con brio—Andante con moto.
Allegro (Scherzo)—Allegro (Finale).
Boston Symphony Orchestra.
Solo—"Echo Song".....Eckert
Miss Howe.
Chorus—"To Thee, O Country".....Eichberg
Festival Chorus.

Notes.

The chorus chairs vacated by their fair and manly occupants made one think of Coney Island in October.

Mary Howe's pictures are lovely—but Mary Howe herself—why Euterpe would faint with envy could she see her.

Arthur Nikisch's family name has been pronounced in many ways. Some call it Nyekisch; others, Nik-eesh with the accent on the "eesh." The correct pronounciation is just what anybody would suppose it is—"Nich-ish" —with the accent on the "Nich."

A great many people were late again yesterday and last night. The performances begin so very soon after 8 o'clock that it behooves all to be in their places by that time, for the doors are shut just before the first number, and they are not opened again until it is concluded.

A great many people are longing to see the ghost of a smile on the face of Herr Nikisch. He is solemn because he is very tired. The Orchestra has been traveling now nearly four weeks, and has just finished taking part in the Louisville festival. The smiling will come after the return home.

Euterpe never before provoked the curiosity that she has this week. If the muse's name was Sniggin (which is pretty near Singing) she couldn't have her name more talked about. Some imagine that the word is in plain English letters, but done by a foreigner who doesn't know his business. Others think that the word is "Evergreen" spelt in a new way, and still others suggest that it is "European," out of compliment to the Orchestra leader and most of the soloists.

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FADED TEXT

THE ENQUIRER.
CINCINNATI, O.
SUNDAY.....MAY 12, 1891.

A GRAND SUCCESS.

The Boston Symphony Orchestra Warmly Greeted at the Odeon.

The concert of the Boston Symphony Orchestra, which took place last evening, called out one of the largest and most brilliant audiences of the season. Society and the musical profession gathered to pay their tribute of homage to Mr. Arthur Nikisch, the conductor, who, without a doubt, is one of the few orchestra conductors living at the present time. The programme as originally published was changed by the addition of the overture "Benvenuto Cellini," by Berlioz, and the substitution of Raff's Symphony "Im Walde" for Schumann's Symphony No. 1 in B. The personnel of the orchestra is about the same as it was last year, with the exception of the strings, which have been considerably strengthened, the first violins numbering alone fourteen, and the balance of the quartet in proportion, making the total a band of seventy skilled musicians, under the baton of an unsurpassable director.

The interpretation of the various numbers was artistic to the highest degree, the performers having apparently overcome all the technical difficulties, making it possible for them to follow minutely every direction dictated by Mr. Nikisch's poetical conception. The Berlioz overture and Tschaikowsky's andantino and scherzo from his Symphony No. 4 were novelties for the Cincinnati musical world. These works are tone pictures of the modern school, exceedingly characteristic in orchestration and intricate in movement, producing at times some very striking effects. The Raff symphony and Wagner numbers have been heard here before this, but the rendition of them by the Boston Orchestra has not been surpassed.

The soloist of the evening was Mrs. Arthur Nikisch, who sang with taste and artistic delivery. Her voice is a soprano of a not very sympathetic quality, but what the lady lacks in quality she makes up by her splendid declamation.

The orchestra goes from here to Louisville, Ky., where it is to be the leading attraction of the May Festival.

SUNDAY HERALD.
BOSTON, MAY 24, 1891.

MUSICAL MATTERS.

Unusual Interest in the Music Hall Promenades.

The Tour of the Boston Orchestra—Some Statistics—Mr. Mullaly's Benefit Concert Tonight—Sharp Comments Upon Sullivan's "Ivanhoe"—News Notes and Current Gossip.

The arrangements for the promenade concert season, to begin at Music Hall on the evening of June 1, have been well advanced during the week, and the first nights of the season give promise of reawakening the popularity of these pleasant summer night entertainments with grand success.

Manager Ellis will arrive back home with the Symphony orchestra this afternoon, and the announcement of the conductor selected for the season will be made upon his return. The choice will undoubtedly meet the approval of all Promenade patrons, as the position is one that offers a strong inducement to the best directors in the country, thus making the selection a matter of great importance.

A number of promising engagements have been made with soloists, and the programmes will be constantly varied by contributions from vocalists and instrumental players.

The scale of prices for the season will be the same as in former years—25 cents for admission, and an additional 25 cents for seats at the tables within the rail or in the front row of the first balcony.

The orchestra, numbering 50 men, will be made up from the Symphony men of the winter season, and rehearsals will be begun early in the coming week.

THE BOSTON ORCHESTRA'S TOUR.

The Boston Symphony orchestra left Buffalo last evening at the end of the concert which concluded the festival in that city, and the organization will arrive in this city this afternoon, thus completing its fifth annual tour. During its four weeks' absence from Boston the orchestra has appeared in 11 or the largest cities of the country, and has met with greater artistic and financial success than has ever attended a similar tour.

The concert engagements filled have included two festival schemes, those of Louisville and Buffalo, and the aggregate number of patrons is estimated at above 50,000. A noticable feature of the trip has been that the financial success of nearly all the concerts of the tour was guaranteed.

The management of the tour differed from that of many organizations on the road, as the entire cost of the 3000 miles' travel of the 60 men was paid in cash before the party left Boston, and the plans were so made that only five nights were passed in sleeping cars.

The orchestra was put to a severe test in Chicago, where "La Grippe" invalided 10 men at two of the concerts given there, among these being Concert Meister Kneisel and the first violinists, Adamowski, Rath and Kuntz.

The soloists of the tour have been Miss Clementina De Vere, Mrs. Nikisch, Miss Jahn, Miss Mary Howe, Miss Gertrude Edmands, Mrs. Wyman, Miss Lena Little, Mme. Lapokirk, Mrs. Seabury Ford and Messrs. Listemann, Dippel, Mockridge, Rieger, Behrens, Kneisel, Kneisel, Adamowski, Hekking and [illegible]

[illegible] has been personally conducted by Charles A. Ellis and his assistant, [illegible] Comee, and not a slip or accident of [illegible] has occurred to mar the trip, the [illegible] being made and carried out with rare [illegible] Conductor Arthur [illegible] much to the results [illegible] personal popularity he has [illegible] of many cities, and,

BUFFALO [illegible]
Saturday Morning, May 23, 1891.

NEARING THE END.

THE GREAT MAY FESTIVAL CLOSES TO-DAY.

Good Work of the Orchestra and Singers at the Fourth Concert—To-day's Programmes—Notes.

The music festival passed the culminating point yesterday and is rapidly approaching its end. Only one concert was given in the evening, and the interruption of the matinees thus effected was doubtless discreet as it relieved the tension to which both the artists and the public have been subjected during the week. The judicious reduction in general prices of admission announced yesterday, together with the inherent attractiveness of the programme offered and the pleasant state of the weather, combined to draw to Music Hall last evening the largest audience of the week, there being very few vacant seats left in any part of the hall.

As the programme brought forth few new faces and no works of importance that were new here, it suggests less opportunity for comment than did the previous concerts. The opening number was a symphonic poem "Lancelot and Elaine," which was particularly interesting as being the work of a promising young American composer, E. A. MacDowell. The piece is of the order known as programme music and is supposed to picture the scenes of Tennyson's poem. As is the case, however, with all compositions of this type, including Liszt's as well as others, one has to know the theme which it is attempted to portray before being able to discover the intended meaning of the music, and at the best the association must ever remain vague. When these compositions, however, have inherent musical value, as they must have to be entitled to consideration, they are no less interesting by reason of the purpose which animated them of representing some concrete subject of thought. Mr. MacDowell's composition shows him to be entire master of orchestral resources; and while one is disposed to think that he has at times lost sight of the elements of beauty and grace, which must after all distinguish all works of art, in his flights after unusual effects, there is no reason for withholding praise for the work as an encouraging product of home talent. Later on the orchestra gave the Tschaikowsky overture fantasie "Romeo and Juliet," which, after like fashion, is supposed to suggest the scenes of Shakespeare's play, and is equally vague. The composition, however, is a brilliant one, and was appreciated. The Wagner extracts, from his later operas, were revelations of the ultimate resources of a modern orchestra, and were especially interesting as such.

To most of the listeners who have not yet been educated up, or down, to the extremest flights of modern musical fancy, Beethoven's immortal Fifth Symphony was doubtless the most grateful orchestral performance of the evening. For the sake of developing local musical culture by enlarging its acquaintance with less familiar works of the great composers, one could wish that this symphony were not so often repeated; but when its impressive opening notes are once sounded, no one wishes to have it stop, so refreshing is its charm. The performance of the work last evening under the direction of Mr. Nikisch was particularly felicitious, being noticably broad, straightforward, and unaffected. Some ambitious young directors have of recent years made innovations in the interpretation of this symphony, with a view to revealing hidden effects, but with the result usually of displaying their own hidden defects. Mr. Nikisch gives the work in a natural and honest way, knowing that such treatment with so fine an orchestra is well calculated to show the work at its best.

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Boston Symphony Orchestra.
Chorus, (Children's).
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(b) Part Song—"Sweet Spring Evening,"...Gluck
(c) Solo, Duet and Chorus—"Sigh Gentle Gales,".....N. Lincoln
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Fantaisie for Flute—"Airs Valaques,"....Fr. Doppler
Mr. Mole.
Anthem—"Who is like unto Thee?".....E. L. Baker
Soloists: Miss Margaret E. Campbell.
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Mr. Bushnell.
Largo .....Handel
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Songs with piano—
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Miss Howe's singing is of the pyrotechnic order, and as such is necessarily dazzling.

With so fine a violinist as Adamowski in the orchestra one or more of the standard violin concertos should have been given in place of some of the vocal numbers.

The general admission for this afternoon is 75 cents, children 50 cents, and for the evening concert $1. There are plenty of good seats at the above prices, and there should be no vacant ones at either performance.

The following local singers, forming a quadruple quartette, will be heard in portions of "King Rother," which will be presented to-night for the first time in America: Mrs. Jesse Otterstatter, the Misses Clara Philipbaar, Charlotte Inman, Kate Sherbourne, Charlotte Tilden, Carolyn Eckert, Ada Gates, Mrs. Dietrich-Minehan, and Messrs. E. M. Kelly, Jesse Otterstatter, L. S. Lodge, Frank Willingharst, F. C. M. Lautz, W. E. Kisselburgh, C. F. Hager, and E. C. Walker.

Boston Daily Globe.
MONDAY, MAY 25.

Symphonists at Home.

NORTH ADAMS, May 24.—The Boston Symphony orchestra, homeward bound, stopped here about an hour this morning and breakfasted at the Wilson House. The party left at 10.45, and attached to their special train was a platform car which had been fitted up under the direction of Agent Eastman, that the musicians might view the big tunnel through the Hoosac range. All expressed themselves as highly delighted with the town and seemed to enjoy their underground ride immensely. The party was conducted by Mr. Fred Comee, who made his friend, Capt. F. S. Richardson of this town, a brief visit.

Boston Sunday Globe.
TWENTY-EIGHT PAGES.
SUNDAY, MAY 24, 1891.

MINIATURE ALMANAC.....May 24

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His Orchestra Delights Buffalo and Starts for Home.

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The children's chorus was a novelty, but a great success. The audience was made up in good part by young people, for whom the programme had been especially chosen.

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At the close of the concert the applause was continued for some moments, and Conductor Nikisch was recalled again and again. The orchestra left for Boston at the close of the concert.

——The Boston Symphony orchestra will arrive home this afternoon from its Western trip, which has been such a successful one, eclipsing any in the history of this organization. Everywhere have they been received with the greatest cordiality, but in no city were they more royally entertained than in Buffalo, where they closed a four days' season of concerts last night. The members of the Buffalo and Country clubs, who were largely interested in the musical festival, opened their houses to the orchestra. On Wednesday they were taken for a drive in two stunning four-horse drags. In the first one, driven by Mr. Harry Hamlin, one of the finest whips in the State, were Mrs. Wyman, Manager Ellis, Assistant Manager Comee, and several members of the club. President Hayes of the Buffalo Club drove the second. In it were Mrs. Nikisch, Miss Mary Howe, Mr. Hekking and other members of the club. After the concert in the evening Mr. Nikisch, the Adamowski brothers, Mr. Hekking and Messrs. Ellis and Comee were entertained at the Buffalo Club. An elaborate spread was served, and Mr. Nikisch, Mr. T. Adamowwski and Mr. Hekking played.

[illegible] Buffalo, N. Y.
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THIS EVENING

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Music hall is in gala day attire for the greatest event in its musical history.

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The decorations consist of heavy ropes of laurel looped in the form of draperies and garlands all about the balcony and the boxes are fairly covered with the waxen

ARTHUR NIKISCH.

foliage. Scott the florist is doing the work. The rehearsal last evening was most satisfactory in every respect and the concert this evening will be a great and glorious success. Nearly all the soloists are in the city. Beautiful Mary Howe arrived yesterday and is stopping at the Iroquois. The following is the programme for this evening:

Boston symphony orchestra, Mr. Arthur Nikisch conductor.
Soloists—Miss Clementina De Vere, Mrs. Judie L. Wyman, Mr. W. H. Rieger, Mr. Francis Fisher Powers.

PART I.

Overture—"Leonore No. 3".....Beethoven
Boston Symphony Orchestra.
Aria from "Don Carlos".....Verdi
Mrs. Wyman.
Aria—"O tu Palermo" Sicilian Vespers.....Verdi
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Daybreak—The Death of Asse—Anitra's Dance—In the Halls of the King of Dovre Mountains. (The Imps are chasing Peer Gynt)
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Mad Scene from "Hamlet".....A. Thomas
Miss De Vere.
(a) Minuet of the Will-o'-the Wisps } "Damnation of
(b) Dance of Sylphs..... } Faust"
(c) Hungarian March.....Berlioz
Boston Symphony Orchestra.
Songs with Piano— (a) "Enchantment".....Massenet
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PART II.

"Eve".....Massenet
A Mystery in Three Parts.
Eve.....Miss De Vere
Adam.....Mr. Powers
Narrator.....Mr. Rieger
Festival Chorus of 500 Voices.....
.....John Lund, Conductor.

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FADED TEXT

THE ENQUIRER.

CINCINNATI,

TUESDAY.....MAY 12, 1891.

A GRAND SUCCESS.

The Boston Symphony Orchestra Warmly Greeted at the Odeon.

The concert of the Boston Symphony Orchestra, which took place last evening, called out one of the largest and most brilliant audiences of the season. Society and the musical profession gathered to pay their tribute of homage to Mr. Arthur Nikisch, the conductor, who, without a doubt, is one of the few orchestra conductors living at the present time. The programme as originally published was changed by the addition of the overture "Benvenuto Cellini," by Berlioz, and the substitution of Raff's Symphony "Im Walde" for Schumann's Symphony No. 1 in B. The personnel of the orchestra is about the same as it was last year, with the exception of the strings, which have been considerably strengthened, the first violins numbering alone fourteen, and the balance of the quartet in proportion, making the total a band of seventy skilled musicians, under the baton of an unsurpassable director.

The interpretation of the various numbers was artistic to the highest degree, the performers having apparently overcome all the technical difficulties, making it possible for them to follow minutely every direction dictated by Mr. Nikisch's poetical conception. The Berlioz overture and Tschaikowsky's andantino and scherzo from his Symphony No. 4 were novelties for the Cincinnati musical world. These works are tone pictures of the modern school, exceedingly characteristic in orchestration and intricate in movement, producing at times some very striking effects. The Raff symphony and Wagner numbers have been heard here before this, but the rendition of them by the Boston Orchestra has not been surpassed.

The soloist of the evening was Mrs. Arthur Nikisch, who sang with taste and artistic delivery. Her voice is a soprano of a not very sympathetic quality, but what the lady lacks in quality she makes up by her splendid declamation.

The orchestra goes from here to Louisville, Ky., where it is to be the leading attraction of the May Festival.

SUNDAY HERALD.

BOSTON, MAY 24, 1891.

MUSICAL MATTERS.

Unusual Interest in the Music Hall Promenades.

The Tour of the Boston Orchestra—Some Statistics—Mr. Mullaly's Benefit Concert Tonight—Sharp Comments Upon Sullivan's "Ivanhoe"—News Notes and Current Gossip.

The arrangements for the promenade concert season, to begin at Music Hall on the evening of June 1, have been well advanced during the week, and the first nights of the season give promise of reawakening the popularity of these pleasant summer night entertainments with grand success.

Manager Ellis will arrive back home with the Symphony orchestra this afternoon, and the announcement of the conductor selected for the season will be made upon his return. The choice will undoubtedly meet the approval of all Promenade patrons, as the position is one that offers a strong inducement to the best directors in the country, thus making the selection a matter of great importance.

A number of promising engagements have been made with soloists, and the programmes will be constantly varied by contributions from vocalists and instrumental players.

The scale of prices for the season will be the same as in former years—25 cents for admission, and an additional 25 cents for seats at the tables within the rail or in the front row of the first balcony.

The orchestra, numbering 50 men, will be made up from the Symphony men of the winter season, and rehearsals will be begun early in the coming week.

THE BOSTON ORCHESTRA'S TOUR.

The Boston Symphony orchestra left Buffalo last evening at the end of the concert which concluded the festival in that city, and the organization will arrive in this city this afternoon, thus completing its fifth annual tour. During its four weeks' absence from Boston the orchestra has appeared in 11 of the largest cities of the country, and has met with greater artistic and financial success than has ever attended a similar tour.

The concert engagements filled have included two festival schemes, those of Louisville and Buffalo, and the aggregate number of patrons is estimated at above 50,000. A noticable feature of the trip has been that the financial success of nearly all the concerts of the tour was guaranteed.

The management of the tour differed from that of many organizations on the road, as the entire cost of the 3000 miles' travel of the 80 men was paid in cash before the party left Boston, and the plans were so made that only five nights were passed in sleeping cars.

The orchestra was put to a severe test in Chicago, where "La Grippe" invalided 10 men at two of the concerts given there, among these being Concert Meister Kneisel and the first violinists, Adamowski, Rath and Kuntz.

The soloists of the tour have been Miss Clementina De Vere, Mrs. Nikisch, Miss Jahn, Miss Mary Howe, Miss Gertrude Edmands, Mrs. Wyman, Miss Lena Little, Mme. Hopekirk, Mrs. Seabury Ford and Messrs. Ludwig, Dippel, Mockridge, Rieger, Behrens, Timmel, Kneisel, Adamowski, Hekking and [illegible].

The tour has been personally conducted by Manager Charles A. Ellis and his assistant, Fred R. Comee, and not a slip or accident of any sort has occurred to mar the trip, the plans being made and carried out with rare success at all points. Conductor Arthur Nikisch has also added much to the results [illegible] the personal popularity he has [illegible] with the publics of other cities, and, [illegible] the highest credit [illegible] and the Symphony orchestra.

BUFFALO EXPRESS

Saturday Morning, May 23, 1891.

NEARING THE END.

THE GREAT MAY FESTIVAL CLOSES TO-DAY.

Good Work of the Orchestra and Singers at the Fourth Concert—To-day's Programmes—Notes.

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As the programme brought forth few new faces and no works of importance that were new here, it suggests less opportunity for comment than did the previous concerts. The opening number was a symphonic poem "Lancelot and Elaine," which was particularly interesting as being the work of a promising young American composer, E. A. MacDowell. The piece is of the order known as programme music and is supposed to picture the scenes of Tennyson's poem. As is the case, however, with all compositions of this type, including Liszt's as well as others, one has to know the theme which it is attempted to portray before being able to discover the intended meaning of the music, and at the best the association must ever remain vague. When these compositions, however, have inherent musical value, as they must have to be entitled to consideration, they are no less interesting by reason of the purpose which animated them of representing some concrete subject of thought. Mr. MacDowell's composition shows him to be entire master of orchestral resources; and while one is disposed to think that he has at times lost sight of the elements of beauty and grace, which must after all distinguish all works of art, in his flights after unusual effects, there is no reason for withholding praise for the work as an encouraging product of home talent. Later on the orchestra gave the Tschaikowsky overture fantasie "Romeo and Juliet," which, after like fashion, is supposed to suggest the scenes of Shakespeare's play, and is equally vague. The composition, however, is a brilliant one, and was appreciated. The Wagner extracts, from his later operas, were revelations of the ultimate resources of a modern orchestra, and were especially interesting as such.

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Aria—"O Lovely Halls" from "Tannhauser,".....Wagner
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Fantaisie for Flute—"Airs Valaques,"....Fr. Doppler
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Soloists: Miss Margaret E. Campbell.
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Songs.
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Largo.....Handel
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Miss De Vere, Miss Philipbar, Mr. Bushnell, Mr. Sheehan.
Festival Chorus of 500 Voices and Orchestra, John Lund, conductor.

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Boston Daily Globe.

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Symphonists at Home.

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TWENTY-EIGHT PAGES.

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Aria—"O tu Palermo" Sicilian Vespers.....Verdi
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(a) Minuet of the Will-o'-the Wisps
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Songs with Piano— (a) "Enchantment".....Massenet
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Eve.....Miss De Vere
Adam.....Mr. Powers
Narrator.....Mr. Rieger
Festival Chorus of 500 Voices.....John Lund, Conductor.

[151]

Buffalo Courier.
SATURDAY, MAY 23, 1891.

A MUSICAL TRIUMPH.

The Third Grand Evening Concert of the May Festival.

SUCCESSFUL IN ALL RESPECTS.

The Orchestra, the Soloists, and the Chorus—The Closing Day's Two Entertainments.

The rain was gentle yesterday, and being gentle it was considerate enough to cease before the Festival concert in the evening. The audience last night was larger than that on Thursday evening. There was a noticeable increase in the general admissions, which showed that the reduction in price had been wise.

The soloists, perhaps, created more of a furore than at any previous concert. Critical notice of their numbers is appended below.

Looking at the singers from the point of view of the audience, Mr. Behrens created the most enthusiasm, being recalled three times after his second number.

Miss Howe again had an ovation, and Mr. Rieger had a recall. Miss Fremstad, who sang in Miss Fox's place, is slight and fair, and looks very youthful—indeed she is said to be only 20. She has a very pleasing personality, and was twice recalled.

The programme for the third evening concert of the Festival, included, as to orchestral numbers, MacDowell's symphonic poem, "Lancelot and Elaine;" overture, "Romeo and Juliet," by Tschaikowsky; two selections from "Siegfried" and "Gotterdammerung" by Wagner, and the symphony in C minor, No. 5, by Beethoven. Much interest was manifested in the composition by MacDowell, the popular Boston musician, who is acquiring a reputation in the creation of orchestral, instrumental, and vocal music. His talent is not confined to any one department of musical form, and his entire work shows that he has great density of gifts. No songs which have appeared within the last few years are more esteemed, and the fact that Mr. Nikisch presents his "Overture" speaks volumes in its favor. The latter is intended to be, and is, descriptive, following the familiar lines of Tennyson's poem so closely that there is no difficulty in understanding the musical themes. So little do Buffalonias hear of such music, however, that it is difficult to separate a poem such as the above into separate pictures which could be distinguishable, especially after the remembrance of the music has been confused with other selections.

MacDowell believes in the important factor known as motif, but his themes are not indifferently presented, nor indifferently developed. They are fashioned with skill in every particular. He has a strong character in what he does, not treating parts slightingly for the sake of startling contrasts, but keeping steadily before him the needs of the thought to be expressed. He has very marked lines in "Lancelot and Elaine," and they are prominent at times, perhaps too much so, and yet they are characteristicly beautiful.

Mr. Conrad Behrens sang in his best style at the close of the overture two songs by Lowe, and still later upon the programme two Swedish folk-songs. He was in better voice than at a previous concert, and excited the audience to a high pitch of enthusiasm in his "Tra-la-la" refrain, running down into the deepest depths. He was obliged to return and bow his acknowledgement of the hearty applause three separate times. Mr. Behrens has become a great favorite in Buffalo since his first appearance this year.

Peter Tchaikowsky, the Russian musician, was born a composer, and his overture "Romeo and Juliet" bears the stamp of undisputed genius. It is a higher type of a symphonic poem, and has more necessary requisite for such a form than MacDowell's "Lancelot and Elaine." He is undoubtedly a devotee to the intellectual strength of Shakespeare's play. He does not in his music follow the traditional emotional sentiment, but represents a higher form of passionate tenderness. In the reading of such a work a conductor can easily throw his personality into the interpretation. Mr. Nikisch invested the poem with a judicious combination which had powerful influence upon his hearers. His extreme sensitiveness makes itself very apparent, but the velvet touch covers a steel-like point which can make dangerous wounds. His patience with weakness is undoubtedly short-lived, and with the resources of his magnificent band, he hides such with chords of musical charity. Throughout the overture the wind and brass instruments appear in charming guise. The oboe, whenever it has been prominent, shows the touch of a virtuoso, and it can be singled out as one of the best-played instruments in the orchestra. The work closed presumably with the romantic death of Juliet, and the whole story had been recalled by a most beautiful illustration of the power of instruments. There is no criticism to be made of such playing, for Mr. Nikisch leads his orchestra from one subtle passage to another with infinite grace.

Following these orchestral selections came two solos by Mr. William H. Rieger, namely the recitative and aria from "Reginella" by Braga, and "Entreaty" by Boehm. The programme was thus changed to enable the young tenor to do himself greater credit than was permitted him in

work. He sings with fine expression, has a fine sense of what the music requires, and with enlarged experience will make a valuable singer. The heights of his art are before him, but between his present standing and his ultimate success, lie hours of conscientious work under the direction of a skillful hand. His style needs great improvement; his upper register is beautiful, but is not developed as it should be. As has been said, all this will come with work and experience. The song by Boehm was cleverly given, and the high tones especially pure and deliciously sweet.

Miss Mary Howe carried her listeners into the French school once more and gave the "Bird Song" from the "Pearl of Brazil," by David, precisely such a rendering as the music deserved. She is entitled to the thanks of the vocal community for not allowing the tremolo to interfere with honest, legitimate tone. Many of the soloists of the Festival have used it to excess, and have gone trembling through beautiful passages with unblushing ignorance of the rules of good singing. Her staccato notes are remarkable for perfect accuracy, and she has many qualities which challenge the admiration of the well informed. Her solo was received with great favor.

The reappearance of the orchestra seemed especially grateful after the frivolities of such compositions as soloists are obliged to select now to please the popular taste. "Siegfried's Passage to Brunhilde's Rock," "Morning Dawn and Rhine Journey," from "Gotterdammerung," are perhaps the two most familiar selections from Wagner's operas known to the concert patron. They have been studied and reviewed sufficiently to make them old friends with musicians. They received the kindest possible treatment at the hands of the orchestra, drawing forth bursts of applause from the delighted listeners.

The next number upon the programme introduced a new singer from preparatory studies in the vocal workshop of Mr. Bristol of New York. Miss Fremstad very obligingly took the place of Miss Fox who was detained, so her physician stated, by illness, from taking part in the Festival. She is a young and attractive girl of honest, straightforward manner, and is an enthusiast in her art. Her voice is a rich contralto not yet fully developed or under control, but overflowing with promise for the future. In its entire compass there are no harsh notes and there are triumphs for Miss Fremstad in the coming years if she perseveres. Her stage manner was quiet, reserved, and that of a modest girl who sang because she loved her art. Neither of the selections, by Boehm and Meyer-Hilmund respectively, were however, calculated to show her best ability, but it matters little thus early in her career.

Between Miss Fremstad's solo and the "Echo Song" by Eckert, which Miss Howe sang marvelously well, appeared the great "Fifth Symphony" by Beethoven. It is the most familiar, and it is the most descriptive in it melancholy dignity of the splendid circle of nine, which have made his name immortal. A devotee of Beethoven listens with abated breath to the sequence of orchestral beauties which comprise its four parts. The master himself said when speaking of the opening notes of the work: "So pocht das schicksal au die Pforte," which translated means: "That is how Fate knocks at my door." A life long study makes the Fifth Symphony no more comprehensive than it was years ago, it cannot be put into form, but it reaches out with its tender musical arms and touches the very heart's core. The deepest feelings are stirred by its chords, and a musician surrenders himself willingly to the stream which hurries him along with such irresistible and tremendous force. Almost every musical writer and critic have attempted to describe this symphony, but each one has failed signally and, moreover, has known that he has failed. The music is its own best interpreter, and when played divinely as it was last evening, its beauties cannot be expressed adequately in words. Every man in the orchestra who contributed to the magnificent rendering has the grateful acknowledgment of those in the audience to whom Beethoven is the greatest of all masters. Such moments come rarely in life and they are never forgotten.

The audience should have been permitted to carry home the last triumphal chords of the symphony, but no such pleasure was vouchsafed them. The Eickberg chorus, "To Thee, O Country" had to be sung and it was well given, but the mind filled with Beethoven cannot readily turn with gratitude to the present school of composition. The singers themselves acknowledge the influence of the master, but fulfilled their part conscientiously and with appropriate enthusiasm. The concert was good throughout, and the largest audience yet attracted by the Festival enjoyed it.

To-day's Concerts.

The programme offered this afternoon will undoubtedly bring out a great audience, for the children's chorus—under Mr. Baker's leadership—will sing in two numbers, and their parents and friends will surely desire to see and hear them. The Largo by Handel for violins alone is enough in itself to draw a crowd. Wagner will be represented in the famous overture to "Tannhauser," and Von Weber in the overture to "Euryanthe." It will be an afternoon preëminently devoted to song. Following is the programme:

Overture and Finale from "Tannhauser" (Paris version).....Wagner
Boston Symphony Orchestra.
Chorus (children's)—
(a) Choral—"Our Father, 'tis to Thee,"
(b) Part Song—"Sweet Spring Evening,"
(c) Solo, duet, and chorus—"Sigh, Gentle Gales".....N. Lincoln
Children's Chorus.
Songs with piano—
(a) In Liebeslust.....Liszt
(b) Bon Jour, Susanne.....Delibes
(c) Fruehlingsnacht.....Schumann
Mrs. Arthur Nikisch.
Solo for flute—Fantasie on themes from "Oberon".....

Soloists: Miss Margaret E. Campbell and Mr. W. H. Rieger.
Songs—
(a) "The Old Stone Wall".....P. A. Schnecker
(b) "The Two Grenadiers".....Schumann
Mr. E. C. Bushnell.
Largo, for violins.....Haendel
Songs—
(a) "Favorite Eyes".....Newcomb
(b) "Double Loss".....Helmund
Mr. Rieger.
Songs—
(a) Solo and chorus—"My Dear Old Home".....Alfred Beirly
(b) Chorus—"The Banner of the Free,"
(c) Part Song—"Good Night".....Frans Abt
Children's Chorus.
Overture—"Euryanthe".....Weber
Boston Symphony Orchestra.

The Festival will end this evening and the programme promises to be one of the best of the series. Wagner is represented in three numbers. Mr. Dippel will be heard for the first time, and the cantata of "King Rother" will probably show the powers of the chorus in the fullest measure.

Following is the programme:

Symphonic poem—"Tasso".....Liszt
Boston Symphony Orchestra.
Lohengrin's Narrative—from "Lohengrin,"
Mr. Dippel.
Aria—"O Lovely Halls," from "Tannhauser".....Wagner
Marie Jahn.
Duet—"In Neuen Thaten," from "Die Gotterdammerung".....Wagner
Marie Jahn and Mr. Dippel.
"King Rother," a cantata.....J. Krug-Waldsee
Miss De Vere and Mr. Bushnell and Festival Chorus of 500 voices. John Lund, conductor.

Festival Notes.

Festival books at half price now.

This is the last day. Make it the biggest yet.

The Boston Symphony was presented each with a book by Mr. Weed.

Go this afternoon to see Mr. Baker conducting the children's chorus.

Dr. Lucien Howe gives a large reception for Miss Mary Howe this evening, from 10 to 11:30 o'clock.

Mr. Brennan's services in giving the press notes and information are very highly appreciated.

The programmes are somewhat long. One of the orchestra declares that they have not had such hard work all winter long as they are having this week, and that in Boston the performances are not more than half as long.

EAGLE, Brooklyn, N. Y.
Date 5-19

150 ventilating lockers in the [illegible] gymnasium.

ARTHUR NIKISCH SELECTED.

He Will [illegible] of the Philharmonic Concerts This Year.

By a unanimous vote the Philharmonic society last evening resolved to employ the services of Arthur Nikisch and his permanent orchestra for the coming season. Mr. Nikisch has been only a year in this country and has been connected with the Boston symphony society during his residence here.

At the meeting last night Edward A. Seccomb was in the chair and B. T. Frothingham was secretary. From the executive committee Henry K. Sheldon reported that that body, true to its conception of what was the highest musical standard, had secured Mr. Nikisch's services. "Six concerts will be given, as usual," Mr. Sheldon went on to say, "and the high standard of the Philharmonic performances will be maintained. We hope the public will show no abatement of interest in this matter."

The committee's report was adopted unanimously, and the report presented by W. R. Bunker, the treasurer, was read. It was dated May 6, and showed the receipts and disbursements throughout the year:

RECEIPTS.

Cash on hand	$3,895.10
Subscriptions	4,778.00
Reserved seats	5,324.50
Door admissions	3,699.25
Interest	103.55
Total	$17,800.40

DISBURSEMENTS.

Orchestra, conductor and soloists	$12,352.50
Academy, stage, scenery, etc	2,307.50
Advertising and printing	2,364.68
Agent and sundries	456.00
Total	$17,481.68

As will be seen, this leaves a balance of $318.72 with which to begin the new year.

William H. Cromwell, from the finance committee, reported that he had gone over the accounts and found them correct.

On motion of Carl H. De Silver a vote of thanks to Mr. Bunker, the treasurer, and Mr. Frothingham, the secretary, was unanimously adopted.

These directors, whose terms will expire in 1894, were elected: Henry K. Sheldon, L. S. Burnham, William H. Cromwell, B. T. Frothingham, George H. Prentiss, Edward B. Bartlett, John F. Praeger and C. H. De Silver.

[illegible] 2/0

AMUSEMENTS

CENTRAL MUSIC HALL.

The Boston Symphony Orchestra was welcomed by a large [illegible] last evening at Central Music Hall, and its brief series of concerts promises to furnish a fitting finale to Chicago's long and interesting musical season. The patient and persistent artistic effort of this splendid body of instrumentalists, up to within a season ago won tardy recognition in this city. The latter result was attained under the baton of Arthur Nikisch. Indeed it is generally recognized that his efforts came nearer developing the artistic latent strength of the orchestra, and made a more potent appeal for public commendation than his predecessor. A New York authority this season frankly admitted the superiority of this company, stating "that in some respects the Boston Symphony Orchestra has attained a perfection beyond that of our best organizations"—a remarkable confession to come out of Gotham. The primary idea of this orchestra as an institution was to be an educator, as well as an entertainer; the programmes excellently annotated by George Wilson, the character of the selections, as well the force and finish of their rendition, and the steady growth of the concerts in popular favor, indicate that the mission is being fulfilled in a way that must be most gratifying to all concerned. It may be interesting to glance at the composition of this organization. The instrumentalists enlisted are: Fourteen first violins, 12 second violins, 8 violas, 6 cellos, 6 double bass, 2 flutes, 1 piccolo, 1 English horn, 2 bassoons, 1 bass clarinet, 2 clarinets, 4 horns, 3 trombones, 2 trumpets, 1 tympane, 1 tuba, 1 harp, 3 percussion, or 72 in all, showing no curtailment of number to save expenses in travel. As may be observed this admirably balanced organization has an instrumental strength that would have satisfied the exactions of a Berlioz, and it is handled with a skill that would gratify Wagner himself. Director Nikisch leads without reference to the printed score, and appears to dominate the entire body with his peculiar personal magnetism. All the work of last evening seemed to be permeated with a subdued enthusiasm, showing the subtle sympathy between leader and instrumentalists. It may be recalled that the first season of this organization the strength lay in its strings; there has been no loss of power in this body, while there has been corresponding growth in the other component parts, notably the wood-wind. The programme last evening was inaugurated with the overture to Berlioz's "Benvenuto Cellini." The overture is based upon themes from the opera, and although it might be called old in years it has the leit motive that Wagner developed to such perfection plentifully introduced. The strings open the work with a broad, swift flow of solemn melody of the cardinals, followed by the counter subject based on the Celein, a tender sentimental strain. This counter-melody is then transferred to the strings, against a gently rippling accompaniment for flute, oboe, and clarinet in semi-quavers. Its treatment in this manner, which occupies a considerable space, at length brought to a tonic full close; and, after a sudden and unexpected modulation to E-flat, the Cardinal's air is repeated in this key, but with an entirely new treatment, the melody being sustained by the violoncellos and clarinets, and richly embroidered by the violins con sordini, and flute and oboe alternately. The Celeni air again modified in scope and treatment enters the composition; and so the motives play hide and seek, coming and departing with fresh elaboration and disguises, until in the climax they gain to full force of the orchestra. The fine, splendidly sustained tone, the rich and varied modulations, the general accuracy of the rendition and the precision of finish gave the orchestra a most favorable introduction. The programme originally announced that Franz Kneisel would play Brahms' first movement from concerto for violin; instead Mr. Timothi Adamowski furnished a most acceptable substitute, playing Saint Saens' Rondo Capriccioso for violin. Seldom has a Chicago audience enjoyed a more charming musical treat. The dainty and delightful melody of Saint Saens had most magnetic and finished interpretation from the graceful bow of Mr. Adamowski, meriting the enthusiasm that it aroused. The Waldweben from Wagner's "Siegfried" has been given here under the direction of Anton Seidel when it had the advantages of the scenic show to ennance the music, but it had an even more rare or sympathetic interpretation last evening without any such adventitious aids. This exquisite tone poem, most ingenious in its melodic construction, showed a body of instrumentale most admirably adapted to faultless mechanical rendition, yet withal endowed with a flexibility to portray its glowing lights, its darkling shadows, the music of the whispering leaves and the carol of the birds among the branches; in fact to paint the picture through the imagery of sound. The concluding orchestral feature was Raff's Symphony No. 3, an interesting selection full of variety, rich in color, cheerfully suggestive of the exhilaration of the aromatic woodlands in spring, and was most artistically and delightfully played throughout. Mrs. Arthur Nikisch, the handsome wife of the director, was the vocalist of the evening, and her appearance completely dissipated the impression of her appearance made under trying circumstances in the Auditorium. It was evident that the lady was free from the nervousness that so beset her on that occasion, and with a fine accompaniment did herself justice as a finished vocalist of the German school. If anything Mme. Nikisch's work as a vocalist might be characterized as too finished for the appreciation of the general public, free from all the tricks and devices that are too frequently resorted to for effect and applause. The pages' Canzonette and aria from the "Marriage of Figaro" is not particularly interesting, but she sung it extremely well. Her best work, however, was in the three songs, the piano accompaniment being furnished by Mr. Nikisch, Goldmark, "Die Quelle;" Jensen, "Am Ufer des Manzanares;" Brahms, "Vergebliches Staendchen." The songs were most charming and finished bits of vocalism and won most enthusiastic approval.

The following programme will be given tonight: Liszt symphonic poem, "Tasso;" Gluck aria, "I have lost my Eurydice," from "Orpheus," Miss Lena Little; "Lalo," concerto for violoncello, Mr. Anton Hekking; "Tschaikowsky," andantino and scherzo from symphony No. 4 in F minor; songs with piano, (a) Brambs, "Wie bist du meine Koenigin," (b) Secchi, "Love Me or Not," (c) Hiller, "Im Maien," Miss Lena Little; Beethoven symphony No. 5 in C minor.

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Buffalo Courier.

SATURDAY, MAY 23, 1891.

A MUSICAL TRIUMPH.

The Third Grand Evening Concert of the May Festival.

SUCCESSFUL IN ALL RESPECTS.

The Orchestra, the Soloists, and the Chorus—The Closing Day's Two Entertainments.

The rain was gentle yesterday, and being gentle it was considerate enough to cease before the Festival concert in the evening. The audience last night was larger than that on Thursday evening. There was a noticeable increase in the general admissions, which showed that the reduction in price had been wise.

The soloists, perhaps, created more of a furore than at any previous concert. Critical notice of their numbers is appended below.

Looking at the singers from the point of view of the audience, Mr. Behrens created the most enthusiasm, being recalled three times after his second number.

Miss Howe again had an ovation, and Mr. Rieger had a recall. Miss Fremstad, who sang in Miss Fox's place, is slight and fair, and looks very youthful—indeed she is said to be only 20. She has a very pleasing personality, and was twice recalled.

The programme for the third evening concert of the Festival, included, as to orchestral numbers, MacDowell's symphonic poem, "Lancelot and Elaine;" overture, "Romeo and Juliet," by Tschaikowsky; two selections from "Siegfried" and "Gotterdammerung" by Wagner, and the symphony in C minor, No. 5, by Beethoven. Much interest was manifested in the composition by MacDowell, the popular Boston musician, who is acquiring a reputation in the creation of orchestral, instrumental, and vocal music. His talent is not confined to any one department of musical form, and his entire work shows that he has great density of gifts. No songs which have appeared within the last few years are more esteemed, and the fact that Mr. Nikisch presents his "Overture" speaks volumes in its favor. The latter is intended to be, and is, descriptive, following the familiar lines of Tennyson's poem so closely that there is no difficulty in understanding the musical themes. So little do Buffalonias hear of such music, however, that it is difficult to separate a poem such as the above into separate pictures which could be distinguishable, especially after the remembrance of the music has been confused with other selections.

MacDowell believes in the important factor known as motif, but his themes are not indifferently presented, nor indifferently developed. They are fashioned with skill in every particular. He has a strong character in what he does, not treating parts slightingly for the sake of startling contrasts, but keeping steadily before him the needs of the thought to be expressed. He has very marked lines in "Lancelot and Elaine," and they are prominent at times, perhaps too much so, and yet they are characteristicly beautiful.

Mr. Conrad Behrens sang in his best style at the close of the overture two songs by Lowe, and still later upon the programme two Swedish folk-songs. He was in better voice than at a previous concert, and excited the audience to a high pitch of enthusiasm in his "Tra-la-la" refrain, running down into the deepest depths. He was obliged to return and bow his acknowledgement of the hearty applause three separate times. Mr. Behrens has become a great favorite in Buffalo since his first appearance this year.

Peter Tchaikowsky, the Russian musician, was born a composer, and his overture "Romeo and Juliet" bears the stamp of undisputed genius. It is a higher type of a symphonic poem, and has more necessary requisite for such a form than MacDowell's "Lancelot and Elaine." He is undoubtedly a devotee to the intellectual strength of Shakespeare's play. He does not in his music follow the traditional emotional sentiment, but represents a higher form of passionate tenderness. In the reading of such a work a conductor can easily throw his personality into the interpretation. Mr. Nikisch invested the poem with a judicious combination which had powerful influence upon his hearers. His extreme sensitiveness makes itself very apparent, but the velvet touch covers a steel-like point which can make dangerous wounds. His patience with weakness is undoubtedly short-lived, and with the resources of his magnificent band, he hides such with chords of musical charity. Throughout the overture the wind and brass instruments appear in charming guise. The oboe, whenever it has been prominent, shows the touch of a virtuoso, and it can be singled out as one of the best-played instruments in the orchestra. The work closed presumably with the romantic death of Juliet, and the whole story had been recalled by a most beautiful illustration of the power of instruments. There is no criticism to be made of such playing, for Mr. Nikisch leads his orchestra from one subtle passage to another with infinite grace.

Following these orchestral selections came two solos by Mr. William H. Rieger, namely the recitative and aria from "Reginella" by Braga, and "Entreaty" by Boehni. The programme was thus changed to enable the young tenor to do himself greater credit than was permitted him in "Eva." His voice showed to its best advantage in the aria, and he did some distinguished work. He sings with nice expression, has a fine sense of what the music requires, and with enlarged experience will make a valuable singer. The heights of his art are before him, but between his present standing and his ultimate success, lie hours of conscientious work under the direction of a skillful hand. His style needs great improvement; his upper register is beautiful, but is not developed as it should be. As has been said, all this will come with work and experience. The song by Boehm was cleverly given, and the high tones especially pure and deliciously sweet.

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(b) Part Song—"Sweet Spring Evening,"
(c) Solo, duet, and chorus—"Sigh, Gentle Gales"..... N. Lincoln
Children's Chorus.

Songs with piano—
(a) In Liebeslust.....Liszt
(b) Bon Jour, Susanne.....Delibes
(c) Fruehlingsnacht.....Schumann
Mrs. Arthur Nikisch.

Solo for flute—Fantasie on themes from "Oberon".....Damerscroman
Mons. Ch. Mole.

Anthem—"Who is like unto Thee?"
E. L. Baker

Soloists: Miss Margaret E. Campbell and Mr. W. H. Rieger.

Songs—
(a) "The Old Stone Wall".....P. A. Schnecker
(b) "The Two Grenadiers".....Schumann
Mr. E. C. Bushnell.

Largo, for violins.....Haendel

Songs—
(a) "Favorite Eyes".....Newcomb
(b) "Double Loss".....Helmund
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Songs—
(a) Solo and chorus—"My Dear Old Home".....Alfred Beirly
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Overture—"Euryanthe".....Weber
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Boston Symphony Orchestra.

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Marie Jahn.

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He Will [illegible] Charge of the Philharmonic Concerts This Year.

By a unanimous vote the Philharmonic society last evening resolved to employ the services of Arthur Nikisch and his permanent orchestra for the coming season. Mr. Nikisch has been only a year in this country and has been connected with the Boston symphony society during his residence here.

At the meeting last night Edward A. Seccomb was in the chair and B. T. Frothingham was secretary. From the executive committee Henry K. Sheldon reported that that body, true to its conception of what was the highest musical standard, had secured Mr. Nikisch's services. "Six concerts will be given, as usual," Mr. Sheldon went on to say, "and the high standard of the Philharmonic performances will be maintained. We hope the public will show no abatement of interest in this matter."

The committee's report was adopted unanimously, and the report presented by W. R. Bunker, the treasurer, was read. It was dated May 6, and showed the receipts and disbursements throughout the year:

RECEIPTS.	
Cash on hand	$3,895.10
Subscriptions	4,778.00
Reserved seats	5,324.50
Door admissions	3,699.25
Interest	103.55
Total	$17,800.40

DISBURSEMENTS.	
Orchestra, conductor and soloists	$12,356.50
Academy, stage, scenery, etc	2,307.50
Advertising and printing	2,304.68
Agent and sundries	450.00
Total	$17,481.68

As will be seen, this leaves a balance of $318.72 with which to begin the new year.

William H. Cromwell, from the finance committee, reported that he had gone over the accounts and found them correct.

On motion of Carl H. De Silver a vote of thanks to Mr. Bunker, the treasurer, and Mr. Frothingham, the secretary, was unanimously adopted.

These directors, whose terms will expire in 1894, were elected: Henry K. Sheldon, L. S. Burnham, William H. Cromwell, B. T. Frothingham, George H. Prentiss, Edward B. Bartlett, John F. Praeger and C. H. De Silver.

INTER OCEAN, Chicago, Ill.

Date 5/8

AMUSEMENTS

CENTRAL MUSIC HALL.

The Boston Symphony Orchestra was welcomed by a large [illegible] last evening at Central Music Hall, and its brief series of concerts promises to furnish a fitting finale to Chicago's long and interesting musical season. The patient and persistent artistic effort of this splendid body of instrumentalists, up to within a season ago won tardy recognition in this city. The latter result was attained under the baton of Arthur Nikisch. Indeed it is generally recognized that his efforts came nearer developing the artistic latent strength of the orchestra, and made a more potent appeal for public commendation than his predecessor. A New York authority this season frankly admitted the superiority of this company, stating "that in some respects the Boston Symphony Orchestra has attained a perfection beyond that of our best organizations"—a remarkable confession to come out of Gotham. The primary idea of this orchestra as an institution was to be an educator, as well as an entertainer; the programmes excellently annotated by George Wilson, the character of the selections, as well the force and finish of their rendition, and the steady growth of the concerts in popular favor, indicate that the mission is being fulfilled in a way that must be most gratifying to all concerned. It may be interesting to glance at the composition of this organization. The instrumentalists enlisted are: Fourteen first violins, 12 second violins, 8 violas, 6 cellos, 6 double bass, 2 flutes, 1 piccolo, 1 English horn, 2 bassoons, 1 bass clarinet, 2 clarinets, 4 horns, 3 trombones, 2 trumpets, 1 tympane, 1 tuba, 1 harp, 3 percussion, or 72 in all, showing no curtailment of number to save expenses in travel. As may be observed this admirably balanced organization has an instrumental strength that would have satisfied the exactions of a Berlioz, and it is handled with a skill that would gratify Wagner himself. Director Nikisch leads without reference to the printed score, and appears to dominate the entire body with his peculiar personal magnetism. All the work of last evening seemed to be permeated with a subdued enthusiasm, showing the subtle sympathy between leader and instrumentalists. It may be recalled that the first season of this organization the strength lay in its strings; there has been no loss of power in this body, while there has been corresponding growth in the other component parts, notably the wood-wind. The programme last evening was inaugurated with the overture to Berlioz's "Benvenuto Cellini." The overture is based upon themes from the opera, and although it might be called old in years it has the leit motive that Wagner developed to such perfection plentifully introduced. The strings open the work with a broad, swift flow of solemn melody of the cardinals, followed by the counter subject based on the Celein, a tender sentimental strain. This counter-melody is then transferred to the strings, against a gently rippling accompaniment for flute, oboe, and clarinet in semi-quavers. Its treatment in this manner, which occupies a considerable space, is at length brought to a tonic full close; and, after a sudden and unexpected modulation to E-flat, the Cardinal's air is repeated in this key, but with an entirely new treatment, the melody being sustained by the violoncellos and clarinets, and richly embroidered by the violins con sordini, and flute and oboe alternately. The Celeni air again modified in scope and treatment enters the composition; and so the motives play hide and seek, coming and departing with fresh elaboration and disguises, until in the climax they gain to full force of the orchestra. The fine, splendidly sustained tone, the rich and varied modulations, the general accuracy of the rendition and the precision of finish gave the orchestra a most favorable introduction. The programme originally announced that Franz Kneisel would play Brahms' first movement from concerto for violin; instead Mr. Timothi Adamowski furnished a most acceptable substitute, playing Saint Saens' Rondo Capriccioso for violin. Seldom has a Chicago audience enjoyed a more charming musical treat. The dainty and delightful melody of Saint Saens had most magnetic and finished interpretation from the graceful bow of Mr. Adamowski, meriting the enthusiasm that it aroused. The Waldweben from Wagner's "Siegfried" has been given here under the direction of Anton Seidel when it had the advantages of the scenic show to enhance the music, but it had an even more rare or sympathetic interpretation last evening without any such adventitious aids. This exquisite tone poem, most ingenious in its melodic construction, showed a body of instrumentale most admirably adapted to faultless mechanical rendition, yet withal endowed with a flexibility to portray its glowing lights, its darkling shadows, the music of the whispering leaves and the carol of the birds among the branches; in fact to paint the picture through the imagery of sound. The concluding orchestral feature was Raff's Symphony No. 3, an interesting selection full of variety, rich in color, cheerfully suggestive of the exhilaration of the aromatic woodlands in spring, and was most artistically and delightfully played throughout. Mrs. Arthur Nikisch, the handsome wife of the director, was the vocalist of the evening, and her appearance completely dissipated the impression of her appearance made under trying circumstances in the Auditorium. It was evident that the lady was free from the nervousness that so beset her on that occasion, and with a fine accompaniment did herself justice as a finished vocalist of the German school. If anything Mme. Nikisch's work as a vocalist might be characterized as too finished for the appreciation of the general public, free from all the tricks and devices that are too frequently resorted to for effect and applause. The pages' Canzonette and aria from the "Marriage of Figaro" is not particularly interesting, but she sung it extremely well. Her best work, however, was in the three songs, the piano accompaniment being furnished by Mr. Nikisch, Goldmark, "Die Quelle;" Jensen, "Am Ufer des Manzanares;" Brahms, "Vergebliches Staendchen." The songs were most charming and finished bits of vocalism and won most enthusiastic approval.

The following programme will be given tonight: Liszt symphonic poem, "Tasso;" Gluck aria, "I have lost my Eurydice," from "Orpheus," Miss Lena Little; "Lalo," concerto for violoncello, Mr. Anton Hekking; "Tschaikowsky," andantino and scherzo from symphony No. 4 in F minor; songs with piano, (a) Bramhs, "Wie bist du meine Koenigin," (b) Secchi, "Love Me or Not," (c) Hiller, "Im Maien," Miss Lena Little; Beethoven symphony No. 5 in C minor.

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Courier-Journal

JOURNAL: LOUISVILLE, WEDNESDAY MORNING, MAY 13, 1891.

MAY MUSIC.

The Festival At the Amphitheater Auditorium Formally Opened.

43

A Splendid Audience and An Evening of Delightful Entertainment.

Selections By the Orchestra and Soli By Miss Marie Jahn.

Mr. Shackleton's Chorus To Make Its Appearance This Evening.

DIRECTOR NIKISCH.

The May Music Festival opened last evening at the Auditorium with a grand concert by the Boston Symphony Orchestra. If the whole can be judged by the opening night the festival is to be a grand success. Never before has a more brilliant audience been seen at the Auditorium than the one last evening, which greeted Mr. Arthur Nikisch, the leader, as he stepped upon the stage. The hopes of the most sanguine were realized by the reception accorded the orchestra and the chorus talent of this city.

The parquette and dress circle were crowded, and the stage presented a glittering effect. The scenery was so arranged as to from an octagon shaped hall, with portals at the rear of the stage opening upon mountain scenery and lakes. The ceiling was handsomely frescoed scenery, of a dome-shaped appearance, and was dazzling with myriads of incandescent lights

The orchestra was placed in the front of the stage, with Mr. Nikisch in the center with his back turned to the audience. The members of the chorus, who will sing Friday and Saturday, were seated immediately in the rear of the orchestra, on tiers, rising one above the other. The female members of the chorus were dressed in white, the men, wearing full dress suits.

The audience showed its appreciation for classical music from the opening overture to the close. During the rendition of the selections, absolute quiet was observed.

Conspicuous in one of the boxes was Mrs Nikisch, who will take the leading vocal part this afternoon and evening.

THE CONCERT.

An Interesting Programme and a Finished and Satisfactory Performance.

The concert was a highly satisfactory one in all respects; the programme was interesting; the orchestra in good condition, and the audience in an excellent humor. Even the failure of Mr. Kneisel, the violinist, to appear as announced, did not cast a gloom over the occasion. The gap in the programme was so acceptably filled by Mr. Timothee Adamowski, that the change did not take the color of disappointment. The orchestra, both in the high order of the music presented as well as in the execution of the numbers, was fully up to the stanadrd of excellence that has left such favorable impression behind on the previous visits of the organization to this city, and the enthusiasm of the audience, while it lacked the unreasoning persistence in the demand for encores that is sometimes exhibited, was warmly and intelligently appreciative.

The orchestra is finely balanced, and the work, which was excellent all through, was most impressive in the Raff Symphony, and the prelude to the Meistersinger, which was added to the original programme, though the charming Greig Suite, which is evidently a favorite with the orchestra, and is always given by them with keen appreciation of its good points, was admirably done.

The programme opened with Goldmark's overture to Sakuntala, which was given here last year by the Boston Orchestra. This is more properly a symphonic poem, full of the color and sentiment of the Oriental subject, and with a sufficient Hungarian flavor to indicate the nationality of the composer. It was the [illegible] made Goldmark's

devoted to that episode is more romantic and mysterious than terrible.

The first two movements giving the "impressions and sensations" of daytime and twilight in the woods are instinct with a reposeful and poetic beauty, which, without being in the least imitative, or even similar in treatment, suggests Beethoven's Pastoral symphony. None of the composers from Schumann down have recorded their impressions of the woods in a more poetic vein, or with more seriousness of purpose. The attitude of the composer is announced in the solemn opening chord of the allegro. The first theme is uttered by the strings, and the second is reached through a singular and striking modulation from G to Bb. A salient feature of the first movement is the passage of the horn very full and melodious. The entire movement is beautifully expressive of the idyllic surroundings and full of poetic suggestiveness.

There are two movements in the second part; the first finally suggests the deepening twilight and the hum of insect voices. There is a short prelude which leads into the principal theme, which, after slight digression, is repeated, the horn and violas taking the melody, while the remaining strings accompany them pizzicato with a very charming effect. A fresh feature is introduced with a change of key and temps, into which the principal theme of the movement is brought by one violincello, while the flutes and muted strings keep up a chirping and fluttering that suggest a similar episode in Seigfried. The scherzo of the second part, which represents the Dryads Dance, ushers in a lively theme for the flutes, supported by a pizzicato accompaniment for all the strings, which is repeated several times, ending always in a different key from that in which it started. The orchestration of this part is a striking feature, and the effects were very beautifully brought out by the orchestra. The work in both the first and second parts of the symphony was especially fine in shading and finish, affording a striking contrast to the brilliancy and vigor of execution with which the final movement was carried through.

In the third part the solemn hush, which is at first broken only by the myriad chirping night-voices of the woods, is presently invaded by the mysterious harmonics that give intimation of the approaching hunt, and the movement gradually becomes more agitated in character and the theme is strengthened by the successive addition of all the instruments, the whole firmly held together by the pedal point on F, which is sustained by the bass viols, until a splendid burst of full instrumentation ushers in the hunt, which moves forward in an impressive crescendo, and with a sort of tramp-like rythm that gives a distinctive character to this part of the movement. There is an exquisite bit of melody beautifully instrumentated just where the sound of the hunt dies away, and an exhilarating suggestion of the cool, invigorating breath of morning, and the awakening life of the woods in the passages that immediately precede the close.

Instead of movement from the Brahms concerto for violin, which was to have been played by Mr. Kneisel, a Rondo Coppreccecoso, by Roff, a composition full of melody and an airy grace and daintiness, was given by Mr. Admanowski, with marvelous finish and delicacy of touch. His phrasing was so clean, tone so clear, and there was such etherial lightness of touch in his execution that his solo furnished a most charming diversion in the midst of the more serious work of the orchestra.

The impression made by Miss Marie Jahn was in the highest degree favorable. Her first selection was an air from Tanhauser, "O, Lovely Hall," which she sang with much spirit and effectiveness. Her voice is a soprano of more than ordinary power, with a strong dramatic equality, which found an opportunity for force and breadth of expression in the air which she sang with feeling and artistic discrimination. The three songs of lighter character, which came later in the evening, were also admirably sung.

The Greig Suite Peer was given by the orchestra here last year. The music was originally written for a stage production of Ibsen's drama of the same name, and the suite is but a small part of the voluminous music written for that occasion. In its present shape it consists of a very beautiful allegro, pastoral in character, representing daybreak; a funeral march entitled the "Death of Aase," which is most beautifully expressive of departing life, fainting away at the close like a lost sigh; a charmingly graceful mazurka and a final movement, very grotesque and in march time which represents the experience of Peer Gynt in the Hall of the Mountain King, where he falls in love with the King's daughter and is punished for his presumption by being turned over to the Imps, who torment him to their satisfaction, and finally turn him out of the palace. The first three movements are melodious, quiet and graceful, requiring great delicacy of execution, while the third, in strong constrst to these, is single crescendo rising toward the close with a steadily increasing tempo, that presents a wonderfully grotesque effect and the performance of it as given by the Boston Orchestra is a feat in execution. Mr. Nikisch added the prelude to Wagner's Meistersinger to the programme as originally published. This number furnished an impressive close for the concert. The Orchestra gave it with all the pomp of instrumentation and orchestral color for which Wagner is distinguished, even in what is called his "early period."

A number not to be passed over was the symphonic poem of Saint Saens, the Youth of Hercules. It was based upon a legend to the effect that Hercules in his youth was beset by the Nymphs [illegible] who sought to entice

T. Adamowski, the violinist. He was originally a member of the celebrated Bilse Orchestra at Berlin, but afterward played with Emma Thursby and later with the Clara Louise Kellogg Concert Company.

Mr. Anton Hekking, the first 'cellist, has a national reputation. Mr. Charles Mole, first flute, and Mr. A. Sautel, the first oboe, are among the latest and most valued acquisitions to the orchestra, having been secured after the destruction by fire of the Opera Comique in Paris. Mr. A. Hackebrath, first horn, was formerly with Thomas' Orchestra. Pierre Muller, first trumpet, was a member of the Lamoureux Orchestra, Paris. The following violinists, who are now members of the Boston Orchestra, were formerly of the Philharmonic Orchestra in Vienna: Otto Roth, L. Snecenski, A. Moldauer, E. Fieldler, and E. Grunberg.

Mr. Nikisch is the youngest leader ever at the head of the orchestra. He is not yet thirty-five years of age, but looks older. He is the third leader of the orchestra, the other two having been George Henschel, who occupied the position for three years, and Mr. Wilhelm Gericke, who was conductor for the next five. Since Mr. Nikisch assumed charge, two years ago, the organization has advanced in every way. Mr. Nikisch is a Hungarian. His voice is soft, and though he does not pose as a singer, yet when he attempts a part for the instruction of others, his tones show remarkable qualities of sweetness and expression. As soon as the chorus was placed at the rehearsal yesterday afternoon Mr. Nikisch was introduced to the members by Mr. Shackleton. He apologized for his inability to speak pure English, but added that he would be understood, as there was one language common to musicians, that of the heart. The chorus and members of the orchestra applauded his graceful speech, which he acknowledged in a few words.

At the close of the rehearsal, Mr. Nikisch was seen by a reporter. Speaking of the local talent displayed in the chorus, he said: "Louisville must be a great musical center judging both from the quantity and quality of the chorus I have been conducting this afternoon. When I heard that the members had been rehearsing for only three months I was astonished, for the promptness in which the members make their entrance and the modulations of their tones is marvelous. It is the best chorus I have yet found upon a first rehearsal. I had to correct them but twice, and made them repeat only a few more times. Their training has been excellent."

"I have noticed one thing peculiar to the American people. They have a wonderful amount of musical energy. They accomplish much more in a short period than Europeans can do. They take hold of a part with a vim and never stop until it is mastered.

"I have been greatly satisfied with my reception at every place I have been. I find that the average American audience is far more appreciative of classical music than a European, and especially a German audience. It is a common thing to hear musicians abroad speak in slighting terms of American music, and, in fact, before coming here I was imbued with the same idea. Now I would much prefer to play classical music before an American audience than before a European."

Mr. Nikisch added that he considered Boston the ideal music city.

Times, Buffalo, N. Y.

Date 5/18

THE GREAT FESTIVAL

Nikisch, the Wizard of the Baton Is in the City.

Everything is in readiness for the great May festival.

Rows upon rows of seats rise high on the stage at Music hall and everything has been arranged for the comfort and convenience of those who are to take part in this interesting event. The stage is surrounded by a canopy of canvass which cannot but be of great assistance to the chorus for it is so constructed that the great volume of sound is thrown into the vast auditorium. Mr. John Allen, the enterprising janitor of Music hall designed and constructed the arrangement, and his work will be greatly appreciated by all who take part in the festival.

Herr Nikisch and his talented wife have an elegant suite of apartments at the Iroquois.

The wizard of the baton was pacing restlessly up and down the tiled floor of the lobby of the hotel when a TIMES reporter accosted him.

"I am waiting for a carriage to take me to Music hall now," he said, "for I want to get my bearings and have everything ready for the rehearsal this evening. Yes, I like Buffalo, for my receptions here have been of the most kind and considerate character and I hope it may be my pleasure to come to your beautiful city for many years to come. It has been a very successful season for us wherever we have appeared."

"What are your plans for the future?"

"On June 2 I am going to Europe with Mrs. Nikisch for a brief sojourn. Our programe of arrangements for next season is nearly completed.

Mr. Nikisch spoke enthusiastically of the prospects of the festival, and prophesied that it would be the most successful ever held in this city.

The souvenir book of the festival, containing the English text and analytical and descriptive notes of the works to be presented this week, are on sale at Peter Paul & Bro.'s, Weed & Co.'s, Besser Bro.'s, Wahle & Son's, Benton & Cottier's, and at Music hall.

BUFFALO EXPRESS

Sunday Morning, May 24, 1891.

ONLY A REMEMBRANCE

CLOSING EVENTS OF THE GREAT MAY FESTIVAL.

The Matinee and Evening Performances--The Fest Was a Musical but Not a Financial Success.

Last night's concert at Music Hall brought to a close Buffalo's fifth Music Festival, given under the direction of the Buffalo Musical Association. Musically, the Festival has been a grand success. No better orchestra exists in this country than the Boston Symphony, and their work throughout the Festival has won the admiration of all. The excellent work of the Festival chorus has probably never been equaled here. While the soloists were not as strong as those who have appeared here in one or two of the former festivals, they represented the leading artists at present in this country, and their work gave much satisfaction. The Festival will not only prove an impetus to artistic progress in this community, but an important factor in advancing the musical interests of the public, which will undoubtedly be shown in a large increase in the number of subscribing members to next season's Orchestra concerts.

Financially speaking, the balance will be on the wrong side of the ledger. The deficit is not large, however, and those in position to know say that only 5 per cent. of the guarantee fund will have to be called on.

That the association has erred in its apparent desire to give the public a musical feast by overdoing it is fully realized. The programmes have been generally too long, and three evening performances and a Saturday matinee would have been ample. But the fault of offering too much for the money is one that is readily to be condoned, and the local public has been placed under renewed obligations to the Musical Association for a week of elevating pleasure. The proceedings of yesterday are herewith treated with appropriate fullness.

COMMERCIAL-ADVERTISER. Buffalo, N. Y.

Date 5/21

THE MAY FESTIVAL.

THE FIRST GRAND CONCERT A SUCCESS

The Hall Decorations—Soloists and Their Work—Boston Symphony Orchestra—Massenett's "Eve"—Festival Notes, Tonight's Concert, etc., etc.

The fifth music festival given in this city was begun last evening under circumstances the most auspicious. Though Music Hall was not filled to its utmost capacity, the audience was nevertheless a large one, and it was a beautiful sight from the front rows, as all seemed in festival mood and were dressed in accordance therewith. It was a most enthusiastic assemblage of music-loving people, as all who took part in the program were heartily received and applauded.

The hall decorations were very tasty. The stage was covered with white canvas, prepared to serve as a sounding board, which it did admirably. Four chandeliers were hung over the stage, and these naturally gave the chorus singers plenty of light, but this light, increased by reflection from the white overhead, made the beautiful setting of the chorus appear to better advantage. All the ladies were dressed in white and the gentlemen, of course, in black, the latter in the centre completely surrounded by the former. This arrangement not only added to the beauty of the scene, but also made the singing more effective.

Palms and ferns filled the orchestra pit and the boxes had beautiful curtains of green with bunches of roses here and there, and little electric sparks scattered around making a striking effect. Thanks to those having the decoration in charge, the rods, which have so long been an eye-sore, hanging over the proscenium have been removed and in their stead the word "Euterpe" the name of the goddess of lyric poetry and music. No matter in what direction the eye was turned a scene of beauty was presented, none of which was more pleasant than the one so constantly meeting the eye—the chorus. Though the weather was somewhat warm it in no sense detracted from the appreciation of the

MAGNIFICENT PROGRAM.

A hearty greeting was given Conductor Arthur Nikisch when he mounted the stand, baton in hand, to open what will prove to be one of the most successful festivals ever given in this city.

The "Leonore" overture, No. 8, is a composition very appropriate for an occasion like that of last evening. For years it has been admired by professional and amateur musicians, and its beauties are likewise discerned by those who, while not making a study of music, nevertheless appreciate its beauties and wonderful power. The interpretation of the overture left nothing to be desired.

After this number Mrs. Wyman sang the aria from Verdi's "Don Carlos." The aria received a careful rendition, and the three songs which appeared later on the program, "Enchantment," by Massenet; "Heart's Fancies," by Thomas, and "Dormez-vous," by Welkerlin, were equally well rendered.

Mr. Francis Fischer Powers followed with another aria of Verdi's, "O tu Palermo," from the "Sicilian Vespers." Mr. Powers has a fine voice and sings well, and [illegible] soloist.

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Courier-Journal

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There are two movements in the second part; the first finally suggests the deepening twilight and the hum of insect voices. There is a short prelude which leads into the principal theme, which, after slight digression, is repeated, the horn and violas taking the melody, while the remaining strings accompany them pizzicato with a very charming effect. A fresh feature is introduced with a change of key and temps, into which the principal theme of the movement is brought by one violincello, while the flutes and muted strings keep up a chirping and fluttering that suggest a similar episode in Seigfried. The scherzo of the second part, which represents the Dryads Dance, ushers in a lively theme for the flutes, supported by a pizzicato accompaniment for all the strings, which is repeated several times, ending always in a different key from that in which it started. The orchestration of this part is a striking feature, and the effects were very beautifully brought out by the orchestra. The work in both the first and second parts of the symphony was especially fine in shading and finish, affording a striking contrast to the brilliancy and vigor of execution with which the final movement was carried through.

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Instead of movement from the Brahms concerto for violin, which was to have been played by Mr. Kueisel, a Rondo Coppreccoso, by Roff, a composition full of melody and an airy grace and daintiness, was given by Mr. Admanowski, with marvelous finish and delicacy of touch. His phrasing was so clear, his tone so clear, and there was such etherial lightness of touch in his execution that his solo furnished a most charming diversion in the midst of the more serious work of the orchestra.

The impression made by Miss Marie Jahn was in the highest degree favorable. Her first selection was an air from Tanhauser, "O, Lovely Hall," which she sang with much spirit and effectiveness. Her voice is a soprano of more than ordinary power, with a strong dramatic equality, which found an opportunity for force and breadth of expression in the air which she sang with feeling and artistic discrimination. The three songs of lighter character, which came later in the evening, were also admirably sung.

The Greig Suite Peer was given by the orchestra here last year. The music was originally written for a stage production of Ibsen's drama of the same name, and the suite is but a small part of the voluminous music written for that occasion. In its present shape it consists of a very beautiful allegro, pastoral in character, representing daybreak; a funeral march entitled the "Death of Aase," which is most beautifully expressive of departing life, fainting away at the close like a lost sigh; a charmingly graceful mazurka and a final movement, very grotesque and in march time which represents the experience of Peer Gynt in the Hall of the Mountain King, where he falls in love with the King's daughter and is punished for his presumption by being turned over to the Imps, who torment him to their satisfaction, and finally turn him out of the palace. The first three movements are melodious, quiet and graceful, requiring great delicacy of execution, while the third, in strong constrst to these, is single crescendo rising toward the close with a steadily increasing tempo, that presents a wonderfully grotesque effect and the performance of it as given by the Boston Orchestra is a feat in execution. Mr. Nikisch added the prelude to Wagner's Meistersinger to the programme as originally published. This number furnished an impressive close for the concert. The Orchestra gave it with all the pomp of instrumentation and orchestral color for which Wagner is distinguished, even in what is called his "early period."

A number not to be passed over was the symphonic poem of Saint Saens, the Youth of Hercules. It was based upon a legend to the effect that Hercules in his youth was beset by the Nymphs and [illegible] who sought to [illegible]

T. Adamowski, the violinist. He was originally a member of the celebrated Bilse Orchestra at Berlin, but afterward played with Emma Thursby and later with the Clara Louise Kellogg Concert Company.

Mr. Anton Hekking, the first 'cellist, has a national reputation. Mr. Charles Mole, first flute, and Mr. A. Sautel, the first oboe, are among the latest and most valued acquisitions to the orchestra, having been secured after the destruction by fire of the Opera Comique in Paris. Mr. A. Hackebrath, first horn, was formerly with Thomas' Orchestra. Pierre Muller, first trumpet, was a member of the Lamoureux Orchestra, Paris. The following violinists, who are now members of the Boston Orchestra, were formerly of the Philharmonic Orchestra in Vienna: Otto Roth, L. Snecenski, A. Moldauer, E. Fieldler, and E. Grunberg.

Mr. Nikisch is the youngest leader ever at the head of the orchestra. He is not yet thirty-five years of age, but looks older. He is the third leader of the orchestra, the other two having been George Henschel, who occupied the position for three years, and Mr. Wilhelm Gericke, who was conductor for the next five. Since Mr. Nikisch assumed charge, two years ago, the organization has advanced in every way. Mr. Nikisch is a Hungarian. His voice is soft, and though he does not pose as a singer, yet when he attempts a part for the instruction of others, his tones show remarkable qualities of sweetness and expression. As soon as the chorus was placed at the rehearsal yesterday afternoon Mr. Nikisch was introduced to the members by Mr. Shackleton. He apologized for his inability to speak pure English, but added that he would be understood, as there was one language common to musicians, that of the heart. The chorus and members of the orchestra applauded his graceful speech, which he acknowledged in a few words.

At the close of the rehearsal, Mr. Nikisch was seen by a reporter. Speaking of the local talent displayed in the chorus, he said: "Louisville must be a great musical center judging both from the quantity and quality of the chorus I have been conducting this afternoon. When I heard that the members had been rehearsing for only three months I was astonished, for the promptness in which the members make their entrance and the modulations of their tones is marvelous. It is the best chorus I have yet found upon a first rehearsal. I had to correct them but twice, and made them repeat only a few more times. Their training has been excellent."

"I have noticed one thing peculiar to the American people. They have a wonderful amount of musical energy. They accomplish much more in a short period than Europeans can do. They take hold of a part with a vim and never stop until it is mastered.

"I have been greatly satisfied with my reception at every place I have been. I find that the average American audience is far more appreciative of classical music than a European, and especially a German audience. It is a common thing to hear musicians abroad speak in slighting terms of American music, and, in fact, before coming here I was imbued with the same idea. Now I would much prefer to play classical music before an American audience than before a European."

Mr. Nikisch added that he considered Boston the ideal music city.

Times, Buffalo, N. Y.

Date 5/

THE GREAT FESTIVAL

Nikisch, the Wizard of the Baton Is in the City.

Everything is in readiness for the great May festival.

Rows upon rows of seats rise high on the stage at Music hall and everything has been arranged for the comfort and convenience of those who are to take part in this interesting event. The stage is surrounded by a canopy of canvass which cannot but be of great assistance to the chorus for it is so constructed that the great volume of sound is thrown into the vast auditorium. Mr. John Allen, the enterprising janitor of Music hall designed and constructed the arrangement, and his work will be greatly appreciated by all who take part in the festival.

Herr Nikisch and his talented wife have an elegant suite of apartments at the Iroquois.

The wizard of the baton was pacing restlessly up and down the tiled floor of the lobby of the hotel when a TIMES reporter accosted him.

"I am waiting for a carriage to take me to Music hall now," he said, "for I want to get my bearings and have everything ready for the rehearsal this evening. Yes, I like Buffalo, for my receptions here have been of the most kind and considerate character and I hope it may be my pleasure to come to your beautiful city for many years to come. It has been a very successful season for us wherever we have appeared."

"What are your plans for the future?"

"On June 2 I am going to Europe with Mrs. Nikisch for a brief sojourn. Our programe of arrangements for next season is nearly completed.

Mr. Nikisch spoke enthusiastically of the prospects of the festival, and prophesied that it would be the most successful ever held in this city.

The souvenir book of the festival, containing the English text and analytical and descriptive notes of the works to be presented this week, are on sale at Peter Paul & Bro.'s, Weed & Co.'s, Besser Bro.'s, Wahle & Son's, Benton & Cottier's, and at Music hall.

BUFFALO EXPRESS

Sunday Morning, May 24, 1891.

ONLY A REMEMBRANCE

CLOSING EVENTS OF THE GREAT MAY FESTIVAL.

The Matinee and Evening Performances--The Fest Was a Musical but Not a Financial Success.

Last night's concert at Music Hall brought to a close Buffalo's fifth Music Festival, given under the direction of the Buffalo Musical Association. Musically, the Festival has been a grand success. No better orchestra exists in this country than the Boston Symphony, and their work throughout the Festival has won the admiration of all. The excellent work of the Festival chorus has probably never been equaled here. While the soloists were not as strong as those who have appeared here in one or two of the former festivals, they represented the leading artists at present in this country, and their work gave much satisfaction. The Festival will not only prove an impetus to artistic progress in this community, but an important factor in advancing the musical interests of the public, which will undoubtedly be shown in a large increase in the number of subscribing members to next season's Orchestra concerts.

Financially speaking, the balance will be on the wrong side of the ledger. The deficit is not large, however, and those in position to know say that only 5 per cent. of the guarantee fund will have to be called on.

That the association has erred in its apparent desire to give the public a musical feast by overdoing it is fully realized. The programmes have been generally too long, and three evening performances and a Saturday matinee would have been ample. But the fault of offering too much for the money is one that is readily to be condoned, and the local public has been placed under renewed obligations to the Musical Association for a week of elevating pleasure. The proceedings of yesterday are herewith treated with appropriate fullness.

COMMERCIAL-ADVERTISER. Buffalo, N. Y.

Date 5/21

THE MAY FESTIVAL.

THE FIRST GRAND CONCERT A SUCCESS

The Hall Decorations—Soloists and Their Work—Boston Symphony Orchestra—Massenett's "Eve"—Festival Notes, Tonight's Concert, etc., etc.

The fifth music festival given in this city was begun last evening under circumstances the most auspicious. Though Music Hall was not filled to its utmost capacity, the audience was nevertheless a large one, and it was a beautiful sight from the front rows, as all seemed in festival mood and were dressed in accordance therewith. It was a most enthusiastic assemblage of music-loving people, as all who took part in the program were heartily received and applauded.

The hall decorations were very tasty. The stage was covered with white canvas, prepared to serve as a sounding board, which it did admirably. Four chandeliers were hung over the stage, and these naturally gave the chorus singers plenty of light, but this light, increased by reflection from the white overhead, made the beautiful setting of the chorus appear to better advantage. All the ladies were dressed in white and the gentlemen, of course, in black, the latter in the centre completely surrounded by the former. This arrangement not only added to the beauty of the scene, but also made the singing more effective.

Palms and ferns filled the orchestra pit and the boxes had beautiful curtains of green with bunches of roses here and there, and little electric sparks scattered around making a striking effect. Thanks to those having the decoration in charge, the rods, which have so long been an eye-sore, hanging over the proscenium have been removed and in their stead the word "Euterpe" the name of the goddess of lyric poetry and music. No matter in what direction the eye was turned a scene of beauty was presented, none of which was more pleasant than the one so constantly meeting the eye—the chorus. Though the weather was somewhat warm it in no sense detracted from the appreciation of the

MAGNIFICENT PROGRAM.

A hearty greeting was given Conductor Arthur Nikisch when he mounted the stand, baton in hand, to open what will prove to be one of the most successful festivals ever given in this city.

The "Leonore" overture, No. 3, is a composition very appropriate for an occasion like that of last evening. For years it has been admired by professional and amateur musicians, and its beauties are likewise discerned by those who, while not making a study of music, nevertheless appreciate its beauties and wonderful power. The interpretation of the overture left nothing to be desired.

After this number Mrs. Wyman sang the aria from Verdi's "Don Carlos." The aria received a careful rendition, and the three songs which appeared later on the program, "Enchantment," by Massenet; "Heart's Fancies," by Thomas, and "Dormez-vous," by Welkerlin, were equally well rendered.

Mr. Francis Fischer Powers followed with another aria of Verdi's, "O tu Palermo," from the "Sicilian Vespers." Mr. Powers has a fine voice and sings well, and [illegible] soloist.

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Brilliant Opening of the Great Festival of Song.

A SIGNAL SUCCESS.

Splendid Work on the Part of Conductors, Soloists, Orchestra and Chorus—Concerts This Afternoon and Evening.

Music hall has been the scene of much festivity, but for beauty and brilliancy last evening the opening of the May festival eclipsed all former occasions. It was a grand and inspiring sight that met the eye as one entered the great hall with its magnificent decorations the vast assemblage which filled nearly every seat, and the sea of faces which rose tier upon tier on the stage.

Miniature electric lights twinkled like so many stars in the waxen foliage of the mountain laurel which hangs in draperies and garlands from the boxes, while clusters of bright-hued flowers relieve the great mass of greenery.

Promptly at 8 o'clock Herr Nikisch took his place, and with one wave of his magnetic baton the great May festival was inaugurated, and the Boston Symphony orchestra, that organization [illegible] off into the sweet and delightful [illegible] of the initial number. There were plenty of late comers who had to content themselves by waiting outside until the last notes of the first number had died away. It was Bethoven's famous "Lenore" overture No. 3, and it received magnificent treatment at the hands of the orchestra, as did the beautiful "Peer Gynt" suite by Grieg which is such a prime favorite in Buffalo. In every number there was that exactness and precision of movement which is a crowning characteristic of this unequalled organization.

Mrs. Julie L. Wyman was the first of the vocalists on the programme, and as she had already firmly established herself in the hearts of the people of this city, her appearance was greeted with prolonged applause. She sang in splendid voice and with sweet and tender expression and was accorded three enthusiastic recalls. Later she sang three songs, all of which were beautifully rendered.

The mad scene from Thomas' "Hamlet" was the first number contributed by Miss Clementine DeVere, and this charming vocalist was afforded ample opportunity to display the wonderful flexibility and range of her beautiful voice.

Mr. Francis Fisher Powers sang Verdi's aria, "O tu Palermo" very effectively. He has a very pleasing and powerful baritone voice, which he uses with care and discretion.

Then, after a brief intermission, came Massenet's "Eve," and when Mr. Lund took his place he was accorded a most cordial greeting. He lead the orchestra and the large and splendidly drilled chorus through the difficult passages with marked ability and execution. The solo parts in this work were sung by Miss De Vere, Mr. Powers and Mr. W. H. Rieger, and all acquitted themselves in a manner well deserving of the many compliments which were bestowed on every side. Mr. Rieger's part was not calculated to bring out the full resources of his beautiful voice, but his singing was greatly admired and he did full justice to the work. The orchestra played the accompaniments faultlessly and the chorus singing was undoubtedly the best that has ever been heard in Buffalo.

It was a fine audience, the majority of the ladies and gentlemen being in full evening dress. The arrangements are perfect in every detail and the army of ushers never did better work than last evening.

The following gentlemen under the direction of E. H. Rounds, chairman of the hall committee, acted as ushers: Murray Smith, Frank C. Reid, E. C. Rumrill, Selden Munger, H. E. Choate, Frank C. Perew, Harold Sidway, William Meadows, Burt Wheeler, F. C. Trubee, Frank Kimberly, George Himmelsback, Fred Deming, Nat Hall, Joe Hadcock, C. D. Fowler, Howard Cornwell, D. Newhall, Jr., George P. Keating, Ned Newhall, Arthur Hayes, C. H. Williams, W. A. Wheeler, William S. Barnett, George Bettis and John Oglevie.

The occupants of the lower boxes were as follows:

Box A—Mr. and Mrs. Wilson S. Bissell, Mr. and Mrs. John N. Scatcherd, Mr. and Mrs. Harry Hamlin, Mrs. Sturges, Mrs. Cary, Miss Love, Miss Winnifred Scatcherd, and Miss Wood.

Box B—Gen. and Mrs. Field, Mr. and Mrs. Wagner, Mr. and Mrs. Edmund Hayes, Miss Ussher, Miss Fowler, the Rev. Dr. John W. Brown, formerly of St. Paul's, now of St. Thomas', New York.

Box E—Mr. and Mrs. Willis O. Chapin, Mr. and Mrs. P. H. Griffin, the Rev. Henry A. Adams, Miss McKenna, Mr. Arthur Coffey, Miss Martin and Miss Gray.

Box F—This was reserved for the distinguished soloists during their intervals of rest. The upper boxes, G, H and D, were occupied by ladies of the Buffalo seminary, chaperoned by Mr. and Mrs. J. J. McWilliams and Miss Hemenway.

Box G—Misses Ovens, Chittenden, Grace Jewett, Georgie Jewett, Murray, Williams and Eaton, and Mr. J. J. McWilliams.

Box H—Misses Snipman, Peabody, Hawkins' Briggs, Wilhelm, Davis and Norton, and Mrs J. J. McWilliams.

Box D—Misses Hemenway, Geismer, Marcus, Wride, Hammond, Walbridge, Cook and McWilliams.

Box C—Mr. and Mrs. C. W. Pardee, Mr. and Mrs. A. M. Dodge of New York, Mr. and Mrs. Robinson, Mr. and Mrs. Hunsicker, Judge and Mrs Daniels.

The following is the programme for the concert this evening:

Overture—"Oberon" ..... Von Weber
Boston Symphony Orchestra.
Aria—"Ocean, thou Mighty Monster," from "Oberon" ..... Van Weber
Miss Jahn.
The March to Battle ..... John Lund
Miss Jahn, Mr. Bushnell and Male Chorus.
Rhapsody for orchestra ..... Lalo
Boston Symphony Orchestra.
Bell song—"Lakme" ..... Delibes
Miss Howe.
Symphony (Rustic Wedding), op. 26 ..... Goldmark
Wedding March, with variations—Moderato ..... Molto
Bridal Song—Allegretto.
In the Garden—Andante.
Dance—Finale—Allegro Molto.
Boston Symphony Orchestra.
Song—"The Nightingale" ..... Alibieff
Miss Howe.
"Waldweben," from "Siegfried" ..... Wagner
"Vorspiel und Liebestod," from "Tristan und Isolde" ..... Wagner
Boston Symphony Orchestra.
Chorale, from "Die Meistersinger" ..... Wagner
Festival Chorus and Orchestra.

Mrs. Arthur Nikisch, Mr. E. C. Bushnell and Mr. Franz Rummel, who will be heard at today's concerts, occupied the lower right-hand box.

Among the out-of-town visitors present last evening was Miss Jessica Porter of Rochester, one of the most promising pianists of the Flower city.

Judge Sted divided his time during the recess studying the name of the Greek goddess. It puzzled him almost as much as LeGrand Marvin's will.

Mr. F. C. M. Lautz, Mr. Hobart Weed and many other members of the Musical association were in high glee over the success of the opening of the festival.

Miss Mary Howe the beautiful and accomplished soprano, will make her initial bow to Buffalo this evening. She was an interested spectator last evening.

Miss Mary Howe, Mrs. Julie L. Wyman, Miss De Vere and Mrs. Nikisch were given a drive around the park yesterday afternoon by Messrs. Harry Hamlin and Edmund Hayes. The four-in-hand turn outs attracted considerable attention. After the drive lunch was served at the Country club.

COMMERCIAL-ADVERTISER. Buffalo, N. Y.
Date 5/22

INTEREST INCREASING.

THE PROGRAMS SUPERBLY RENDERED.

The Prices Reduced—The Afternoon Program—Mrs. Nikisch's Success—The Evening's Program—Lund's War Song—Miss Fremstad.

The programs presented at the matinee and evening concert of the festival yesterday were charming. The audience in the afternoon was not a large one, about half filling the hall, but in the evening it was larger than at either of the previous concerts the hall being well filled.

The price of general admission has been reduced to $1 for the evening concerts and 75 cents for the matinee tomorrow; children's tickets for the latter will be 50 cents. No more money will be made by this reduction but it will be possible for a larger number to take advantage of this opportunity of hearing good music well rendered.

Liszt's "Grand Polonaise" was the opening number in the afternoon. It is well known to pianists but very few had heard it given by an orchestra. The musicians did full justice to the composition which was orchestrated by Berghaus.

Mrs. Nikisch, wife of the conductor, was the first soloist. She sang an aria from th "Magic Flute" instead of the Maillard number, and later sang three short songs: "Die Quelle" by Goldmark, Florian's Song, by Godard, and one by Brahms. Mrs. Nikisch proved a most acceptable singer although not one of rare accomplishments.

The orchestra played Dvorak's Scherzo Capriccioso, Godard's "Oriental Symphony," and the familiar "Midsummer Night's Dream," music by Mendellsohn. Anything rendered by this orchestra is thoroughly enjoyable, it is under the perfect control of Mr. Nikisch who is a skilled conductor, and has under him a company of artists.

Franz Rummel, the celebrated pianist, won the honors of the afternoon by his masterly interpretation of the Liszt E flat concerto. It is to be regretted that this artist is not to be heard a second time during the festival.

Mr. Behrens sang the aria from "La Juive," by Halevy, and the "Linden Tree," and "Wanderer," by Schubert, and of him it is sufficient to say he is an artist, and was as cordially received and as thoroughly enjoyed as when he sang last winter, especially in the two short songs.

The overture to "Oberon," by Weber, was first on the evening's program. It is a beautiful work beginning with the light, fairy-like music, here and there bringing in heavier and more martial, and then returning to the original strains. The Lalo Rhapsody for orchestra was a delightful number, and the "Rustic Wedding," symphony by Goldmark, was also superbly played, but parts were uninteresting. In both of these numbers the wind instruments were prominent, and it was a revelation to many to note the thoroughly artistic manner in which they were used. The two Wagner numbers "Waldweben," from "Siegfried," and Vorspiel and Liebestod from "Tristan," concluded the orchestral numbers.

Miss Jahn proved a delightful singer, although she substituted the aria from the "Freischutz" for that from Oberon. It is a satisfaction to know she will be heard again.

The March to Battle by Mr. Lund was well received. Miss Jahn sang the soprano solo beautifully and Mr. Bushnell did justice to the short baritone solo allotted to him, while the male chorus was the finest ever heard in the city. The singers were determined to bring out the beauties of the composition and sang like true warriors. Again and again were the soloists called out and their calls for "Lund, Lund," brought the modest conductor himself when he was cheered enthusiastically.

Miss Mary Howe sang the Bell Song from "Lakme" and the "Nightingale." She proved a disappointment to many who had read accounts of her abilities, while to those who take a little salt with such high sounding praise she was what was expected—a singer having a good voice, but devoid of sympathy. A fine execution, however, well adapted for such selections as she chooses. However, had it not been for the no encore rule she would have sung again as she was recalled many times.

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the chorus from "Euryanthe," "Sweet as the Smile of Woman." This was substituted for the "Meistersinger" chorale as the orchestral score for the latter is not here.

If it is not too late it would be well to shorten the remaining programs somewhat as those thus far have been too long. Miss Fox is quite ill in New York and her physician forbids her coming. The association has secured Miss Fremstad, a Swedish singer, who, it is said, will make a fine impression, though she is but 20 years of age. The program for this evening is as follows:

Symphonic poem—
"Lancelot and Elaine," ..... MacDowel
Overture—Fantasie—
"Romeo and Juliet," ..... Tschalkowsky
Boston Symphony Orchestra.
Songs—
(a) "Loveliest Flower" ..... Price
(b) "In the East" ..... Mulligan
Mr. W. H. Rieger.
Solo—Bird Song—"Pearl of Brazil" ..... David
Miss Mary Howe.
Siegfried's Passage to Brunhilde's Rock—Morning, Dawn, and Rhine Journey from "Siegfried and Gotterdammerung." Wagner.
(Arranged by Dr. Hans Richter.)
Boston Symphony Orchestra.
Songs—
(a) "Still as the Night" ..... Bohm
(b) "Happiest Day" ..... Hellmund
Miss Fremstad.
Symphonie in C Minor No. 5 ..... Beethoven
Allegro con brio—Andante con moto.
Allegro (Scherzo)—Allegro (Finale).
Boston Symphony Orchestra.
Solo—"Echo Song" ..... Eckert
Miss Howe.
Chorus—"To Thee, O Country" ..... Eichberg
Festival Chorus.

NEWS, Buffalo, N. Y.
Date 5/21

SWEET MAY MUSIC

The First of the Brilliant May Festival Concerts.

IT WAS A GLOWING SUCCESS.

The Boston Symphony Orchestra and the Soloists Warmly Greeted by Buffalo Friends—The Chorus' Good Singing.

Seldom has a more brilliant or enthusiastic audience gathered in Music Hall than was present last night at the opening of the fifth season of the Buffalo Musical Association's May Festival. The audience could have been larger, but there were something over 2000 people present and the hall presented a scene of gaiety and kaleidascopic coloring which was pleasing and graceful.

The decorations were simple, and in their simplicity lay their charms. The boxes were wreathed and draped with evergreen streamers in which, at odd intervals, gleamed tiny electric lights, and the floor in front of the stage was banked high with palms. Away up overhead, where Music Hall habitues have been accustomed to look and see a row of ugly bars, the ceiling was decorated with a strange device in evergreen.

The chorus, nearly 500 strong, presented a splendid sight, the women in white, the men in evening dress, and the sounding board which was hung up over head proved its effectiveness when the chorus sung.

When Mr. Nikisch appeared he was greeted splendidly, and with an unassuming grace which was charming he took his place in the midst of his splendid orchestra and raised bis baton. The scene was inspiring. Nikisch, long-haired and solemn, a perfect controlling power over the 70 odd musicians, the banked up chorus, the lights, the pretty costumes, all made a pretty May Festival picture.

Never was sweeter music heard in Buffalo than when Nikisch, the wizard of the baton, led his men through the beauties and grandeur of Beethoven's Lenore overture No. 3; and as the last note of this most beautiful composition died away a burst of applause filled the hall rolling and echoing from wall to ceiling.

Mrs. Julia E. Wymans was received cordially. She is so well known and so well liked here that she was greeted as an old friend. She sung Verdi's aria from "Don Carlos" most charmingly and with a nice finish, which was enthusiastically applauded.

It was unjust to Mr. Francis Fiske Powers to accompany him on the piano, for, although Miss Bianca Fleischman presided in a most correct manner, Mr. Powers would have appeared to much better advantage had he had the orchestra accompaniment. In spite of this his singing was all that could be desired.

The orchestra's rendition of Gregg's suite "Peer Gynt" brought the audience to a realization of the power which lay hidden in the strings, the brass and the reeds, which the skilled touch of the artists brought forth.

The enthusiasm, however, reached its height when Miss Clementina De Vere, charming as ever, and clad in a graceful, girdled gown, appeared and sang Thomas' mad scene from "Hamlet." Miss De Vere has been heard in Buffalo before and is a strong favorite here, but last night she sung her way into a permanent place in the hearts of the music loving people of Buffalo. Never, it may be safely said, has better singing been heard in this city. The interest was intense and the admiration profound, and when her song was ended the charming artist received an ovation as has never been given a singer in Music Hall before. It was grand, it was inspiring and Miss DeVere had cause to feel proud of her reception in the city of her friends, for all are her friends here in Buffalo.

Part II. of the programme was given up to Massanet's "Eve," and here the chorus was heard to splendid advantage. They sang well, barring an occasional flatting when unaccompanied. The volume was excellent, the expression good and Mr. Lund deserves great credit for the admirable manner in which he has trained the chorus, big and unwieldy [illegible]

Box A—Mr. and Mrs. John N. Scatcherd, Mr. and Mrs. Wilson S. Bissell, Mr. and Mrs. Harry Hamlin, Mrs. Sturges, Mrs. Cary, Miss Love, Miss Winnifred Scatcherd and Miss Wood.

Box B.—Mr. and Mrs. Wagner, Mr. and Mrs. Edumd Hayes, Gen. and Mrs. Fields, Miss Ussher, Miss Fowler, Rev. Dr. John W. Brown, formerly of St. Paul's.

Box C—Judge and Mrs. Daniels, Mr. and Mrs. C. W. Pardee, Mr. and Mrs. A. M. Dodge of New York, Mr. and Mrs. Robinson, Mr. and Mrs. Hunsicker.

Box D—Misses Hammond, Hemenway, Geismer, Marcus, Wride, Walbridge, Cook and McWilliams.

Box E—Rev. Henry A. Adams of St Paul's Mr. and Mrs. Patrick H. Griffin, Mr. and Mrs. Willis O. Chapin, Miss McKenna, Mr. Arthur Coffey, Miss Martin and Miss Gray.

Box F—Was reserved for the soloists. The upper boxes G, H and D were occupied by ladies of the Buffalo Female Academy, chaperoned by Mr. and Mrs. J. J. McWilliams and Miss Hemehway.

Among others present were the following: Mr. and Mrs. George P. Sawyer, Mr. and Mrs. Ansley Wilcox, Mr. and Mrs. Edward H. Movius, George Hibbard, J. Adam Lautz, F. C. M. Lautz, O. C. Reed, H. D. Folinsbee, William Hamlin, Dr. and Mrs. Cronyn, Misses Cronyn, George Sandrock, Edward H. Hawley, Hobart Weed, Dr. Roswell Park, Judge Allen, E. Carlton Sprague, Spencer Clinton, William Meadows, James Madson, P. P. Pratt, William C. Cornwall, James M. Smith, Gen. and Mrs. John C. Graves, Thomas Cary, James P. White, Dr. and Mrs. Charles Cary, Mr. and Mrs. Henry Altman, Judge Jacob Stern, John W. Fisher, Hon. Philip Becker, Hon. and Mrs. William F. Sheehan, Hon. D. H. McMillan, Mr. and Mrs. C. W. Torrington of Toronto, Walter D'Enyer, Clarence Bushnell, Henry W. Box, Mr. and Mrs. C. W. Cushman, Mr. and Mrs. Townsend Davis, Miss Saidee Abel, Mr. and Mrs. Sherman, Miss Lottie Sherman, Adolph Finck, Dexter P. Rumsey, Mr. and Mrs. W. C. Newman, Mr. and Mrs. Frank M. Loomis, J. Ambrose Butler, S. S. Spaulding, Gustav Fleischman, Mr. and Mrs. Charles W. Miller, Mr. and Mrs. H. T. Ramsdell, Philo D. Beard, Henry Marcus, D. C. Beard, E. Howard Hutchinson, Norris Morley, Henry W. Sprague, John C. Gard, George Brownell, Dr. Herman Hayd, Mr. and Mrs. Edward H. Butler, Mr. and Mrs. Josiah Jewett, Miss Jewett, Miss Charlotte Inman, Mr. and Mrs. William Hengerer, Henry Richmond, Mr. and Mrs. William W. Sloan, Alfred J. Wright, Mr. and Mrs. Charles B. Graves, Charles H. Gibson, George B. Matthews, Mr. and Mrs. William D. Taylor and others.

The complete programme for tonight is as follows:

Overture—"Oberon" ..... Von Weber
Boston Symphony orchestra.
Aria—"Ocean, Thou Mighty Monster" —from "Oberon" ..... Von Weber
Miss Jahn.
The March to Battle ..... John Lund
Miss Jahn, Mr. Bushnell and Male Chorus.
Rhapsody for orchestra ..... Lalo
Boston Symphony Orchestra.
Bell Song—"Lakme" ..... Delibes
Miss Howe.
Symphony (Rustic Wedding) op 26... Goldmark
Wedding March, with variations—Moderato.
Molto.
Bridal Song—Allegretto.
In the Garden—Andante.
Dance—Finale—Allegro Molto.
Boston Symphony Orchestra.
Song—"The Nightingale" ..... Alibieff
Miss Howe.
"Waldweben," from "Siegfried" ..... Wagner
"Vorspiel und Liebested," from "Tristan und Isolde" ..... Wagner
Boston Symphony Orchestra.
Chorale, from "Die Meistersinger," ..... Wagner
Festival Chorus and Orchestra.

Clipping from
NEWS, Salem, Mass.
Date 6/1

DEATH OF A MUSICIAN.

He Was One of the Original Members of Gilmore's Salem Band.

Wm. C. Nichols, a well-known musician, died yesterday at his home in Dorchester. He was born in Beverly, Sept. 25, 1828. He was educated in his native place, and early sought a musical profession, being one of the original members of Gilmore's Salem band. He remained with Gilmore for some time after he went to Boston with his band, at that time the leading one of the country. When the war broke out Mr. Nichols enlisted in the band of which Mr. Gilmore was leader, with the New England guards, Twenty-fourth regiment, M. V. M., Col. Thomas G. Stevenson, and remained in service until the band was mustered out. On his return from war Mr. Nichols was again associated with Gilmore for two years. Later on he was elected a member of the Germania band, and for 24 years was a business manager for that organization. Upon the formation of the Boston Symphony orchestra Mr. Nichols was elected a member and librarian, and held the position at the time of his death. Mr. Nichols has resided in Boston since 1863, removing to Dorchester in 1888, since which time he had been in failing health. Of late he had been interested with his oldest son, William F. Nichols, in the manufacturing of custom shirts. He was the president and one of the charter members of the Boston Musician's Relief Fund society, holding office at time of death. He was a member of Charles Russell post 7, G. A. R., and of Star of Bethlehem lodge, F. and A. M., of Chelsea. Mr. Nichols leaves three children.

[illegible] found in Hindo mythology, [illegible]'s motive is of the broad and simple character that lends itself readily to musical treatment. Sakuntala, the daughter of the giant Viswamitro and the water nymph Menaka, being abandoned by her parents is adopted by the saint Kanwa. The King Dushyanta goes hunting in the forest, falls in love with Sakuntala, and persuades her to marry him according to the rites of the Gandharva marriage, promising to make her queen in the royal city and her son heir to the throne. The King, however, forgot his promise, and Sakuntala, after waiting for him to send for her until the boy is six years old, goes to seek him at his palace, but is repudiated by the King until a voice from heaven proclaims the boy his lawful son.

The composition opens with a slow introduction, followed by a movement in quicker tempo, in which the violoncellos and clarionets give out the principal theme which recurs frequently through the work. It is a grand, rich melody, broken in upon [illegible] trivials during the first part of the [illegible] are by the trumpet call that suggests the hunting party. All the instruments in turn take up the melody, which is variously treated and relieved by an [illegible] instrumentation that gives [illegible] touches of color and variety. There is a second theme which is taken [illegible] the violins and oboes, and later [illegible] flutes accompanied by the figure [illegible] preceding subject, until a new [illegible] more prominent theme given out [illegible] brass gradually absorbs the whole [illegible]. A harp accompaniment is [illegible] very fine effect where the original [illegible] is brought in by the full [illegible] in a new and slightly accelerated [illegible]. The finale rises in a splendid [illegible] crendo toward the close, and the [illegible] ture of the latter part is the [illegible] instrumentation by which it [illegible] up.

[illegible]m Walde" symphony, though [illegible]brated as the "Lenore," is a far more attractive composition [illegible]cks the gruesome suggestiveness [illegible] more familiar work, and [illegible]troduction of the wild hunt [illegible]to offer an opportunity for [illegible] fantastic, the movement [illegible] from the path of glory, in spite [illegible] of which he chose struggle and combat [illegible] that follow the idea conveyed in the [illegible] legend, and are worked up toward the [illegible] close in a fine crescendo. It was a [illegible] interesting number and was given [illegible] characteristic interpretation by the Orchestra. The programme for this afternoon is as follows:

Overture—Mignon—Ambroise Thomas.
Selection—From "Symphonie Orientale"—B. Godard. (A) "Nikia's Dream." (B) "In the Hammock."
Songs with Piano: (A) "Florian's Song" —Godard. (B) Vergebliches Standchen—Brahms. (C. "Fruhlingsnacht"—Schumann. Mrs. Arthur Nikisch.
Rhapsodie—For Orchestra, in A—Lalo. Andantino. Allegretto Presto.
Symphonic Poem—"Tasso, Lament and Triumph"—Liszt.
Cavatina—From "Faust"—Gounod.
Concerto Allegro for Violin—"Perpetual Motion"—Paganini.
Overture—Tannhauser—Wagner.

The programme for to-night will consist of selected choruses from Dvorak's "Stabat Mater" and Mendelssohn's "Elijah," together with some of the solos in both works. The choruses in the "Stabat Mater" are wonderfully scored for orchestra in the modern style, and there is probablp nothing in the whole range of music by a living composer that has been so well received by connoiseurs. The performance tonight will be preparatory to the Friday and Saturday concerts, and will afford an opportunity to study the peculiar beauties of the composition.

The "Elijah" choruses are always effective, and they will be given with the recitatives so as to preserve the dramatic connection, and enable the audience to understand the motive of the work.

The incidental solo parts in both works will be sung by Miss Katie Elliott, Mrs. Shackleton, Mr. T. Grant Slaughter and Mr. Lewis Williams.

THE SYMPHONY ORCHESTRA.

Something About Its Personnel—A Talk With Conductor Nikisch.

The Boston Symphony Orchestra is composed of musicians from all the great cities of Europe and includes a number from the most famous musical organizations on the continent. Of these [illegible] are better known in this country

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[illegible] contains many of the best [illegible] Buffalo.

[illegible] Cornwell's classical motto is a little [illegible] for Buffalo.

[illegible] arrangement of the chorus is very effective.

The beaming face of Gus Schneider is conspicuous [illegible]

C. A. Ellis, manager of the Boston Symphony orchestra was delighted with [illegible]

[illegible]'s sounding board accomplished all that was expected of it. It is a decided improvement.

The young women of St. Margaret's school will occupy the upper boxes at to-night's performance.

The male soloists of the festival were entertained at the Buffalo club last evening after the performance.

Hon. E. Carleton Sprague was one of the most enthusiastic spectators last evening. He is a great lover of music.

Miss Bianca Fleishman played the accompaniments last evening in a faultless manner as she does upon all occasions.

The programme for this afternoon is an extra fine one. The soloists are Mrs. Arthur Nikisch, Behrens, and Franz Rummel.

C. W. Torrington, the well known conductor of Toronto, accompanied by his wife,

[154]

Brilliant Opening of the Great Festival of Song.

A SIGNAL SUCCESS.

Splendid Work on the Part of Conductors, Soloists, Orchestra and Chorus—Concerts This Afternoon and Evening.

Music hall has been the scene of much festivity, but for beauty and brilliancy last evening the opening of the May festival eclipsed all former occasions. It was a grand and inspiring sight that met the eye as one entered the great hall with its magnificent decorations the vast assemblage which filled nearly every seat, and the sea of faces which rose tier upon tier on the stage.

Miniature electric lights twinkled like so many stars in the waxen foliage of the mountain laurel which hangs in draperies and garlands from the boxes, while clusters of bright-hued flowers relieve the great mass of greenery.

Promptly at 8 o'clock Herr Nikisch took his place, and with one wave of his magnetic baton the great May festival was inaugurated, and the Boston Symphony orchestra, that organiza[illegible] dashed off into the sweet and delightful [illegible] of the initial number. There were plenty of late comers who had to content themselves by waiting outside until the last notes of the first number had died away. It was Bethoven's famous "Lenore" overture No. 3, and it received magnificent treatment at the hands of the orchestra, as did the beautiful "Peer Gynt" suite by Grieg which is such a prime favorite in Buffalo. In every number there was that exactness and precision of movement which is a crowning characteristic of this unequalled organization.

Mrs. Julie L. Wyman was the first of the vocalists on the programme, and as she had already firmly established herself in the hearts of the people of this city, her appearance was greeted with prolonged applause. She sang in splendid voice and with sweet and tender expression and was accorded three enthusiastic recalls. Later she sang three songs, all of which were beautifully rendered.

The mad scene from Thomas' "Hamlet" was the first number contributed by Miss Clementine DeVere, and this charming vocalist was afforded ample opportunity to display the wonderful flexibility and range of her beautiful voice.

Mr. Francis Fisher Powers sang Verdi's aria, "O tu Palermo" very effectively. He has a very pleasing and powerful baritone voice, which he uses with care and discretion.

Then, after a brief intermission, came Massenet's "Eve," and when Mr. Lund took his place he was accorded a most cordial greeting. He lead the orchestra and the large and splendidly drilled chorus through the difficult passages with marked ability and execution. The solo parts in this work were sung by Miss De Vere, Mr. Powers and Mr. W. H. Rieger, and all acquitted themselves in a manner well deserving of the many compliments which were bestowed on every side. Mr. Rieger's part was not calculated to bring out the full resources of his beautiful voice, but his singing was greatly admired and he did full justice to the work. The orchestra played the accompaniments faultlessly and the chorus singing was undoubtedly the best that has ever been heard in Buffalo.

It was a fine audience, the majority of the ladies and gentlemen being in full evening dress. The arrangements are perfect in every detail and the army of ushers never did better work than last evening.

The following gentlemen under the direction of E. H. Rounds, chairman of the hall committee, acted as ushers: Murray Smith, Frank C. Reid, E. C. Rumrill, Selden Munger, H. E. Choate, Frank C. Percy, Harold Sidway, William Meadows, Burt Wheeler, F. C. Trubee, Frank Kimberly, George Himmelsback, Fred Deming, Nat Hall, Joe Hadcock, C. D. Fowler, Howard Cornwell, D. Newhall, Jr., George P. Keating, Ned Newhall, Arthur Hayes, C. H. Williams, W. A. Wheeler, William S. Barnett, George Bettis and John Oglevie.

The occupants of the lower boxes were as follows:

Box A—Mr. and Mrs. Wilson S. Bissell, Mr. and Mrs. John N. Scatcherd, Mr. and Mrs. Harry Hamlin, Mrs. Sturges, Mrs. Cary, Miss Love, Miss Winnifred Scatcherd, and Miss Wood.

Box B—Gen. and Mrs. Field, Mr. and Mrs. Wagner, Mr. and Mrs. Edmund Hayes, Miss Ussher, Miss Fowler, the Rev. Dr. John W. Brown, formerly of St. Paul's, now of St. Thomas', New York.

Box E—Mr and Mrs. Willis O. Chapin, Mr. and Mrs. P. H. Griffin, the Rev. Henry A. Adams, Miss McKenna, Mr. Arthur Coffey, Miss Martin and Miss Gray.

Box F—This was reserved for the distinguished soloists during their intervals of rest. The upper boxes, G, H and D, were occupied by ladies of the Buffalo seminary, chaperoned by Mr. and Mrs. J. J. McWilliams and Miss Hemenway.

Box G—Misses Ovens, Chittenden, Grace Jewett, Georgie Jewett, Murray, Williams and Eaton, and Mr. J. J. McWilliams.

Box H—Misses Sulpman, Peabody, Hawkins' Briggs, Wilhelm, Davis and Norton, and Mrs J. J. McWilliams.

Box D—Misses Hemenway, Geismer, Marcus, Wride, Hammond, Walbridge, Cook and McWilliams.

Box C.—Mr. and Mrs. C. W. Pardee, Mr. and Mrs. A. M. Dodge of New York, Mr. and Mrs. Robinson, Mr. and Mrs. Hunsicker, Judge and Mrs Daniels.

The following is the programme for the concert this evening:

Overture—"Oberon" ..... Von Weber
Boston Symphony Orchestra.
Aria—"Ocean, thou Mighty Monster," from "Oberon" ..... Van Weber
Miss Jahn.
The March to Battle ..... John Lund
Miss Jahn, Mr. Bushnell and Male Chorus.
Rhapsody for orchestra ..... Lalo
Boston Symphony Orchestra.
Bell song—"Lakme" ..... Delibe
Miss Howe.
Symphony (Rustic Wedding), op. 26 ..... Goldmark
Wedding March, with variations—Moderato ..... Molto
Bridal Song—Allegretto.
In the Garden—Andante.
Dance—Finale—Allegro Molto.
Boston Symphony Orchestra.
Song—"The Nightingale" ..... Alibieff
Miss Howe.
"Waldweben," from "Siegfried" ..... Wagner
"Vorspeil und Liebestod," from "Tristan und Isolde" ..... Wagner
Boston Symphony Orchestra.
Chorale, from "Die Meistersinger," ..... Wagner
Festival Chorus and Orchestra.

The chorus contains many of the best singers in Buffalo.

Mr. Cornwell's classical motto is a little high for Buffalo.

The seating arrangement of the chorus is very effective.

The beaming face of Gus Schneider is conspicuous [illegible] of the chorus.

C. A. Ellis, manager of the Boston Symphony orchestra was delighted with Music hall.

Allen's sounding board accomplished all that was expected of it. It is a decided improvement.

The young women of St. Margaret's school will occupy the upper boxes at to-night's performance.

The whole soloists of the festival were entertained at the Buffalo club last evening after the performance.

Hon. E. Carleton Sprague was one of the most enthusiastic spectators last evening. He is a great lover of music.

Miss Bianca Fleishman played the accompaniments last evening in a faultless manner as she does upon all occasions.

The programme for this afternoon is an attractive one. The soloists are Mrs. Nikisch, Mr. Behrens, and Franz Rummel.

C. W. Torrington, the well known conductor of Toronto, accompanied by his wife, [illegible] past week in the interest of the festival.

Mrs. Arthur Nikisch, Mr. E. C. Bushnell and Mr. Franz Rummel, who will be heard at today's concerts, occupied the lower right-hand box.

Among the out-of-town visitors present last evening was Miss Jessica Porter of Rochester, one of the most promising pianists of the flower city.

Judge Ste[illegible] divided his time during the recess studying the name of the Greek goddess. It puzzled him almost as much as LeGrand Marvin's will.

Mr. F. C. M. Lautz, Mr. Hobart Weed and many other members of the Musical association were in high glee over the success of the opening of the festival.

Miss Mary Howe the beautiful and accomplished soprano, will make her initial bow to Buffalo this evening. She was an interested spectator last evening.

Miss Mary Howe, Mrs. Julie L. Wyman, Miss De Vere and Mrs. Nikisch were given a drive around the park yesterday afternoon by Messrs. Harry Hamlin and Edmund Hayes. The four-in-hand turn outs attracted considerable attention. After the drive lunch was served at the Country club.

COMMERCIAL-ADVERTISER, Buffalo, N. Y.

Date 5/21

INTEREST INCREASING.

THE PROGRAMS SUPERBLY RENDERED.

The Prices Reduced—The Afternoon Program—Mrs. Nikisch's Success—The Evening's Program—Lund's War Song—Miss Fremstad.

The programs presented at the matinee and evening concert of the festival yesterday were charming. The audience in the afternoon was not a large one, about half filling the hall, but in the evening it was larger than at either of the previous concerts the hall being well filled.

The price of general admission has been reduced to $1 for the evening concerts and 75 cents for the matinee tomorrow; children's tickets for the latter will be 50 cents. No more money will be made by this reduction but it will be possible for a larger number to take advantage of this opportunity of hearing good music well rendered.

Liszt's "Grand Polonaise" was the opening number in the afternoon. It is well known to pianists but very few had heard it given by an orchestra. The musicians did full justice to the composition which was orchestrated by Berghaus.

Mrs. Nikisch, wife of the conductor, was the first soloist. She sang an aria from th "Magic Flute" instead of the Maillard number, and later sang three short songs: "Die Quelle" by Goldmark, Florian's Song, by Godard, and one by Brahms. Mrs. Nikisch proved a most acceptable singer although not one of rare accomplishments.

The orchestra played Dvorak's Scherzo Capriccioso, Godard's "Oriental Symphony," and the familiar "Midsummer Night's Dream," music by Mendellsohn. Anything rendered by this orchestra is thoroughly enjoyable, it is under the perfect control of Mr. Nikisch who is a skilled conductor, and has under him a company of artists.

Franz Rummel, the celebrated pianist, won the honors of the afternoon by his masterly interpretation of the Liszt E flat concerto. It is to be regretted that this artist is not to be heard a second time during the festival.

Mr. Behrens sang the aria from "La Juive," by Halevy, and the "Linden Tree," and "Wanderer," by Schubert, and of him it is sufficient to say he is an artist, and was as cordially received and as thoroughly enjoyed as when he sang last winter, especially in the two short songs.

The overture to "Oberon," by Weber, was first on the evening's program. It is a beautiful work beginning with the light, fairy-like music, here and there bringing in heavier and more martial, and then returning to the original strains. The Lalo Rhapsody for orchestra was a delightful number, and the "Rustic Wedding," symphony by Goldmark, was also superbly played, but parts were uninteresting. In both of these numbers the wind instruments were prominent, and it was a revelation to many to note the thoroughly artistic manner in which they were used. The two Wagner numbers "Waldweben," from "Siegfried," and Vorspiel and Liebestod from "Tristan," concluded the orchestral numbers.

Miss Jahn proved a delightful singer, although she substituted the aria from the "Freischutz" for that from Oberon. It is a satisfaction to know she will be heard again.

The March to Battle by Mr. Lund was well received. Miss Jahn sang the soprano solo beautifully and Mr. Bushnell did justice to the short baritone solo allotted to him, while the male chorus was the finest ever heard in the city. The singers were determined to bring out the beauties of the composition and sang like true warriors. Again and again were the soloists called out and their calls for "Lund, Lund," brought the modest conductor himself when he was cheered enthusiastically.

Miss Mary Howe sang the Bell Song from "Lakme" and the "Nightingale." She proved a disappointment to many who had read accounts of her abilities, while to those who take a little salt with such high sounding praise she was what was expected—a singer having a good voice, but devoid of sympathy. A fine execution, however, well adapted for such selections as she chooses. However, had it not been for the no encore rule she would have sung again as she was recalled many times.

The closing program concluded with the chorus from "Eve" "At the first sweet smile of Woman." This was substituted for the "Meistersinger" chorale as the orchestral score for the latter is not here.

If it is not too late it would be well to shorten the remaining programs somewhat as those thus far have been too long. Miss Fox is quite ill in New York and her physician forbids her coming. The association has secured Miss Fremstad, a Swedish singer, who, it is said, will make a fine impression, though she is but 20 years of age. The program for this evening is as follows:

Symphonic poem—
"Lancelot and Elaine," ..... MacDowel
Overture—Fantasie—
"Romeo and Juliet," ..... Tschalkowsky
Boston Symphony Orchestra.
Songs—
(a) "Loveliest Flower" ..... Price
(b) "In the East" ..... Mulligan
Mr. W. H. Rieger.
Solo—Bird Song—"Pearl of Brazil" ..... David
Miss Mary Howe.
Siegfried's Passage to Brunhilde's Rock—Morning, Dawn, and Rhine Journey from "Siegfried and Gotterdammerung." Wagner.
(Arranged by Dr. Hans Richter.)
Boston Symphony Orchestra.
Songs—
(a) "Still as the Night" ..... Bohm
(b) "Happiest Day" ..... Hellmund
Miss Fremstad.
Symphonie in C Minor No. 5 ..... Beethoven
Allegro con brio—Andante con moto.
Allegro (Scherzo)—Allegro (Finale).
Boston Symphony Orchestra.
Solo—"Echo Song" ..... Eckert
Miss Howe.
Chorus—"To Thee, O Country" ..... Eichberg
Festival Chorus.

[illegible] NEWS, Buffalo, N. Y.

Date 6/21

SWEET MAY MUSIC

The First of the Brilliant May Festival Concerts.

IT WAS A GLOWING SUCCESS.

The Boston Symphony Orchestra and the Soloists Warmly Greeted by Buffalo Friends—The Chorus' Good Singing.

Seldom has a more brilliant or enthusiastic audience gathered in Music Hall than was present last night at the opening of the fifth season of the Buffalo Musical Association's May Festival. The audience could have been larger, but there were something over 2000 people present and the hall presented a scene of gaiety and kaleidascopic coloring which was pleasing and graceful.

The decorations were simple, and in their simplicity lay their charms. The boxes were wreathed and draped with evergreen streamers in which, at odd intervals, gleamed tiny electric lights, and the floor in front of the stage was banked high with palms. Away up overhead, where Music Hall habitues have been accustomed to look and see a row of ugly bars, the ceiling was decorated with a strange device in evergreen.

The chorus, nearly 500 strong, presented a splendid sight, the women in white, the men in evening dress, and the sounding board which was hung up over head proved its effectiveness when the chorus sung.

When Mr. Nikisch appeared he was greeted splendidly, and with an unassuming grace which was charming he took his place in the midst of his splendid orchestra and raised his baton. The scene was inspiring. Nikisch, long-haired and solemn, a perfect controlling power over the 70 odd musicians, the banked up chorus, the lights, the pretty costumes, all made a pretty May Festival picture.

Never was sweeter music heard in Buffalo than when Nikisch, the wizard of the baton, led his men through the beauties and grandeur of Beethoven's Lenore overture No. 3; and as the last note of this most beautiful composition died away a burst of applause filled the hall rolling and echoing from wall to ceiling.

Mrs. Julia E. Wymans was received cordially. She is so well known and so well liked here that she was greeted as an old friend. She sung Verdi's aria from "Don Carlos" most charmingly and with a nice finish, which was enthusiastically applauded.

It was unjust to Mr. Francis Fiske Powers to accompany him on the piano, for, although Miss Bianca Fleischman presided in a most correct manner, Mr. Powers would have appeared to much better advantage had he had the orchestra accompaniment. In spite of this his singing was all that could be desired.

The orchestra's rendition of Gregg's suite "Peer Gynt" brought the audience to a realization of the power which lay hidden in the strings, the brass and the reeds, which the skilled touch of the artists brought forth.

The enthusiasm, however, reached its height when Miss Clementina De Vere, charming as ever, and clad in a graceful, girdled gown, appeared and sang Thomas' mad scene from "Hamlet." Miss De Vere has been heard in Buffalo before and is a strong favorite here, but last night she sung her way into a permanent place in the hearts of the music loving people of Buffalo. Never, it may be safely said, has better singing been heard in this city. The interest was intense and the admiration profound, and when her song was ended the charming artists received an ovation as has never been given a singer in Music Hall before. It was grand, it was inspiring and Miss DeVere had cause to feel proud of her reception in the city of her friends, for all are her friends here in Buffalo.

Part II. of the programme was given up to Massanet's "Eve," and here the chorus was heard to splendid advantage. They sang well, barring an occasional flatting when unaccompanied. The volume was excellent, the expression good and Mr. Lund deserves great credit for the admirable manner in which he has trained the chorus, big and unwieldy [illegible] of its size to be [illegible]

Mr. [illegible] and Mr. Rieger was the [illegible] was grandly done and received the recognition due a work of its excellence. Mr. Rieger made his first appearance in "Eve," and he did not disappoint. His voice is clear and free and he sang with much feeling.

The only drawbacks to the closing parts of "Eve" was the hasty departure of a number of people from the hall while Miss De Vere was singing. It may have been their delicate sense of modesty was shocked by the sweet story of love, but they marred to a certain extent the beauty of the closing songs by creating noise.

The boxes were occupied by the following people:

Box A—Mr. and Mrs. John N. Scatcherd, Mr. and Mrs. Wilson S. Bissell, Mr. and Mrs. Harry Hamlin, Mrs. Sturges, Mrs. Cary, Miss Love, Miss Winnifred Scatcherd and Miss Wood.

Box B.—Mr. and Mrs. Wagner, Mr. and Mrs. Edumd Hayes, Gen. and Mrs. Fields, Miss Ussher, Miss Fowler, Rev. Dr. John W. Brown, formerly of St. Paul's.

Box C—Judge and Mrs. Daniels, Mr. and Mrs. C. W. Pardee, Mr. and Mrs. A. M. Dodge of New York, Mr. and Mrs. Robinson, Mr. and Mrs. Hunsicker.

Box D—Misses Hammond, Hemenway, Geismer, Marcus, Wride, Walbridge, Cook and McWilliams.

Box E—Rev. Henry A. Adams of St Paul's Mr. and Mrs. Patrick H. Griffin, Mr. and Mrs. Willis O. Chapin, Miss McKenna, Mr. Arthur Coffey, Miss Martin and Miss Gray.

Box F—Was reserved for the soloists. The upper boxes G, H and D were occupied by ladies of the Buffalo Female Academy, chaperoned by Mr. and Mrs. J. J. McWilliams and Miss Hemehway.

Among others present were the following: Mr. and Mrs. George P. Sawyer, Mr. and Mrs. Ansley Wilcox, Mr. and Mrs. Edward H. Movius, George Hibbard, J. Adam Lautz, F. C. M. Lautz, O. C. Reed, H. D. Folinsbee, William Hamlin, Dr. and Mrs. Cronyn, Misses Cronyn, George Sandrock, Edward H. Hawley, Hobart Weed, Dr. Roswell Park, Judge Allen, E. Carlton Sprague, Spencer Clinton, William Meadows, James Madson, P. P. Pratt, William C. Cornwall, James M. Smith, Gen. and Mrs. John C. Graves, Thomas Cary, James P. White, Dr. and Mrs. Charles Cary, Mr. and Mrs. Henry Altman, Judge Jacob Stern, John W. Fisher, Hon. Philip Becker, Hon. and Mrs. William F. Sheehan, Hon. D. H. McMillan, Mr. and Mrs. C. W, Torrington of Toronto, Walter D'Enyer, Clarence Bushnell, Henry W. Box, Mr. and Mrs. C. W. Cushman, Mr. and Mrs. Townsend Davis, Miss Saidee Abel, Mr. and Mrs. Sherman, Miss Lottie Sherman, Adolph Finck, Dexter P. Rumsey, Mr. and Mrs. W. C. Newman, Mr. and Mrs. Frank M. Loomis, J. Ambrose Butler, S. S. Spaulding, Gustav Fleischman, Mr. and Mrs. Charles W. Miller, Mr. and Mrs. H. T. Ramsdell, Philo D. Beard, Henry Marcus, D. C. Beard, E. Howard Hutchinson, Norris Morley, Henry W. Sprague, John C. Gard, George Brownell, Dr. Herman Hayd, Mr. and Mrs. Edward H. Butler, Mr. and Mrs. Josiah Jewett, Miss Jewett, Miss Charlotte Inman, Mr. and Mrs. William Hengerer, Henry Richmond, Mr. and Mrs. William W. Sloan, Alfred J. Wright, Mr. and Mrs. Charles B. Graves, Charles H. Gibson, George B. Matthews, Mr. and Mrs. William D. Taylor and others.

The complete programme for tonight is as follows:

Overture—"Oberon" ..... Von Weber
Boston Symphony orchestra.
Aria—"Ocean, Thou Mighty Monster" —from "Oberon" ..... Von Weber
Miss Jahn.
The March to Battle ..... John Lund
Miss Jahn, Mr. Bushnell and Male Chorus.
Rhapsody for orchestra ..... Lalo
Boston Symphony Orchestra.
Bell Song—"Lakme" ..... Delibes
Miss Howe.
Symphony (Rustic Wedding) op 26 ... Goldmark
Wedding March, with variations—Moderato.
Molto.
Bridal Song—Allegretto.
In the Garden—Andante.
Dance—Finale—Allegro Molto.
Boston Symphony Orchestra.
Song—"The Nightingale" ..... Alibieff
Miss Howe.
"Waldweben," from "Siegfried" ..... Wagner
"Vorspeil und Liebestod," from "Tristan und Isolde" ..... Wagner
Boston Symphony Orchestra.
Chorale, from "Die Meistersinger," ..... Wagner
Festival Chorus and Orchestra.

Clipping from
NEWS, Salem, Mass.

Date 6/[illegible]

DEATH OF A MUSICIAN.

He Was One of the Original Members of Gilmore's Salem Band.

Wm. C. Nichols, a well-known musician, died yesterday at his home in Dorchester. He was born in Beverly, Sept. 25, 1828. He was educated in his native place, and early sought a musical profession, being one of the original members of Gilmore's Salem band. He remained with Gilmore for some time after he went to Boston with his band, at that time the leading one of the country. When the war broke out Mr. Nichols enlisted in the band of which Mr. Gilmore was leader, with the New England guards, Twenty-fourth regiment, M. V. M., Col. Thomas G. Stevenson, and remained in service until the band was mustered out. On his return from war Mr. Nichols was again associated with Gilmore for two years. Later on he was elected a member of the Germania band, and for 24 years was a business manager for that organization. Upon the formation of the Boston Symphony orchestra Mr. Nichols was elected a member and librarian, and held the position at the time of his death. Mr. Nichols has resided in Boston since 1863, removing to Dorchester in 1888, since which time he had been in failing health. Of late he had been interested with his oldest son, William F. Nichols, in the manufacturing of custom shirts. He was the president and one of the charter members of the Boston Musician's Relief Fund society, holding office at time of death. He was a member of Charles Russell post 7, G. A. R., and of Star of Bethlehem lodge, F. and A. M., of Chelsea. Mr. Nichols leaves three children.

[illegible] found in Hindo mythology, [illegible] its motive is of the broad and simple character that lends itself readily to musical treatment. Sakuntala, the daughter of the giant Viswamitre and the water nymph Menaka, being abandoned by her parents is adopted by the saint Kanwa. The King Dushyanta goes hunting in the forest, falls in love with Sakuntala, and persuades her to marry him according to the rites of the Gandharva marriage, promising to make her queen in the royal city and her son heir to the throne. The King, however, forgot his promise, and Sakuntala, after waiting for him to send for her until the boy is six years old, goes to seek him at his palace, but is repudiated by the King until a voice from heaven proclaims the boy his lawful son.

The composition opens with a slow introduction, followed by a movement in quicker tempo, in which the violoncellos and clarionets give out the principal theme which recurs frequently through the work. It is a grand, rich melody, broken in upon [illegible]als during the first part of the [illegible]ure by the trumpet call that suggests the hunting party. All the instruments in turn take up the melody, which is variously treated and relieved by an [illegible]ious instrumentation that gives [illegible]ive touches of color and variety. There is a second theme which is taken [illegible] the violins and oboes, and later [illegible] flutes accompanied by the figure [illegible] preceding subject, until a new [illegible]ore prominent theme given out [illegible] brass gradually absorbs the whole [illegible]ra. A harp accompaniment is [illegible] very fine effect where the orig[illegible]ne is brought in by the full [illegible] in a new and slightly accelerato. The finale rises in a splendo toward the close, and the [illegible]ture of the latter part is the [illegible] instrumentation by which it [illegible] up.

[illegible]m Walde" symphony, though [illegible]brated as the "Lenore," is a [illegible]far more attractive composi[illegible]eks the gruesome suggestive[illegible]e more familiar work, and [illegible]troduction of the wild hunt [illegible] to offer an opportunity for [illegible] fantastic, the movement [illegible] from the path of glory, in spit[illegible] of which he chose struggle and combat. The piece is developed from two themes that follow the idea conveyed in the legend, and are worked up toward the close in a fine crescendo. It was an interesting number and was given a characteristic interpretation by the Orchestra. The programme for this afternoon is as follows:

Overture—Mignon—Ambroise Thomas.
Selection—From "Symphonie Orientale"—B. Godard. (A) "Nikia's Dream." (B) "In the Hammock."
Songs with Piano: (A) "Florian's Song"—Godard. (B) Vergebliches Standchen—Brahms. (C. "Fruhlingsnacht"—Schumann. Mrs. Arthur Nikisch.
Rhapsodie—For Orchestra, in A—Lalo. Andantino · Allegretto Presto.
Symphonic Poem—"Tasso, Lament and Triumph"—Liszt.
Cavatina—From "Faust"—Gounod.
Concerto Allegro for Violin—"Perpetual Motion"—Paganini.
Overture—Tannhauser—Wagner.

The programme for to-night will consist of selected choruses from Dvorak's "Stabat Mater" and Mendelssohn's "Elijah," together with some of the solos in both works. The choruses in the "Stabat Mater" are wonderfully scored for orchestra in the modern style, and there is probablp nothing in the whole range of music by a living composer that has been so well received by connoiseurs. The performance tonight will be preparatory to the Friday and Saturday concerts, and will afford an opportunity to study the peculiar beauties of the composition.

The "Elijah" choruses are always effective, and they will be given with the recitatives so as to preserve the dramatic connection, and enable the audience to understand the motive of the work.

The incidental solo parts in both works will be sung by Miss Katie Elliott, Mrs. Shackleton, Mr. T. Grant Slaughter and Mr. Lewis Williams.

THE SYMPHONY ORCHESTRA.

Something About Its Personnel—A Talk With Conductor Nikisch.

The Boston Symphony Orchestra is composed of musicians from all the great cities of Europe and includes a number from the most famous musical organizations on the continent. Of these [illegible] are better known in this country [illegible]

[154]

SOUVENIR - MAY FESTIVAL.

JOHN LUND.

MENU.

DINNER, 12 TO 2 P. M.

Little Neck Clams.

SOUPS.

Mock Turtle Soup — Consomme Alphabet

HORS D'OEUVRES.

Sliced Cucumbers — Radishes — Olives — Gherkins — Chow-chow

Sliced Bermuda Onions

FISH.

Boiled Salmon with Shrimp sauce, Pommes au beurre

BOILED.

Boiled Turkey with egg sauce

ENTREES.

Sweet Bread Sautee a l'Espagnole

Chicken Croquettes with new Peas

Broiled Shad Roe with tomato sauce

Braised Veal with Spinach

Asparagus with melted butter

Lamb Chops a la Soubise

ENTREMET.

Rolled Pancakes with Apricots

ROAST.

Ribs of Beef — Lamb with mint sauce — Chicken

PUNCH AU CUROCOA

VEGETABLES

Mashed Potatoes — Plain Boiled Potatoes

New String Beans — New Squash — Spinach — Oyster Plant

Beets — Rice — Onions — Corn — Tomatoes

SALADS.

Lettuce — Lobster

DESSERT.

Raspberry Pudding with whipped cream

Apple Pie — Lemon Meringue Pie

Chocolate Cream Puffs — Macaroons — Angel Food — Othellos

Champagne Jelly

Ice Cream Tortoni

Mixed Fruits — Raisins and Nuts

American Cheese — Cold Water Crackers — Brie Cheese

Coffee

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Sunday, May 24, '91.

Buffalo Express.
SUNDAY, MAY 24, 1891.

THE LAST CHORD.

Close of Buffalo's Fourth Great Musical Festival.

GUARANTORS LOSE FIVE PER CENT

Nikisch and His Orchestra and Lund's and Baker's Choruses Complimented—Soloists.

The Music Festival was ended last night with a splendid concert, and the audience was one of the largest that has yet gathered in Music Hall.

Everybody who knows anything about music concedes that the Festival has been pre-eminently an artistic success. Owing to various causes the audiences have not been so large as should be looked for in a city of a quarter of a million population, nor so numerous as the projectors of the Festival expected.

Yesterday, before the afternoon concert, Mr. Lautz said that he did not believe that more than 7 per cent. of the guaranty fund would be called for, and he hoped that the last two concerts might help the backers out of their financial hole. Happily this was so; the afternoon audience was great and the evening audience a paying one, and it is stated that no more of the guaranty fund will be called for beyond the 5 per cent. that has already been paid in.

The reduction in price increased the number of general admissions, but they were not so many as to make much difference in the matter of receipts; that is the revenue derived under the first arrangement would have been about the same, though fewer listeners would have gained the benefit of hearing the concerts.

The afternoon concert was a great success in every way, and the chorus of 600 children made as pretty a back-ground to the Orchestra as anyone could conceive. The parents of the little ones began coming at 1 o'clock and at 2 o'clock there was a line dozens long at the ticket window, and the lobby was crowded.

Of course there was great enthusiasm, for every mother in her mind's ear heard her own offspring piping above the rest, and tried to pick them out from among the throng. Mr. Baker was in his element, and his face shone with rapture.

In the evening the men and women chorus was heard again with great delight. During a pause in "King Rother," Miss Charlotte Tilden and Mrs. Martin Lautz came out from the chorus ranks with a great tray of roses on which they bore a wreath of laurel. They advanced with this and laid it at the feet of Mr. Lund, who was so surprised he didn't know what to do. Two ribbons bound the wreath of laurel. On one was "John Lund, Director"; on the other "Festival Chorus, 1891." Certainly Mr. Lund deserves the laurel. The Festival has borne triumphant testimony to his ability.

Afternoon Concert.

The children's Festival chorus attracted a large audience yesterday afternoon, and the programme pleased a great many older people immensely. A more active, wide-awake, yet well-behaved group of little people it would be difficult to find, and the audience was proud of them for keeping so quiet. They are the future singers of the city, and they deserve to be complimented for their debut performance yesterday. Each of the selections was sung with spirit, and in Mr. E. L. Baker's composition there was some very good shading. The popular teacher was received with loud applause, and received a basket of roses at the conclusion of the first chorus. "The Banner of the Free" ended with the waving of diminutive American flags, an effect that pleased everybody who is patriotic, and where is there a man "with soul so dead," who is not?

Miss Campbell sang her solo very well indeed in the anthem, and a second young girl, Miss Caroline Mann from No. 18f likewise left a pleasant impression of a good voice which ought to be trained. A lad with phenomenal lungs, who sang an entire solo without taking breath, also covered himself with youthful glory. Mr. Baker was a proud and happy man, and he deserved to be.

The soloists upon the programme were Miss Jahn, who gave her Wagner aria an artistic voicing; Mr. Mole, a flutist, and Messrs. Rieger and Bushnell. It is rare to hear the flute played in concert in this time, and Mr. Mole had therefore, an attentive audience. He is a virtuoso without doubt. Mr. Rieger presented two worthless songs in a manner that deserved better music, and Mr. Bushnell followed with even a more pitiably weak composition which excited a smile throughout the house. Buffalo is not New York, but it knows the best vocal music written, and such poor compositions do not please here, whatever they may do in the metropolis. Mr. Bushnell happily blotted out the remembrance of the "Old Stone Wall" with Schumann's "Two Grenadiers." Neither vocalist should ever present such music to any audience unless they wish to be known as appealing to a low taste.

The Orchestra gave two numbers, and in the "Tannhäuser" overture played more brilliantly than at any previous concert. It was a masterly performance from beginning to end. [illegible]

[illegible] in the hands of [illegible] fully appreciated the power of the strings for the long sweep of the bows brought out most ravishing tone. No one can make this Orchestra live and breathe however but the Leipzig man who is happily its conductor. Handel's "Largo" played by all the violins, was a principal feature of the concert, and most heartily applauded, and the programme closed with Van Weber's graceful "Eurayanthe" overture.

The Evening Concert.

The last concert of the Festival opened with a performance of Liszt's symphonic poem entitled "Tasso." No composer more thoroughly enjoyed Italy than the famous Abbe, who brought so little honor to his church, but so much to the world's library of composition. He loved the *dolce far niente* life of the South, and while there brought out much that has delighted his devotees since. "Tasso" was a prolific theme upon which to work, with its broad scope for fierce temper, melancholy thoughts, and passionate love. He recognized the enormous possibilities before him, and laid hold upon them with a strong hand. The Orchestra's treatment was magnificent, Mr. Nikisch bringing out the full powers of each instrument. When he struck the last beat the house rang with applause, which he was obliged to acknowledge again and again.

The next number was from Wagner's "Lohengrin," and introduced Mr. Dippel, the now famous tenor. He is a thorough exponent of the Wagner school, and it was a delight to hear "Lohengrin's Narrative" sung so dramatically. His voice is high, full, and of tenor robusto quality, admirably adapted for the solo. It is a pity that Mr. Dippel has not appeared more often at the Festival as he was undoubtedly the strongest solo attraction offered. He carried one back to the famous time of Winkelmann and Scaria, and created the longing for more of Wagner's vocal music. His reception was most marked, the audience comprehending after his first phrase that he was a singer of undoubted ability.

Mrs. Nikisch followed Mr. Dippel in three German songs, and was accompanied by her husband upon the piano. They were all compositions of a high order, and she sang them with better voice and more pleasing effect than at the Thursday concert. As Mr. Nikisch left the stage there was an unpleasant feeling that the Festival had lost its central figure. The personality of the man is very strong and makes itself felt wherever he is.

The programme closed with the performance of "King Rother" the discriptive cantata by Joseph Krug. Since late in the autumn of last year the chorus has been rehearsing two hours each week upon its very simple, but refined music, and a better performance could scarcely have been given. The voices blended well, the sopranos did not shriek, and the tenors were equally moderate in taking high notes. As a whole it was a thoroughly enjoyable presentation of a very beautiful subject. Owing to the lateness of the hour, Mr. Lund had to cut the cantata, a ruthless necessity, and one which musicians deeply regretted. The work should be given completely, and the few repetitions permitted, because the music is so attractive. There are places in the cantata that are montonous, but they could be brightened by a little sharper time being given the singers. It was obvious that in several instances this would have improved the effect, but the ensemble was too good to criticise for such a minor fault.

"King Rother" is a work of pure intent and depicts the highest sentiment that can possess the mind and heart of man, namely, love, affection, and fidelity. Krug has added to musical literature a really beautiful work which will always interest scholars and challenge their respect. A single hearing does not, however, make the impression which it deserves, for there is no time to appreciate the excellencies that familiarity discloses. It is to be regretted that "King Rother" must be laid aside with the one performance and only the chorus fully understanding its true musical value.

Miss De Vere as Queen Oda, and Mr. Bushnell as Rother, are to be highly complimented. The latter had the lion's share of the solo work and sang his part royally. His voice has most pleasant qualities, and is managed well, making him a most acceptable singer. In the descriptive solo at the bridal feast, and later when he stigmatizes the deed of the Emperor, he rose to a splendid dramatic effect which deserves the highest praise. In the less declamatory parts the voice took a tender tone that was strikingly effective. Mr. Bushnell needs to be told that he is too good a singer to allow the tremolo to spoil his tone. The upper notes above D already show the effect and will more so as time passes if it is not corrected. Miss De Vere has won many compliments in Buffalo for her efforts, the last being possibly her very best. The singer is completely tired out with hard work, having had a long season of constant traveling and singing. She will go to Europe immediately to rest and fill some engagements in London. Miss Philippbaar and Mr. Sheehan also both appeared to advantage in their short solos.

A word more is due the splendid chorus that disbanded last night. It has been, with the exception of the Orchestra, the bright particular feature of the Festival, and has made a reputation for the man who trained it so patiently. The public has enjoyed every note of the music sung, because it has been given with such rare good taste and fine comprehension of effective singing. A universal vote of thanks goes out to the individual members for their enthusiasm in preparing the cantatas and for the genuine pleasure they have given. The Boston Symphony, its effectual coadjutor, returns home laden with new honors, for the concerts have been a succession of triumphs, one more pronounced than the other. A more artistic, well-arranged [illegible] could not have been [illegible]

cause of taste who deserve the honor of its conception should be written in letters of gold. In every particular, the details have been marvelously well managed, and the Musical Association has again put the music-loving public in its debt.

Notes.

The harp in the orchestra carried you back to Tara's Halls.

That Musical Association is the most good-natured body. They beam as pleasantly in an empty house as in one chock full.

Nobody knows yet, even approximately, what the receipts for the Festival were. They were large, but they kicked the beam to the expenditures.

Mr. C. A. Ellis, manager of the Boston Symphony Orchestra, became a great favorite during his stay here by his unfailing courtesy and unassuming behavior.

The Musical Courier.
PUBLISHED EVERY WEDNESDAY.
NEW YORK, WEDNESDAY, MAY 20, 1891.

A Glance at the Past Season.

MR. E. I. STEVENSON cleverly sums up the past musical season as follows in last Saturday's "Evening Sun:"

A retrospect over the active portion of the local musical season, now merging into the comparatively quiescent period, gives one the impression that since last October it is less actual musical occurrences themselves than three or four matters connected with music that distinguish the season of 1890–1. There had been the accustomed plethora of orchestral concerts, serial and other; a great deal of choral music from a dozen different societies, some opera in English, much opera in German (at the Metropolitan), light opera enough, chamber music in plenty from four or five clubs, a large batch of piano recitals and, indeed, recitals of many sorts, some notable foreign musicians visiting the United States, a goodly list of independent and detached concerts and musical entertainments. But nothing done in all their immediate connection exceeds the significance of Theodore Thomas' withdrawal from the conductorship of the New York Philharmonic Society and Anton Seidl's election in his stead last month, or the sudden decision of the directors of the Metropolitan Opera House to discontinue performances in German during next season, substituting either Italian or French music and singers, as shall be the case; or the moving of the Symphony Society and the Oratorio Society into the new music hall on Fifty-seventh street and Seventh avenue; or the opening of that imposing and conveniently situated auditorium for what general public usefulness shall be its privilege.

It has not been a particularly brilliant orchestral season, either as to very interesting novelties brought out or as to any resorting to favorite and standard scores. The Boston Symphony Orchestra once more has shown all the symphonic bands of the city how it surpasses them in precise, refined and solid performance; the Philharmonics became a shade more lethargic even than during the last four or five years; the Symphony Society has continued to do its too perfunctory duty under Mr. Damrosch; Mr. Thomas has given a long list of more or less enjoyable Sunday night concerts with admirable programs but until lately by no means satisfactory playing. Of new scores the record is short: "Prometheus Vinctus," a fine overture by Goldmark; a new violin concerto by the same hand; "Ivan the Terrible," a character picture by Anton Rubinstein; the same composer's "Antony and Cleopatra" overture; Tschaikowsky's "Hamlet" overture fantasy; a violin concerto by Joachim; a concerto by Mr. Burmeister, an American musician, and some additional scores covering the list. Not one new symphony has been performed in New York city this winter!—an uncommon fact. Chorally it has been a feeble and dull year; for one reason, the Oratorio Society's special rehearsals for the Music Hall festival concerts made that able organization's season a slim and tame matter. In opera the Metropolitan adhered to a repertory varied significantly from other seasons by only two works. Chamber music and small concerts have been no more interesting, in the majority, than would serve the performance's turn.

In the following notes are mentioned those features of each month's musical scope that are somewhat outside of the regular and appointed entertainments of our seasons. To include all that is applicable to such a list is equally impracticable. What is mentioned is less as a chronicle than a mental fillip.

In October a season of grand opera and opera comique sung in English was entered upon in Harlem by Oscar Hammerstein, manager of the opera house called after him. It continued several weeks with considerable artistic success, but proving unprofitable was speedily discontinued. "Poor Jonathan," a very poor comic opera, the music by Milloecker, was produced at the Casino handsomely, and thereafter ran the season through.

The Jankó keyboard, a new and remarkably ingenious arrangement of the keys of organ or piano, was exhibited publicly and privately. The rumor that Anton Rubinstein expected to visit the United States on a concert tour was active, but therewith authoritatively quashed. Theodore Thomas began his long series of Sunday night concerts at the Lenox Lyceum. Mr. Seidl ended those he led for some weeks at the Madison Square Garden.

In November Franz Rummel, the pianist, made his New York rentrée, after an absence of many years, in concerts with an orchestra, and also in recitals. Anton Seidl began his Brooklyn orchestral concerts that proved very successful throughout the series. Nahan Franko began a brief set of orchestral concerts. The Philharmonic Society of New York and the Symphony Society started in for their season's work, as did the Boston Symphony Orchestra. In Brooklyn began the Philharmonics of that city (to all intents and purposes the last of them, as it proved), and a series of concerts by C. Mortimer Wiske, conductor. At the Metropolitan, grand opera, sung in German, opened its seventh season with an uncommonly efficient company, headed by Mrs. Mielke, Mrs. Ritter-Goetze, Miss Jahn, Miss Huhn and the Messrs. Gudehus, Dippel, Reichmann, Fischer and Behrens. The opera of "Azrael," a remarkably interesting work by Franchetti, was produced in this country for the first time on the first night of the season. The Oratorio Society of New York, Walter Damrosch conductor, sang Haydn's "Creation" at its first concert for a winter in which its usual number of public entertainments was reduced owing to early preparations for the recent dedication festival in the new Music Hall.

In December the New York Chorus Society was revived, rather ineffectively but courageously, by Mr. Wiske, and Arthur Sullivan's "Golden Legend" cantata sung at the outstarting. Under the same leader the Schubert Club, a choral organization for women's voices, began a set of public concerts, continued during succeeding months. The Manuscript Society did likewise. At the Metropolitan was brought out for the first time in America, with little popular success, a remarkable tragic opera, "The Vassal of Szigeth," by Smareglia. The Church Choral Society gave the first of two notable concerts of ecclesiastical music, under the direction of Richard Henry Warren in St. Thomas' Church. Mr. Max Spicker's interesting series of orchestral concerts was added to those already current in Brooklyn.

In January Xaver Scharwenka came to New York, in his public capacity, and he was heard as composer and pianist in concert and in recitals. "Diana of Solange," a respectable, dull opera of antique German pattern, by Ernst II., Duke of Saxe-Coburg, was brought out at the Metropolitan Opera House, and, after strong signs of critical and popular disapproval, was shelved after two representations. Immediately after this incident came the announcement that a German company of singers would not be retained for the 1891–2 season of grand opera at the Metropolitan and that Mr. Henry E. Abbey was engaged to provide an Italian or French troupe, without any adherence to the repertory hitherto indicated for the house. There was much astonishment and comment at this announcement, the practical results of which are yet to be determined when next November comes.

It is worth while, however, to say here that the management of the Metropolitan had made the public less disposed to grieve over the proposed change by their adherence to a policy of Wagnerizing the repertory quite disproportionately; by not establishing it in a broad and truly perceptive manner; by not producing either old or new operas, either Wagnerian or other, in a style at once faithful to model representations or to the intentions of the librettos; and, last, by making it a sine qua non that the city's German public and its naturally strong Wagnerian bias should render a given opera remunerative and an object to the Metropolitan's treasury, or else it must be at once dropped from the repertory as an error and superfluity.

To the Opera House the public have said: "You sing well, and seem to care about singing well only Wagner; therefore only to Wagnerian operas will we go." The German public have said: "Only Wagner do we care for; therefore to Wagnerian opera particularly will we go." The Opera House has said to the public on its side: "Only to Wagnerian operas do you come in sufficient force, and as the German public of the city have to make our week's performances pay, therefore we will let all other operas, all other music, be counted pretty much as stubble for Wagner and to gratify a large German public." Those persons who are so unlucky as actually yet to be unawakened to Wagner's noble charm, or those who are averse to the complete Wagnerizing and, so to say, Teutonizing of the Opera House's repertory and of all things connected with the Opera House, therefore have managed to turn and overturn the arbitrary conditions of things most chaotically.

In view of the efficient company of this last season and of the admirable way in which the services of many artists in it might be utilized in a broad repertory it is a pity that so open a revolution and so radical a one has occurred. A moderate amount of provision and tact might have prevented it, had those qualities been exercised carefully in the arrangements for the past three seasons. After the promulgation of its decision as to the change of policy at the opera house, the direction promptly abandoned all intentions and pledges as to the repertory's reinforcement, and devoted the rest of the season to Wagnerian opera and music drama; with, naturally, an immediate financial advantage to the house and many admirable performances of the predominating composer's works; the season mutating into another emphatically Wagnerian one.

In February Mrs. Minnie Hauk revisited the United States, singing at the Metropolitan in "Carmen" and "L'Africaine." It was stated that two new orchestras, endowed, were to be organized, one by the National Conservatory of Music, the other by a subscription which Mr. Walter Damrosch undertook to further. (The last named appears like to be an accomplished fact.) A concert performance of considerable effectiveness of Wagner's "Parsifal" was given, Anton Seidl directing, at the Metropolitan Opera House, the like being done later in the spring in Brooklyn. The meeting was called to found a social musical club. The Brooklyn Philharmonic Society decided to discontinue the concerts from the orchestra known by its name, and for the season of 1891–2 to hire the Boston Symphony Orchestra for its winter's course of entertainments—a wise move.

In March the farewell performances of grand opera in German at the Metropolitan continued, with large audiences and much enthusiasm—the usual Wagnerian partial cyclus being taken up. Gounod's "Redemption" was revived under Mr. Wiske in Brooklyn. The complete occupancy of the new Music Hall by the Symphony Society and the Oratorio Society was prefaced by the completion of Recital Hall, the smaller auditorium in the edifice. The rehearsals for the dedication festival were continued with the Oratorio Society's chorus this month very actively. Mr. Bernhard Listemann and his chamber music club visited New York for the first time. With the last week of March came the usual Easter music of the city's churches, elaborate, good, bad and indifferent, but nearly always pretentious.

In April came the concluding concerts in the serial ones of the winter. Arthur Friedheim, the pianist, made his first appearance in America. A great quantity of piano recitals came with the month. Among the pianists thus occupied before the public were Mr. De Pachmann, Mr. Friedheim, Mr. Ansorge, Mr. Rummel, Mr. Scharwenka, A. Victor Benham and others. A testimonial benefit of an operatic sort was tendered Mr. Edmund C. Stanton of the Metropolitan Opera House. The Lenox Lyceum's popular Sunday night concerts ended with much success. Maximillian Vogrich's oratorio, "The Captivity," was produced for the first time by the Metropolitan Musical Society. The American Composers' Choral Association's and the Manuscript Society's concerts also deserve mention.

The first week in May was occupied with the opening to the city of the new Music Hall and by the dedicatory concerts given with the co-operation of the Symphony Society and the Oratorio Society, with the conductorial help of Mr. Walter Damrosch and the special participation of Mr. Peter Tschaikowsky, the distinguished Russian composer, who made for this purpose his first visit to the United States. Mr. Charles Santley, the famous English baritone, was heard in a single concert, he happening to pass through New York on returning to England. "Apollo," a new light opera, music by Helmesberger, began a presumptively long run at the Casino, and sundry other operettas are now brought forward for the spring and summer.

Such is a very brief outline of what has been noteworthy in the season, chiefly outside of the regular current of events. In activity and in interests, if of a somewhat different nature, the coming season is expected to exceed considerably its predecessor, and it can easily achieve that honor.

Buffalo Courier.

SUNDAY, MAY 24, 1891.

THE LAST CHORD.

Close of Buffalo's Fourth Great Musical Festival.

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The reduction in price increased the number of general admissions, but they were not so many as to make much difference in the matter of receipts; that is the revenue derived under the first arrangement would have been about the same, though fewer listeners would have gained the benefit of hearing the concerts.

The afternoon concert was a great success in every way, and the chorus of 600 children made as pretty a back-ground to the Orchestra as anyone could conceive. The parents of the little ones began coming at 1 o'clock and at 2 o'clock there was a line dozens long at the ticket window, and the lobby was crowded.

Of course there was great enthusiasm, for every mother in her mind's ear heard her own offspring piping above the rest, and tried to pick them out from among the throng. Mr. Baker was in his element, and his face shone with rapture.

In the evening the men and women chorus was heard again with great delight. During a pause in "King Rother," Miss Charlotte Tilden and Mrs. Martin Lautz came out from the chorus ranks with a great tray of roses on which they bore a wreath of laurel. They advanced with this and laid it at the feet of Mr. Lund, who was so surprised he didn't know what to do. Two ribbons bound the wreath of laurel. On one was "John Lund, Director"; on the other "Festival Chorus, 1891." Certainly Mr. Lund deserves the laurel. The Festival has borne triumphant testimony to his ability.

Afternoon Concert.

The children's Festival chorus attracted a large audience yesterday afternoon, and the programme pleased a great many older people immensely. A more active, wide-awake, yet well-behaved group of little people it would be difficult to find, and the audience was proud of them for keeping so quiet. They are the future singers of the city, and they deserve to be complimented for their debut performance yesterday. Each of the selections was sung with spirit, and in Mr. E. L. Baker's composition there was some very good shading. The popular teacher was received with loud applause, and received a basket of roses at the conclusion of the first chorus. "The Banner of the Free" ended with the waving of diminutive American flags, an effect that pleased everybody who is patriotic, and where is there a man "with soul so dead," who is not?

Miss Campbell sang her solo very well indeed in the anthem, and a second young girl, Miss Caroline Mann from No. 18f likewise left a pleasant impression of a good voice which ought to be trained. A lad with phenomenal lungs, who sang an entire solo without taking breath, also covered himself with youthful glory. Mr. Baker was a proud and happy man, and he deserved to be.

The soloists upon the programme were Miss Jahn, who gave her Wagner aria an artistic voicing; Mr. Mole, a flutist, and Messrs. Rieger and Bushnell. It is rare to hear the flute played in concert in this time, and Mr. Mole had therefore, an attentive audience. He is a virtuoso without doubt. Mr. Rieger presented two worthless songs in a manner that deserved better music, and Mr. Bushnell followed with even a more pitiably weak composition which excited a smile throughout the house. Buffalo is not New York, but it knows the best vocal music written, and such poor compositions do not please here, whatever they may do in the metropolis. Mr. Bushnell happily blotted out the remembrance of the "Old Stone Wall" with Schumann's "Two Grenadiers." Neither vocalist should ever present such music to any audience unless they wish to be known as appealing to a low taste.

The Orchestra gave two numbers, and in the "Tannhauser" overture played more brilliantly than at any previous concert. It was a masterly performance from beginning [illegible] made a different composition in the hands of a fine orchestra. The house fully appreciated the power of the strings, for the long sweep of the bows brought out most ravishing tone. No one can make this Orchestra live and breathe however but the Leipzig man who is happily its conductor. Handel's "Largo" played by all the violins, was a principal feature of the concert, and most heartily applauded, and the programme closed with Van Weber's graceful "Eurayanthe" overture.

The Evening Concert.

The last concert of the Festival opened with a performance of Lisst's symphonic poem entitled "Tasso." No composer more thoroughly enjoyed Italy than the famous Abbe, who brought so little honor to his church, but so much to the world's library of composition. He loved the *dolce far niente* life of the South, and while there brought out much that has delighted his devotees since. "Tasso" was a prolific theme upon which to work, with its broad scope for fierce temper, melancholy thoughts, and passionate love. He recognized the enormous possibilities before him, and laid hold upon them with a strong hand. The Orchestra's treatment was magnificent, Mr. Nikisch bringing out the full powers of each instrument. When he struck the last beat the house rang with applause, which he was obliged to acknowledge again and again.

The next number was from Wagner's "Lohengrin," and introduced Mr. Dippel, the now famous tenor. He is a thorough exponent of the Wagner school, and it was a delight to hear "Lohengrin's Narrative" sung so dramatically. His voice is high, full, and of tenor robusto quality, admirably adapted for the solo. It is a pity that Mr. Dippel has not appeared more often at the Festival as he was undoubtedly the strongest solo attraction offered. He carried one back to the famous time of Winkelmann and Scaria, and created the longing for more of Wagner's vocal music. His reception was most marked, the audience comprehending after his first phrase that he was a singer of undoubted ability.

Mrs. Nikisch followed Mr. Dippel in three German songs, and was accompanied by her husband upon the piano. They were all compositions of a high order, and she sang them with better voice and more pleasing effect than at the Thursday concert. As Mr. Nikisch left the stage there was an unpleasant feeling that the Festival had lost its central figure. The personality of the man is very strong and makes itself felt wherever he is.

The programme closed with the performance of "King Rother" the discriptive cantata by Joseph Krug. Since late in the autumn of last year the chorus has been rehearsing two hours each week upon its very simple, but refined music, and a better performance could scarcely have been given. The voices blended well, the sopranos did not shriek, and the tenors were equally moderate in taking high notes. As a whole it was a thoroughly enjoyable presentation of a very beautiful subject. Owing to the lateness of the hour, Mr. Lund had to cut the cantata, a ruthless necessity, and one which musicians deeply regretted. The work should be given completely, and the few repetitions permitted, because the music is so attractive. There are places in the cantata that are montonous, but they could be brightened by a little sharper time being given the singers. It was obvious that in several instances this would have improved the effect, but the ensemble was too good to criticise for such a minor fault.

"King Rother" is a work of pure intent and depicts the highest sentiment that can possess the mind and heart of man, namely, love, affection, and fidelity. Krug has added to musical literature a really beautiful work which will always interest scholars and challenge their respect. A single hearing does not, however, make the impression which it deserves, for there is no time to appreciate the excellencies that familiarity discloses. It is to be regretted that "King Rother" must be laid aside with the one performance and only the chorus fully understanding its true musical value.

Miss De Vere as Queen Oda, and Mr. Bushnell as Rother, are to be highly complimented. The latter had the lion's share of the solo work and sang his part royally. His voice has most pleasant qualities, and is managed well, making him a most acceptable singer. In the descriptive solo at the bridal feast, and later when he stigmatizes the deed of the Emperor, he rose to a splendid dramatic effect which deserves the highest praise. In the less declamatory parts the voice took a tender tone that was strikingly effective. Mr. Bushnell needs to be told that he is too good a singer to allow the tremolo to spoil his tone. The upper notes above D already show the effect and will more so as time passes if it is not corrected. Miss De Vere has won many compliments in Buffalo for her efforts, the last being possibly her very best. The singer is completely tired out with hard work, having had a long season of constant traveling and singing. She will go to Europe immediately to rest and fill some engagements in London. Miss Philippbaar and Mr. Sheehan also both appeared to advantage in their short solos.

A word more is due the splendid chorus that disbanded last night. It has been, with the exception of the Orchestra, the bright particular feature of the Festival, and has made a reputation for the man who trained it so patiently. The public has enjoyed every note of the music sung, because it has been given with such rare good taste and fine comprehension of effective singing. A universal vote of thanks goes out to the individual members for their enthusiasm in preparing the cantatas and for the genuine pleasure they have given. The Boston Symphony, its effectual coadjutor, returns home laden with new honors, for the concerts have been a succession of triumphs, one more pronounced than the other. A more artistic, well-arranged Festival could not have been projected [illegible] association of public-spirited men, and the names of those who deserve the honor of its conception should be written in letters of gold. In every particular, the details have been marvelously well managed, and the Musical Association has again put the music-loving public in its debt.

Notes.

The harp in the orchestra carried you back to Tara's Halls.

That Musical Association is the most good-natured body. They beam as pleasantly in an empty house as in one chock full.

Nobody knows yet, even approximately, what the receipts for the Festival were. They were large, but they kicked the beam to the expenditures.

Mr. C. A. Ellis, manager of the Boston Symphony Orchestra, became a great favorite during his stay here by his unfailing courtesy and unassuming behavior.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

NEW YORK, WEDNESDAY, MAY 20, 1891.

A Glance at the Past Season.

MR. E. I. STEVENSON cleverly sums up the past musical season as follows in last Saturday's "Evening Sun:"

A retrospect over the active portion of the local musical season, now merging into the comparatively quiescent period, gives one the impression that since last October it is less actual musical occurrences themselves than three or four matters connected with music that distinguish the season of 1890-1. There had been the accustomed plethora of orchestral concerts, serial and other; a great deal of choral music from a dozen different societies, some opera in English, much opera in German (at the Metropolitan), light opera enough, chamber music in plenty from four or five clubs, a large batch of piano recitals and, indeed, recitals of many sorts, some notable foreign musicians visiting the United States, a goodly list of independent and detached concerts and musical entertainments. But nothing done in all their immediate connection exceeds the significance of Theodore Thomas' withdrawal from the conductorship of the New York Philharmonic Society and Anton Seidl's election in his stead last month, or the sudden decision of the directors of the Metropolitan Opera House to discontinue performances in German during next season, substituting either Italian or French music and singers, as shall be the case; or the moving of the Symphony Society and the Oratorio Society into the new music hall on Fifty-seventh street and Seventh avenue; or the opening of that imposing and conveniently situated auditorium for what general public usefulness shall be its privilege.

It has not been a particularly brilliant orchestral season, either as to very interesting novelties brought out or as to any resorting to favorite and standard scores. The Boston Symphony Orchestra once more has shown all the symphonic bands of the city how it surpasses them in precise, refined and solid performance; the Philharmonics became a shade more lethargic even than during the last four or five years; the Symphony Society has continued to do its too perfunctory duty under Mr. Damrosch; Mr. Thomas has given a long list of more or less enjoyable Sunday night concerts with admirable programs but until lately by no means satisfactory playing. Of new scores the record is short: "Prometheus Vinctus," a fine overture by Goldmark; a new violin concerto by the same hand; "Ivan the Terrible," a character picture by Anton Rubinstein; the same composer's "Antony and Cleopatra" overture; Tschaikowsky's "Hamlet" overture fantasy; a violin concerto by Joachim; a concerto by Mr. Burmeister, an American musician, and some additional scores covering the list. Not one new symphony has been performed in New York city this winter!—an uncommon fact. Chorally it has been a feeble and dull year; for one reason, the Oratorio Society's special rehearsals for the Music Hall festival concerts made that able organization's season a slim and tame matter. In opera the Metropolitan adhered to a repertory varied significantly from other seasons by only two works. Chamber music and small concerts have been no more interesting, in the major ity, than would serve the performance's turn.

In the following notes are mentioned those features of each month's musical scope that are somewhat outside of the regular and appointed entertainments of our seasons. To include all that is applicable to such a list is equally impracticable. What is mentioned is less as a chronicle than a mental fillip.

In October a season of grand opera and opera comique sung in English was entered upon in Harlem by Oscar Hammerstein, manager of the opera house called after him. It continued several weeks with considerable artistic success, but proving unprofitable was speedily discontinued. "Poor Jonathan," a very poor comic opera, the music by Milloecker, was produced at the Casino handsomely, and thereafter ran the season through.

The Jankó keyboard, a new and remarkably ingenious arrangement of the keys of organ or piano, was exhibited publicly and privately. The rumor that Anton Rubinstein expected to visit the United States on a concert tour was active, but therewith authoritatively quashed. Theodore Thomas began his long series of Sunday night concerts at the Lenox Lyceum. Mr. Seidl ended those he led for some weeks at the Madison Square Garden.

In November Franz Rummel, the pianist, made his New York rentrée, after an absence of many years, in concerts with an orchestra, and also in recitals. Anton Seidl began his Brooklyn orchestral concerts that proved very successful throughout the series. Nahan Franko began a brief set of orchestral concerts. The Philharmonic Society of New York and the Symphony Society started in for their season's work, as did the Boston Symphony Orchestra. In Brooklyn began the Philharmonics of that city (to all intents and purposes the last of them, as it proved), and a series of concerts by C. Mortimer Wiske, conductor. At the Metropolitan, grand opera, sung in German, opened its seventh season with an uncommonly efficient company, headed by Mrs. Mielke, Mrs. Ritter-Goetze, Miss Jahn, Miss Huhn and the Messrs. Gudehus, Dippel, Reichmann, Fischer and Behrens. The opera of "Azrael," a remarkably interesting work by Franchetti, was produced in this country for the first time on the first night of the season. The Oratorio Society of New York, Walter Damrosch conductor, sang Haydn's "Creation" at its first concert for a winter in which its usual number of public entertainments was reduced owing to early preparations for the recent dedication festival in the new Music Hall.

In December the New York Chorus Society was revived, rather ineffectively but courageously, by Mr. Wiske, and Arthur Sullivan's "Golden Legend" cantata sung at the outstarting. Under the same leader the Schubert Club, a choral organization for women's voices, began a set of public concerts, continued during succeeding months. The Manuscript Society did likewise. At the Metropolitan was brought out for the first time in America, with little popular success, a remarkable tragic opera, "The Vassal of Szigeth," by Smareglia. The Church Choral Society gave the first of two notable concerts of ecclesiastical music, under the direction of Richard Henry Warren in St. Thomas' Church. Mr. Max Spicker's interesting series of orchestral concerts was added to those already current in Brooklyn.

In January Xaver Scharwenka came to New York, in his public capacity, and he was heard as composer and pianist in concert and in recitals. "Diana of Solange," a respectable, dull opera of antique German pattern, by Ernst II., Duke of Saxe-Coburg, was brought out at the Metropolitan Opera House, and, after strong signs of critical and popular disapproval, was shelved after two representations. Immediately after this incident came the announcement that a German company of singers would not be retained for the 1891-2 season of grand opera at the Metropolitan and that Mr. Henry E. Abbey was engaged to provide an Italian or French troupe, without any adherence to the repertory hitherto indicated for the house. There was much astonishment and comment at this announcement, the practical results of which are yet to be determined when next November comes.

It is worth while, however, to say here that the management of the Metropolitan had made the public less disposed to grieve over the proposed change by their adherence to a policy of Wagnerizing the repertory quite disproportionately; by not establishing it in a broad and truly perceptive manner; by not producing either old or new operas, either Wagnerian or other, in a style at once faithful to model representations or to the intentions of the librettos; and, last, by making it a sine qua non that the city's German public and its naturally strong Wagnerian bias should render a given opera remunerative and an object to the Metropolitan's treasury, or else it must be at once dropped from the repertory as an error and superfluity.

To the Opera House the public have said: "You sing well, and seem to care about singing well only Wagner; therefore only to Wagnerian operas will we go." The German public have said: "Only Wagner do we care for; therefore to Wagnerian opera particularly will we go." The Opera House has said to the public on its side: "Only to Wagnerian operas do you come in sufficient force, and as the German public of the city have to make our week's performances pay, therefore we will let all other operas, all other music, be counted pretty much as stubble for Wagner and to gratify a large German public." Those persons who are so unlucky as actually yet to be unawakened to Wagner's noble charm, or those who are averse to the complete Wagnerizing and, so to say, Teutonizing of the Opera House's repertory and of all things connected with the Opera House, therefore have managed to turn and overturn the arbitrary conditions of things most chaotically.

In view of the efficient company of this last season and of the admirable way in which the services of many artists in it might be utilized in a broad repertory it is a pity that so open a revolution and so radical a one has occurred. A moderate amount of provision and tact might have prevented it, had those qualities been exercised carefully in the arrangements for the past three seasons. After the promulgation of its decision as to the change of policy at the opera house, the direction promptly abandoned all intentions and pledges as to the repertory's reinforcement, and devoted the rest of the season to Wagnerian opera and music drama; with, naturally, an immediate financial advantage to the house and many admirable performances of the predominating composer's works; the season mutating into another emphatically Wagnerian one.

In February Mrs. Minnie Hauk revisited the United States, singing at the Metropolitan in "Carmen" and "L'Africaine." It was stated that two new orchestras, endowed, were to be organized, one by the National Conservatory of Music, the other by a subscription which Mr. Walter Damrosch undertook to further. (The last named appears like to be an accomplished fact.) A concert performance of considerable effectiveness of Wagner's "Parsifal" was given, Anton Seidl directing, at the Metropolitan Opera House, the like being done later in the spring in Brooklyn. The meeting was called to found a social musical club. The Brooklyn Philharmonic Society decided to discontinue the concerts from the orchestra known by its name, and for the season of 1891-2 to hire the Boston Symphony Orchestra for its winter's course of entertainments—a wise move.

In March the farewell performances of grand opera in German at the Metropolitan continued, with large audiences and much enthusiasm—the usual Wagnerian partial cyclus being taken up. Gounod's "Redemption" was revived under Mr. Wiske in Brooklyn. The complete occupancy of the new Music Hall by the Symphony Society and the Oratorio Society was prefaced by the completion of Recital Hall, the smaller auditorium in the edifice. The rehearsals for the dedication festival were continued with the Oratorio Society's chorus this month very actively. Mr. Bernhard Listemann and his chamber music club visited New York for the first time. With the last week of March came the usual Easter music of the city's churches, elaborate, good, bad and indifferent, but nearly always pretentious.

In April came the concluding concerts in the serial ones of the winter. Arthur Friedheim, the pianist, made his first appearance in America. A great quantity of piano recitals came with the month. Among the pianists thus occupied before the public were Mr. De Pachmann, Mr. Friedheim, Mr. Ansorge, Mr. Rummel, Mr. Scharwenka, A. Victor Benham and others. A testimonial benefit of an operatic sort was tendered Mr. Edmund C. Stanton of the Metropolitan Opera House. The Lenox Lyceum's popular Sunday night concerts ended with much success. Maximillian Vogrich's oratorio, "The Captivity," was produced for the first time by the Metropolitan Musical Society. The American Composers' Choral Association's and the Manuscript Society's concerts also deserve mention.

The first week in May was occupied with the opening to the city of the new Music Hall and by the dedicatory concerts given with the co-operation of the Symphony Society and the Oratorio Society, with the conductorial help of Mr. Walter Damrosch and the special participation of Mr. Peter Tschaikowsky, the distinguished Russian composer, who made for this purpose his first visit to the United States. Mr. Charles Santley, the famous English baritone, was heard in a single concert, he happening to pass through New York on returning to England. "Apollo," a new light opera, music by Helmesberger, began a presumptively long run at the Casino, and sundry other operettas are now brought forward for the spring and summer.

Such is a very brief outline of what has been noteworthy in the season, chiefly outside of the regular current of events. In activity and in interests, if of a somewhat different nature, the coming season is expected to exceed considerably its predecessor, and it can easily achieve that honor.

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[illegible] EXPRESS. Buffalo, N. Y.

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THE CLOSING CONCERTS

JOSEPH KRUG'S "KING ROTHER."

The Children's Chorus—The Last Concert—Mr. Dippel—Mr. Lund Deservedly Complimented—Five Per Cent. Required from Guarantee Fund.

The last two concerts of the festival were given Saturday afternoon and evening, large audiences being in attendance, although that of the afternoon being the larger of the two.

The matinee was opened with the Paris version of the "Tannhaeuser" overture, and in no selection was the famous orchestra heard to better advantage. The beautiful Haendel Largo gave the audience just enough of Kneisel's solo playing to raise the question, "Why did we not have a violin solo from the well known artist." The "Euryanthe" overture concluded the orchestral numbers.

Miss Jahn delighted the audience by her rendering of "O Lovely Halls" from "Tannhaeuser," and Mr. Rieger and Mr. Bushnell each sang two short songs. Mr. Mole played a thoroughly enjoyable flute solo.

The feature of the matinee which brought many a mother, father, sister or brother, was the large children's chorus. Mr. Everett L. Baker must have worked hard to prepare the chorus to sing as well as the children did. They sang seven choruses in all, which, though well sung, were too many to place upon one program. Those singing the various solo parts, adults and childen alike, deserve praise.

The evening concert opened with Liszt's Symphonic Poem "Tasso." A composition with many beautiful musical pictures and played by the orchestra in its usual finished style.

Mr. Dippel sang for the first and only time, and in Lohengrin's narrative from the opera of that name by Wagner he displayed a beautiful tenor voice more of robusto style than one ordinarily hears. It is to be regretted that such artists as Mr. Dippel and Mr. Rummell were heard but once.

Mrs. Arthur Nikisch sang three short songs in a charming manner, which together with those sung at a previous concert, made her one of the favorites of the festival soloists; the more so, perhaps, as not so much had been expected from her as from some others.

The festival concluded with Joseph Krug's Cantata "King Rother." It is a beautiful work, composed about two years ago, and, thanks to Mr. Lund, selected for our festival, for which it was especially translated into English and published by Schirmer, and given for the first time in this country last Saturday evening. The chorus has labored faithfully in preparing the cantata for presentation, and the efforts of Conductor Lund and those under him were crowned with unqualified success. The work is too well known, because of the description given in the papers and festival books, to need further comment upon its merits save to say that like the majority of similar works, it cannot be thoroughly understood nor appreciated at one hearing, but improves and new beauties come to the surface the more one studies it and the oftener it is heard. Miss De Vere made a beautiful Oda, and sang her part in a most praiseworthy manner. Mr. Bushnell made a capital Rother, singing with that manly dash and spirit so essential to the part. Mr. Sheehan did justice to the short solo allotted to him as Emperor, and Miss Phillipbar's voice rang out sharp and clear in the Herald's short solo. Well did Mr. Lund deserve the laurel wreath and beautiful floral design presented to him when he first mounted the conductor's stand to begin the cantata, for he has "worked like a Trojan," and has again proved himself a thoroughly capable musician and director.

Thus closed the fifth Musical Festival given by the Buffalo Musical Association, for the success of which none of its members have worked harder, perhaps not so hard, as Mr. Hobart Weed. The Association most certainly has the thanks of all musicians and music loving citizens, the one regret being that the receipts did not equal the expenses, though it might be worse as, we understand, but five per cent. of the guarantee fund will be required. At any rate the festival was a grand and unquestionable artistic success.

ON HOME JOURNAL.

SATURDAY, MAY 30, 1891

The first night of the Music Hall promenade concerts on Monday will be a very fashionable event. The grand orchestra of fifty pieces will be under the lead of Mr. Timothie Adamowski and Mr. E. Gruenberg. These concerts, which were much missed last summer, will doubtless be even more popular than in past seasons. They have never had so strong a society pull as they will have this year, and all of "Boston's best" who are within an hour of town in the summer will be often seen enjoying summer drinks and social talk as they listen to popular music in Music Hall, while to visitors and stay-at-homes they are a real blessing.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, MAY 30, 1891.

A May festival of unusual proportions was held in Louisville, Ky., under the auspices of the Commercial Club, an organization embracing some 1,500 of the leading citizens of Louisville. The festival extended over five days, and was carried on by the Boston Symphony Orchestra and by a chorus of 250 voices, formed three months ago by the club, with the assistance, as soloists, of Mrs. Nikisch, Fräulein Jahn, Miss De Vere and Messrs. Mockridge and Ludwig. "Elijah" and Dvorak's Stabat Mater were the choral works performed. The brilliant success of the festival, which closed last Saturday, proves that a lively appreciation of good music is not confined to the East. The Louisville Commercial Club, however, is entitled to the credit of having planned the affair, and having borne it to a prosperous termination.

Gazette

BOSTON, SUNDAY MORNING, MAY 31.

HENRY G. PARKER, Editor and Publisher

To morrow evening the summer concerts at Music Hall are to begin, and will continue until further notice. An orchestra of fifty performers, consisting of members of the Symphony Orchestra, and led by Mr. T. Adamowski and Mr. E. Gruenberg, will be heard in popular programmes, assisted by able soloists. The price of admission is almost nominal, and there can be no doubt that there is a season of success for the enterprise and of pleasing and welcome entertainment for the public.

THE BOSTON TIMES

BOSTON, SUNDAY, MAY 31, 1891.

REVIVAL OF THE "POPS" AT MUSIC HALL.

The hosts of Bostonians who last season missed the Promenade concerts in Music hall are rejoicing that this delightful source of pleasure is not to be wanting this season. Mr. Charles A. Ellis, the manager of Music hall, has arranged for a series of concerts to continue for six weeks, commencing tomorrow evening at popular prices. There will be popular programmes (including the composers' nights), able soloists, fine floral displays, light refreshments,—in fact, all the attractive features which the management provided in past seasons. Mr. Timothée Adamowski and Mr. Eugen Grunberg, both popular members of the Symphony orchestra, will be the conductors. The orchestra will consist of fifty members. The "Pops" will be given a generous reception.

For tomorrow evening, the opening night, the following varied programme will be given:

March, "Queen of Sheba".....Gounod
Overture, "Oberon".....Weber
Waltz, "Wiener Blut".....Strauss
Overture, "Orpheus".....Offenbach
Largo.....Haendel
Allegro and intermezzo from the Suite in F.....Moszkowski
Loin du Bal.....Gillet
Polonaise.....Liszt
Waltz, "Pesther".....Lanner
Graceful dance.....Sullivan
Polka Mazourka, "Woman's Heart".....Strauss
March, "Hoch Habsburg".....Kral

Courier-Journal.

SUNDAY.....MAY 17, 1891

THE FESTIVAL CLOSED.

The Grand "Elijah" Oratorio Rendered By Orchestra and Chorus.

Successful Termination of the Series of Concerts—Mr. Shackleton Pleasantly Remembered.

There was a splendid audience at the Auditorium last night to hear Elijah given by the Boston orchestra and the local chorus. It was the largest house of the week, excepting, perhaps, that of Friday night, and the rendition of the orchestra was in every way worthy of the audience and the ready and warm applause with which each number was greeted.

It would scarcely be fair to say that the work of the chorus and orchestra was superior to that of Friday night, but it was more impressive and stirring, owing to the nature of the music, which affords greater range of interpretation than the Stahat Mater. The soloists were particularly effective; Mr. Ludwig, as Elijah, was almost ideal, and the contralto solos found beautiful expression through the rich and sympathetic voice of Miss Edmonds. Mr. Mockridge has been ill, but was in better voice last night than on Friday, and he sang with taste and feeling. The principal soprano part was admirably taken by Miss De Vere, whose voice was heard to good advantage in the recitative and quartets, and in the long air beginning "Hear, ye Israel." Too much can not be said in praise of Mr. Ludwig's Elijah. His splendid, deeply resonant bass is peculiarly adapted to the part, and there is a classic dignity in his interpretation, a power and pathos that makes his impersonation rarely effective. He was at his best in the two airs, "It is Enough," and "O Lord, I have Labored in Vain," which were full of a passionate indignation and despair that admirably bore out the spirit of the music. Quite different in effect, but equally beautiful in its way, was the short air, "Night Falleth Around Me," immediately following the incomparable contralto solo, "Rest in the Lord." This solo, as sung by Miss Edmonds, was in itself worth the price of the concert.

The double quartet was very beautifully sung by Miss Katie Elliott, Mrs. H. A. Cottell, Miss Emma Elliott, Mrs. C. H. Shackleton, Messrs. T. Grant Slaughter, Walter Hughes, Lewis Williams and Frank Seiler, who also sang the incidental solos of the choral numbers.

The work of the chorus was so good that it is difficult to say where it was best. In power it rose always to the demands of the music; in shading and unity of attack it was above reproach, and in the climaxes it was finely sustained against the full power of the orchestra. The public, which has from the first been so skeptical in regard to the chorus and its possible achievements, are ready to admit that it is a tremendous success, and the unanimous expression of opinion is to the effect that it should not be allowed to disband. Of course, much of the success is due to the splendid support of the orchestra and the ability and magnetism of the conductor, but the thing would have been impossible but for the patient and intelligent labor of Mr. Shackleton—A labor in which there is a tremendous expenditure of energy for a very small return of glory.

There was a very handsome expression last night of the appreciation of the public, and the members of the chorus for the work he has done. During the brief interval between the first and second parts of the oratoris there was a call for "Shackelton" from various parts of the Auditorium and the stage, and after a time Mr. Shackelton was drawn forward by Mr. Nikisch, and in a few brief sentences expressed his gratification at the appreciation of the public for his work, and thanked the Commercial Club and the chorus for making it possible. When he retired he was again called forward and presented with a superb silver clock, from the store of Rodgers & Pottinger, by Mr. T. Grant Slaughter, in the name of the chorus. It was an occasion of great good feeling all round, and Mr. Shackelton was so overwhelmed by this substantial evidence of it, that he could only bow his acknowledgements.

The music then went on with more spirit and enthusiasm than before. The two choral numbers which stand out most prominently in the remembrance of the performance, are the storm chorus at the close of the first part and "Behold God, the Lord, passed by," which was exquisite in shading and altogether beautiful in effect. The trio for angels, "Lift Thine Eyes," which was sung by Miss De Vere, Miss Edmonds and Mrs. Shackelton, was admirably sung, and was one of the most beautiful numbers of the week.

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COMMERCIAL-ADVERTISER. Buffalo, N. Y.

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The Children's Chorus—The Last Concert—Mr. Dippel—Mr. Lund Deservedly Complimented—Five Per Cent. Required from Guarantee Fund.

The last two concerts of the festival were given Saturday afternoon and evening, large audiences being in attendance, although that of the afternoon being the larger of the two.

The matinee was opened with the Paris version of the "Tannhaeuser" overture, and in no selection was the famous orchestra heard to better advantage. The beautiful Haendel Largo gave the audience just enough of Kneisel's solo playing to raise the question, "Why did we not have a violin solo from the well known artist." The "Euryanthe" overture concluded the orchestral numbers.

Miss Jahn delighted the audience by her rendering of "O Lovely Halls" from "Tannhaeuser," and Mr. Rieger and Mr. Bushnell each sang two short songs. Mr. Mole played a thoroughly enjoyable flute solo.

The feature of the matinee which brought many a mother, father, sister or brother, was the large children's chorus. Mr. Everett L. Baker must have worked hard to prepare the chorus to sing as well as the children did. They sang seven choruses in all, which, though well sung, were too many to place upon one program. Those singing the various solo parts, adults and childen alike, deserve praise.

The evening concert opened with Liszt's Symphonic Poem "Tasso." A composition with many beautiful musical pictures and played by the orchestra in its usual finished style.

Mr. Dippel sang for the first and only time, and in Lohengrin's narrative from the opera of that name by Wagner he displayed a beautiful tenor voice more of robusto style than one ordinarily hears. It is to be regretted that such artists as Mr. Dippel and Mr. Rummell were heard but once.

Mrs. Arthur Nikisch sang three short songs in a charming manner, which together with those sung at a previous concert, made her one of the favorites of the festival soloists; the more so, perhaps, as not so much had been expected from her as from some others.

The festival concluded with Joseph Krug's Cantata "King Rother." It is a beautiful work, composed about two years ago, and, thanks to Mr. Lund, selected for our festival, for which it was especially translated into English and published by Schirmer, and given for the first time in this country last Saturday evening. The chorus has labored faithfully in preparing the cantata for presentation, and the efforts of Conductor Lund and those under him were crowned with unqualified success. The work is too well known, because of the description given in the papers and festival books, to need further comment upon its merits save to say that like the majority of similar works, it cannot be thoroughly understood nor appreciated at one hearing, but improves and new beauties come to the surface the more one studies it and the oftener it is heard. Miss De Vere made a beautiful Oda, and sang her part in a most praiseworthy manner. Mr. Bushnell made a capital Rother, singing with that manly dash and spirit so essential to the part. Mr. Sheehan did justice to the short solo allotted to him as Emperor, and Miss Phillipbar's voice rang out sharp and clear in the Herald's short solo. Well did Mr. Lund deserve the laurel wreath and beautiful floral design presented to him when he first mounted the conductor's stand to begin the cantata, for he has "worked like a Trojan," and has again proved himself a thoroughly capable musician and director.

Thus closed the fifth Musical Festival given by the Buffalo Musical Association, for the success of which none of its members have worked harder, perhaps not so hard, as Mr. Hobart Weed. The Association most certainly has the thanks of all musicians and music loving citizens, the one regret being that the receipts did not equal the expenses, though it might be worse as, we understand, but five per cent. of the guarantee fund will be required. At any rate the festival was a grand and unquestionable artistic success.

...ON HOME JOURNAL.

SATURDAY, MAY 30, 1891

The first night of the Music Hall promenade concerts on Monday will be a very fashionable event. The grand orchestra of fifty pieces will be under the lead of Mr. Timothie Adamowski and Mr. E. Gruenberg. These concerts, which were much missed last summer, will doubtless be even more popular than in past seasons. They have never had so strong a society pull as they will have this year, and all of "Boston's best" who are within an hour of town in the summer will be often seen enjoying summer drinks and social talk as they listen to popular music in Music Hall, while to visitors and stay-at-homes they are a real blessing.

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AMERICAN ART JOURNAL

NEW YORK, SATURDAY, MAY 30, 1891.

A May festival of unusual proportions was held in Louisville, Ky., under the auspices of the Commercial Club, an organization embracing some 1,500 of the leading citizens of Louisville. The festival extended over five days, and was carried on by the Boston Symphony Orchestra and by a chorus of 250 voices, formed three months ago by the club, with the assistance, as soloists, of Mrs. Nikisch, Fräulein Jahn, Miss De Vere and Messrs. Mockridge and Ludwig. "Elijah" and Dvorak's Stabat Mater were the choral works performed. The brilliant success of the festival, which closed last Saturday, proves that a lively appreciation of good music is not confined to the East. The Louisville Commercial Club, however, is entitled to the credit of having planned the affair, and having borne it to a prosperous termination.

Gazette

BOSTON, SUNDAY MORNING, MAY 31.

HENRY G. PARKER, Editor and Publisher

To morrow evening the summer concerts at Music Hall are to begin, and will continue until further notice. An orchestra of fifty performers, consisting of members of the Symphony Orchestra, and led by Mr. T. Adamowski and Mr. E. Gruenberg, will be heard in popular programmes, assisted by able soloists. The price of admission is almost nominal, and there can be no doubt that there is a season of success for the enterprise and of pleasing and welcome entertainment for the public.

THE BOSTON TIMES

BOSTON, SUNDAY, MAY 31, 1891.

REVIVAL OF THE "POPS" AT MUSIC HALL.

The hosts of Bostonians who last season missed the Promenade concerts in Music hall are rejoicing that this delightful source of pleasure is not to be wanting this season. Mr. Charles A. Ellis, the manager of Music hall, has arranged for a series of concerts to continue for six weeks, commencing tomorrow evening at popular prices. There will be popular programmes (including the composers' nights), able soloists, fine floral displays, light refreshments,—in fact, all the attractive features which the management provided in past seasons. Mr. Timothée Adamowski and Mr. Eugen Grunberg, both popular members of the Symphony orchestra, will be the conductors. The orchestra will consist of fifty members. The "Pops" will be given a generous reception.

For tomorrow evening, the opening night, the following varied programme will be given:

March, "Queen of Sheba" ..... Gounod
Overture, "Oberon" ..... Weber
Waltz, "Wiener Blut" ..... Strauss
Overture, "Orpheus" ..... Offenbach
Largo ..... Haendel
Allegro and intermezzo from the Suite in F ..... Moszkowski
Loin du Bal ..... Gillet
Polonaise ..... Liszt
Waltz, "Pesther" ..... Lanner
Graceful dance ..... Sullivan
Polka Mazourka, "Woman's Heart" ..... Strauss
March, "Hoch Habsburg" ..... Kral

Courier-Journal.

SUNDAY.....MAY 17, 1891

THE FESTIVAL CLOSED.

The Grand "Elijah" Oratorio Rendered By Orchestra and Chorus.

Successful Termination of the Series of Concerts—Mr. Shackleton Pleasantly Remembered.

There was a splendid audience at the Auditorium last night to hear Elijah given by the Boston orchestra and the local chorus. It was the largest house of the week, excepting, perhaps, that of Friday night, and the rendition of the orchestra was in every way worthy of the audience and the ready and warm applause with which each number was greeted.

It would scarcely be fair to say that the work of the chorus and orchestra was superior to that of Friday night, but it was more impressive and stirring, owing to the nature of the music, which affords greater range of interpretation than the Stahat Mater. The soloists were particularly effective; Mr. Ludwig, as Elijah, was almost ideal, and the contralto solos found beautiful expression through the rich and sympathetic voice of Miss Edmonds. Mr. Mockridge has been ill, but was in better voice last night than on Friday, and he sang with taste and feeling. The principal soprano part was admirably taken by Miss De Vere, whose voice was heard to good advantage in the recitative and quartets, and in the long air beginning "Hear, ye Israel." Too much can not be said in praise of Mr. Ludwig's Elijah. His splendid, deeply resonant bass is peculiarly adapted to the part, and there is a classic dignity in his interpretation, a power and pathos that makes his impersonation rarely effective. He was at his best in the two airs, "It is Enough," and "O Lord, I have Labored in Vain," which were full of a passionate indignation and despair that admirably bore out the spirit of the music. Quite different in effect, but equally beautiful in its way, was the short air, "Night Falleth Around Me," immediately following the incomparable contralto solo, "Rest in the Lord." This solo, as sung by Miss Edmonds, was in itself worth the price of the concert.

The double quartet was very beautifully sung by Miss Katie Elliott, Mrs. H. A. Cottell, Miss Emma Elliott, Mrs. C. H. Shackleton, Messrs. T. Grant Slaughter, Walter Hughes, Lewis Williams and Frank Seiler, who also sang the incidental solos of the choral numbers.

The work of the chorus was so good that it is difficult to say where it was best. In power it rose always to the demands of the music; in shading and unity of attack it was above reproach, and in the climaxes it was finely sustained against the full power of the orchestra. The public, which has from the first been so skeptical in regard to the chorus and its possible achievements, are ready to admit that it is a tremendous success, and the unanimous expression of opinion is to the effect that it should not be allowed to disband. Of course, much of the success is due to the splendid support of the orchestra and the ability and magnetism of the conductor, but the thing would have been impossible but for the patient and intelligent labor of Mr. Shackleton—A labor in which there is a tremendous expenditure of energy for a very small return of glory.

There was a very handsome expression last night of the appreciation of the public, and the members of the chorus for the work he has done. During the brief interval between the first and second parts of the oratoris there was a call for "Shackelton" from various parts of the Auditorium and the stage, and after a time Mr. Shackelton was drawn forward by Mr. Nikisch, and in a few brief sentences expressed his gratification at the appreciation of the public for his work, and thanked the Commercial Club and the chorus for making it possible. When he retired he was again called forward and presented with a superb silver clock, from the store of Rodgers & Pottinger, by Mr. T. Grant Slaughter, in the name of the chorus. It was an occasion of great good feeling all round, and Mr. Shackelton was so overwhelmed by this substantial evidence of it, that he could only bow his acknowledgements.

The music then went on with more spirit and enthusiasm than before. The two choral numbers which stand out most prominently in the remembrance of the performance, are the storm chorus at the close of the first part and "Behold God, the Lord, passed by," which was exquisite in shading and altogether beautiful in effect. The trio for angels, "Lift Thine Eyes," which was sung by Miss De Vere, Miss Edmonds and Mrs. Shackelton, was admirably sung, and was one of the most beautiful numbers of the week.

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Tuesday Evening, April 28, at 8.

PROGRAMME

5

C. A. ELLIS, Manager.
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Lincoln Music Hall, - Washington.

Wednesday Evening, April 29, at 8.

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Lyceum Theatre, - - Detroit,

Monday Evening, May 4.

Wednesday Evening, May 6.

PROGRAMME

C A. ELLIS, Manager.

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[159]

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Miss LENA LITTLE.
Mr. FRANZ KNEISEL.
Mr. T. ADAMOWSKI.

C. A. ELLIS, Manager.

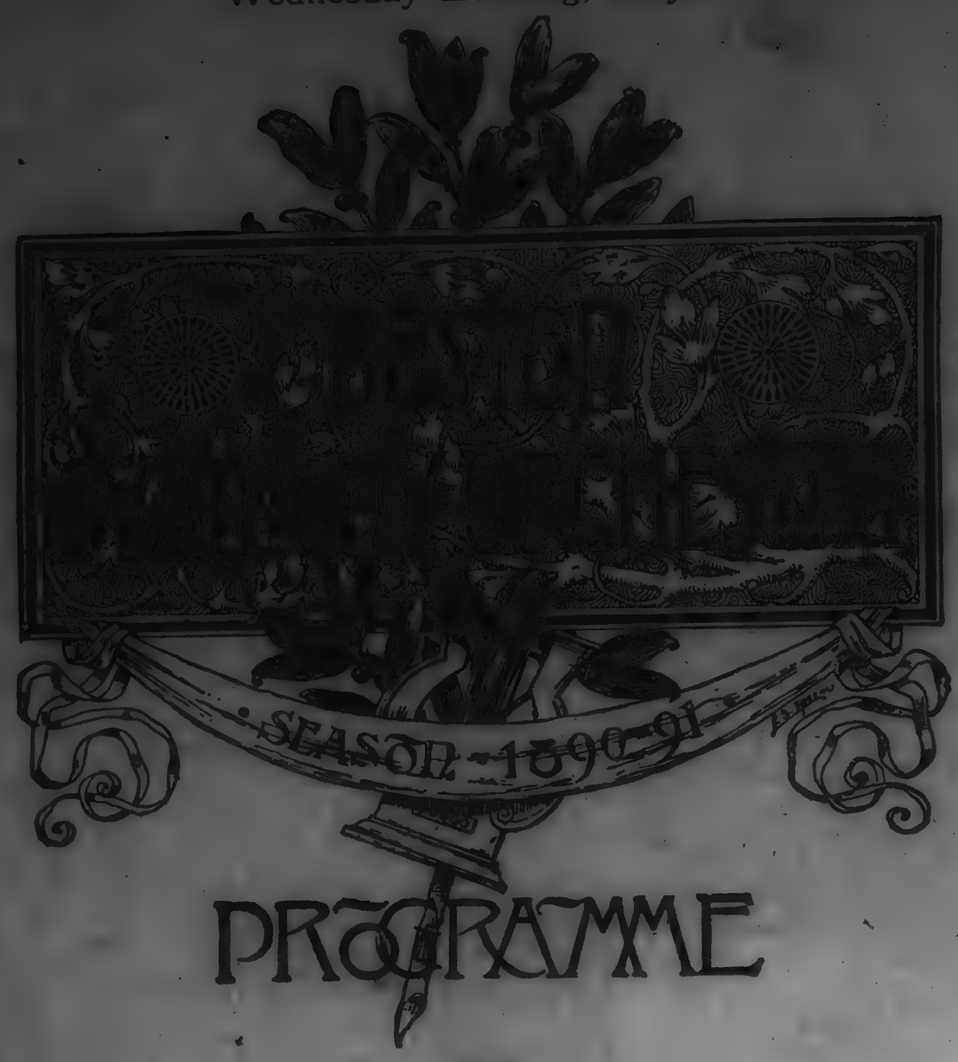
F. R. COMEE, Assistant Manager.

Tickets on sale at Central Music Hall, on and after Wednesday, April 29.

Lyceum Theatre, - - Detroit,

Monday Evening, May 4.

Wednesday Evening, May 6.



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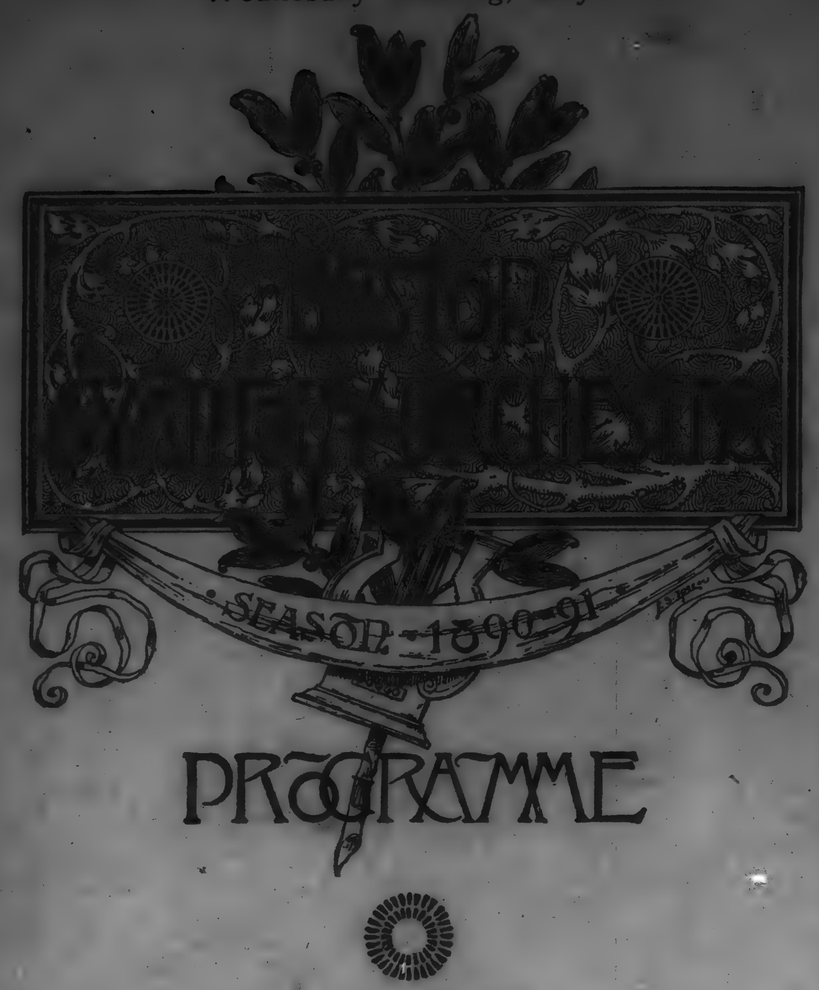

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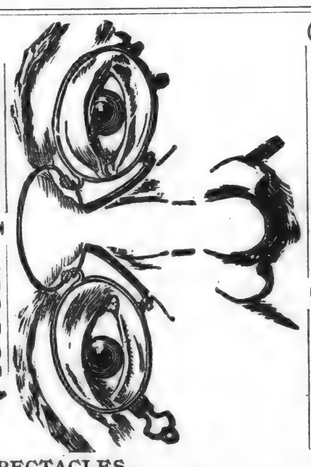

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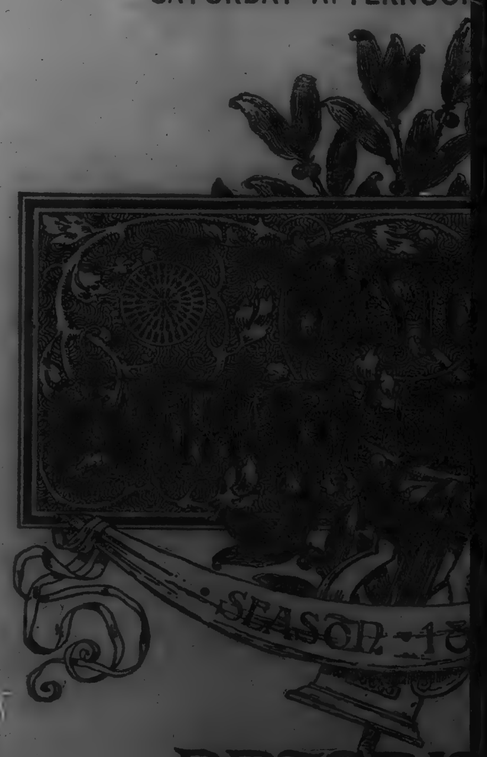

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Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo.
Allegro animato e grazioso.

✓ Mo[illegible] Page's Aria from "The Marriage of Figaro"

✓ Tsc[illegible]

a. D[illegible]
b. W[illegible]
c. V[illegible]

✓ Wag[illegible]

✓ Wag[illegible]

✓ Wag[illegible]

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(Under the auspices of the Commercial Club.)

May 12th, 13th 14th, 15th and 16th.

AT AMPHITHEATRE AUDITORIUM.

Operatic * Festival * Matinee

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✓ Mo

✓ Tsc

a. D
b. W
c. V

✓ Wag

✓ Wag

✓ Was

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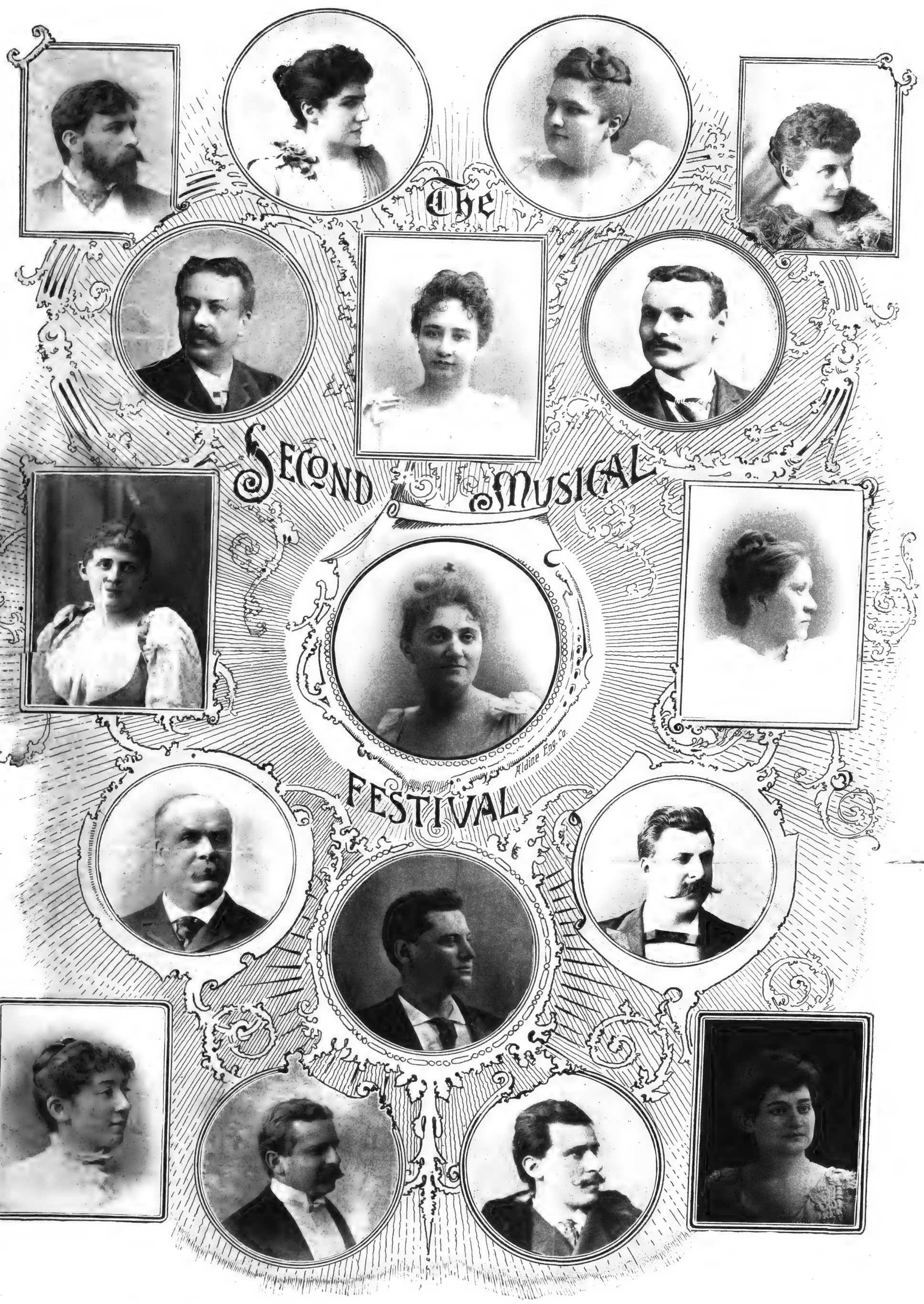

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Jennie Patrick Walker

Laura M. Burnham
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ARIA	"Il Balen," from "Trovatore" SIG. DEL PUENTE	*Verdi*
ARIA	From "Herodiade" MRS. WALKER	*Massenet*
ARIA	"O Paradise Emerged from the Ocean," From "L'Africaine" MR. FERGUSON	*Meyerbeer*
PRIZE SONG	From the "Meistersingers" (Arranged for Piano, Liszt Organ and Violin by Hermann P. Chelius) MR. VAN RAALTE, MR. WHELPLEY, MR. LYNES	*Wagner*
"PAGE'S SONG"	From "Les Huguenots" MME. LINDE	*Meyerbeer*
PRAYER	From "Moses in Egypt" MRS. WALKER, MME. LINDE, MR. FERGUSON, DR. CLARK, OPERATIC CHORUS AND ORCHESTRA	*Rossini*

PART TWO

"M'APPARIA"	From "Martha" MR. JOHNSON	*Flotow*
AIR AND VARIATIONS	"Carnival of Venice" (Arranged by Jules Benedict) MISS BURNHAM *(Her First Appearance)*	
ADAGIO	From Trio, op. 5 (Arranged for Piano and Liszt Organ) MR. WHELPLEY, MR. LYNES	*Arthur Foote*
ARIA	From "Aida" MLLE. DeVERE	*Verdi*
"TARANTELLA"	SIG. DEL PUENTE	*Rossini*
ARIA	*a.* "Vieni che poi Serano" *b.* "Habernara" "Carmen" MME. POOLE	*Gluck* *Bizet*

PART THREE

ARIA	"Les Dragons de Villars" MRS. NIKISCH *(Accompanied by Mr. Nikisch)*	*Maillard*
REC. ET ARIA	From "Ernani" SIG. CAMPANARI	*Verdi*
ARIA	"Ah Mon Fils," From the "Prophet" MISS EDMANDS	*Meyerbeer*
"LET ALL OBEY"	From the "Enchantress" DR. CLARK	*Balfe*
ARIA	"Ah Fors e Lui, from "Traviata" MME. PAULSEN-WHITE	*Verdi*
"I'M A ROAMER"	From "Son and Stranger" MR. WHITNEY	*Mendelssohn*
LIBERTY DUET	"Il Puritani" SIG. CAMPANARI, DR. CLARK	*Bellini*

PART FOUR

"MISERERE"	From "Trovatore" MR. JOHNSON AND CHORUS	*Verdi*
"AH QUEL GIORNO"	From "Semiramide" MISS VAN BUREN	*Rossini*
RECITATIVE ET ARIA	From "Joseph" MR. HEINRICH	*Mehul*
ARIA	"Caro Nome," from "Rigoletto" MLLE. DeVERE	*Verdi*
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THE ODEON, CINCINNATI.

Boston Symphony Orchesrta.

SEASON OF 1890-91.

ARTHUR NIKISCH, Conductor,

MONDAY EVENING, MAY 11th, AT 8 O'CLOCK.

PROGRAMME.

Berlioz, ... Overture Benvenuto Cellini
(By request.)

Schumann, ... Symphony No. 1, in B-flat
Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo.
Allegro animato e grazioso.

Mozart, . Canzonetta, and Page's Aria, from "The Marriage of Figaro"

Tschaikowsky, Andantino and Scherzo from Symphony No. 4, in F minor

Songs with Piano.

a. Der Lindenbaum, ... Wallnofer
b. Waldwanderung, ... Grieg
c. Vergebliches Staendchen . . . . . Brahms

Wagner, ... Prelude, "Lohengrin"

Wagner, ... Prelude, "Tristan and Isolde"

Wagner, ... Prelude, "Die Meistersinger"

Soloist, MRS. ARTHUR NIKISCH.

The piano used is a Steinway.

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LOUISVILLE, 1891.

FIRST GRAND

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ANALYTICAL PROGRAM.

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A UNIQUE SOPRANO.

Through the kindness of a friend there has come into my possession a small volume, printed in London in 1834, entitled "Musical Reminiscences, from 1773 to 1834, by the Earl of Mount Edgcumbe."

The book is of very great interst, inasmuch as it deals with a period of musical history of which there is not much existing literature; and the style is so terse and the opinions are so well expressed that we are brought face to face with the music of a hundred years ago, just as if we read of it in the newspapers of to-day, with this difference, however, that his Lordship was a better musical critic than many of the reporters who are nowadays assigned to such work.

A few selections will show what strange things we would see and hear if we would be transported back to the last century.

The cast of an opera in those days usually consisted of the primo uomo (first man) soprano, prima donna and tenor, the secondo uomo (soprano) seconda donna and ultima parte, bass. Grand opera had rarely more characters than these, and choruses were seldom introduced.

The following is an account of a male singer who was very celebrated in London in his day: "In the season of 1778 and 1779 arrived Pachierotti, decidedly, in my opinion, the most perfect singer it ever fell to my lot to hear. Pachierotti's voice was an extensive *soprano*, full and sweet in the highest degree; his powers of execution were great, but he had in too good taste and too good sense to make a display of them where it would have been misapplied, confining it to one bravura song (aria di agilita) in each opera, conscious that the chief delight of singing and his own supreme excellence lay in touching expression and exquisite pathos. Yet he was so thorough a musician that nothing came amiss to him; every style to him was equally easy, and he could sing, at first sight, all songs of the most opposite characters, not merely with the facility and correctness which complete knowledge of music must give, but entering at once into the views of the composer and giving them all the appropriate spirit and expression. Such was his genius in his embellishments and cadences, that the variety was inexhaustible, yet he never introduced an ornament that was not judicious and appropriate to the composition.

"His shake, then considered an indispensable requisite, without which no one could be esteemed a perfect singer, was the very best it could be heard in every form in which that grace can be executed, whether taken from above or below, between whole or semitones, fast or slow it was always open, equal and distinct, giving the greatest brilliancy to his cadences, and often introduced in his passages with the happiest effect.

"I have often seen his auditors, even those the least musical, moved to tears while he was singing. Possessing a very large collection of music, he could give an infinite variety of songs by every master of reputation. I have more than once heard him sing a cantata of Haydn's, called 'Arianna a Naxos,' composed for a single voice, with only a pianoforte accompaniment, and that was played by Haydn himself; it is needless to say the perfrmance was perfect. To this detail of his merits and peculiar qualities as a singer, I must add that he was a worthy good man, modest and diffident, even to a fault."

The operas most admired during these seasons—1779–1783—were "Rinaldo," by Sacchini; "Quinto" Fabio, by Bertoni, and "L'Eroe Cinese," by Rauzzini. C. H. S

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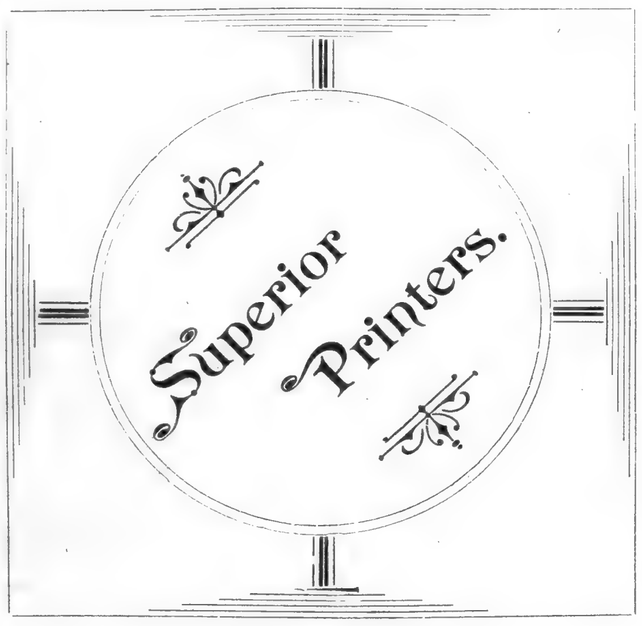

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WHAT BOSTON PEOPLE PAY.

Last fall the Boston Symphony Orchestra gave a series of twenty-four Friday afternoon performances, and the following shows the prices paid to hear the organization right at its home. Louisville people are more fortunate, for they are not forced to compete at an auction for desirable seats and pay big premiums, but can have first-class seats at less than $2 a performance:

"The sale of $12 seats for the Friday afternoon public rehearsals of the Boston Symphony Orchestra, tenth season, took place yesterday at Music Hall, with a large attendance and spirited bidding. The highest premium received was $150, paid by Mr. Harland, for each of four end seats in K, the tenth row from the front.

"There were also two seats sold at $125, two more at a trifle less than that figure, and the price ranged from $30 to $60 for the large part of the floor until the seats in the rear, under the balcony, were reached, when the premium dropped to about $16 in some cases. The balcony seats sold at a high figure, the first seats sold bringing a premium of $13.50, and Mr. Wadsworth bought four seats in the right balcony at $70 and two at $74 premium, and several at about $50. There was a wide difference in the price of seats for the front row in the right balcony and in the opposite one, few in the 1 ft balcony bringing over $40 premium. Many ladies were present bidding for seats, and a large sprinkling of purchasers were of the fair sex. The premiums averaged much in advance of last year, the highest premium for any seat last year being less than $100. Every $12 seat was sold The premium for the rehearsal seats is usually more than for the evening concerts. This morning at 10 o'clock the $7.50 rehearsal seats will be sold at auction."

THE attention of piano buyers is called to Smith & Nixon's advertisement in this issue of the BULLETIN. They come forward with the lowest prices ever offered to piano buyers, and on a reliable grade of goods Fine upright pianos in mahogany, rosewood or ebonized finish, $249, $265, and $287. It will pay you to examine these bargains. Smith & Nixon give their guarantee with each piano.

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E. T. HALSEY, President. *R. J. MENEFEE, Vice-President.* *W. W. HILL, Secretary.*

"THE tour of the Boston Symphony Orchestra of the week just ended," says the *Boston Herald*, "marks the highest point in both artistic and financial success that has been reached in the eleven years' existence of this organization, a fact which can but gratify all who take pride in Boston's musical enterprises; for, despite the fact that but one solitary citizen of Boston assumes all the responsibility of maintaining this great body of musicians, its existence has come to be claimed by the public as a sort of credit to the city at large.

"Only those who have followed year by year the development of the present popularity of this Boston Orchestra in New York, Philadelphia, Baltimore and Washington can realize fully the amount of capital and labor represented in the present successful position occupied by the organization in other cities, but all Bostonians must be gratified with the success it has attained. A very pleasing feature of the series of concerts given in New York has been the eminently friendly spirit shown toward Mr. Nikisch and his band by the musical critics of that city, and the aid given the Boston Orchestra by these gentlemen has been an important factor in bringing about the present favorable attitude on the part of the public toward the organization in all the cities included in these occasional tours."

WHAT A VOCALION IS.

The first Vocalion ever seen in Louisville has arrived at the piano house of D. H. Baldwin & Co. It is a wonderful innovation in the organ line, and must be of particular interest to churches that can not afford big pipe organs. It is a noble instrument, presenting all the effects of a costly organ. An eight hundred and fifty dollar vocalion is practically equal in all its uses to a $2,000 pipe organ. The instrument will be on exhibition at Baldwin's, and its beauty will be shown by a competent musician. It was not manufactured by D. H. Baldwin & Co., although it may not be generally known that this company has an immense concern at Chicago, known as the Hamilton Organ Co., which, though only in the first year of its existence, will turn out fifteen hundred organs for its fiscal year.

THE new music house of Emil Wulschner is steadily working its way to the front, not through the means of advertising, but on the strength of the quality of the pianos and organs they carry, and their way of conducting business. The Knabe piano, for which they are sole agent, being recognized as the finest piano in the world; the Vose & Sons' piano, which is an old standard make, first-class in every respect, and which he is selling at a very reasonable price, in order to place it within reach of the majority wanting a first-class piano, but not willing to pay for a big reputation, and his having sold three hundred of this one make within eighteen months speaks for itself. His stock includes twelve additional makes of pianos and organs, and purchasers can always depend upon everything being as represented, which reputation he has established for himself in Indianapolis and other cities where he has been for years. 1t

MAKE A NOTE OF THIS.

Season tickets now sell at ten dollars each. On April 1st they will be advanced to fifteen dollars each. Secure seats now while desirable ones are to be had and before the price is advanced. Why not have the best seats at the cheapest rate? The office for the sale of seats is at the Commercial Club in the Commerce Building. Write to the Secretary for full information about the festival.

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The Louisville Commercial Club is an alliance of business and professional men, having a membership of 1,325 members, and devoted to advancing the city's interests.

The vested choir of St. John's chapel, Trinity parish, New York city, reinforced by an orchestra under the direction of Prof. George F. Le Jeune, the organist and choirmaster of the chapel, went to Washington recently and sang before President Harrison. The trip was planned by Mr. Richard Mansfield, who paid the expenses.

***

Randegger, the great vocal teacher, is preparing for Novellos a concert edition of the solos from "Elijah," with all the cues and phrasing marked. It is designed especially for the use of soloists.

***

"Elijah" was given recently in Wellington, New Zealand, with Santley in the title role."

***

Now is the time to mark off Festival seats. The good ones are going.

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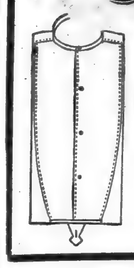

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LOUISVILLE, - KENTUCKY.

QUARTET AND CHORUS.

Stabat mater dolorosa,
Juxta crucem lacrimosa,
Dum pendebat filius;
Cujus animam gementem,
Contristantem et dolentem,
Pertransivit gladius.

Stood the grief-struck mother weeping,
At the cross her vigil keeping,
Where her suffering son was bound;
And her heart with anguish groaning,
And his agony bemoaning,
Bleeds with every bleeding wound.

O quam tristis et afflicta,
Fuit illa benedicta,
Mater unigeniti;
Quæ mærebat et dolebat
Pia Mater cum videbat
Nati pœnas incliti.

Oh, what sorrow and affliction
She, the font of benediction,
Bore for her beloved son;
With what grief and what bewailing
And what trembling and heart failing,
Looked she on the martyred one.

II.—QUARTET.

Quis est homo qui non fleret
Christi Matrem si videret
In tanto supplicio?
Quis non posset contristari
Piam matrem contemplari
Dolentem cum filio?

Who could hold his tears from flowing
For Christ's stricken mother, knowing
All her misery and pain?
Who withhold his lamentation
In the mournful contemplation
Of her grieving for the slain?

Pro peccatis suæ gentis
Vidit Jesum in tormentis
Et flagellis subditum;
Vidit suum dulcem natum
Moriendo desolatum
Dum emisit spiritum.

She for sinner's sure salvation
Saw her son in condemnation,
Whipped with scourges, led to death;
Saw him without consolation,
In despair and desolation,
Utter his expiring breath.

III.—CHORUS.

Eia mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

Thou O mother, love bestowing,
Make me, with thy grief o'erflowing,
Make me mourn and weep with thee.

IV.—BASS SOLO AND CHORUS.

Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

Fill my heart with love all burning,
Unto Christ his love returning,
That thy blessing fall on me.

Sancta mater, istud agas,
Crucifixo fige plagas,
Corde meo valide.

Holy mother, by thy favor
May the wounds of Christ forever
Be engraven on my heart.

V.—CHORUS.

Tui nati vulnerati,
Tam dignate, pro me pati,
Pœnas mecum divide.

Of his suffering and wounding,
May I, through thy grace abounding,
Though unworthy, bear a part.

VI.—TENOR SOLO AND CHORUS.

Fac me vere tecum flere,
Crucifixo condolere,
Donec ego vixero.
Juxta crucem tecum stare,
Te libenter sociare,
In planctu desidero.

Make my tears to thee consoling:
With the crucifix condoling
May I weep till life shall end.
Near the cross give me my station,
And with thee association,
That my griefs with thine may blend.

VII.—CHORUS.

Virgo virginum præclara,
Mihi jam non sis amara:
Fac me tecum plangere.

Virgin, o'er all virgins shining,
Let thy grace have no declining:
Make me always with thee mourn.

VIII.—SOPRANO AND TENOR DUET.

Fac ut portem Christi mortem:
Passionis fac consortem
Et plagas recolere.

Let Christ's suffering and ending
And the passion his soul rending
In my heart of hearts be borne.

Fac me plagis vulnerari,
Cruce hac inebriari,
Ob amorem filii.

With his wounds may I be sinking,
Of his cup may I be drinking,
[For the love that filleth me.]

IX.—ALTO SOLO.

Inflammatus et accensus
Per te Virgo, sim defensus
In dic judicii.

Lest by flames I be consumed
And in day of judgment doomed,
Virgin blest, I call on thee.

Fac me cruce custodiri,
Morte Christi præmuniri,
Confoveri gratia.

By the cross may I be guarded,
By Christ's death from danger warded,
Through his grave that open lies.

X.—QUARTET AND CHORUS.

Quando corpus morietur,
Fac ut animæ donetur
Paradisi gloria.
Amen.

When my dust to dust is given,
And my soul its bonds hath riven,
Give me place in Paradise.
Amen.

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MISS GERTRUDE EDMANDS.

In the next edition of the FESTIVAL BULLETIN, there will be published a fine portrait of Miss Gertrude Edmands, the handsome and talented Boston contralto, who is to sing at the May Music Festival. A Petersburg paper says of her: "Miss Gertrude Edmands made her debut here, and with the very first note she demonstrated her title to rank among the best of contraltos. She sings with exquisite taste, phrases with rare intelligence and refinement, and her enunciation is delightfully distinct."

"THE SOUDAN" is by all odds the best melodrama of the many which have found their way from London to the American stage. It surpasses them all in the number and beauty of its scenic effects, its magnificent tableaux, its thrilling and exciting pictures, its fine spectecular effects, its realism, its truth to nature, in the care which the authors have taken not to outrage probability, consistency and interest. If it were a poor play, its many and stirring and beautiful scenes would make it a success, but, in addition to the spectacular effects which so strongly recommend it, it is a strong, picturesque, exciting and well-constructed drama, rich in carefully-drawn and sharply-contrasted characters; full of action and of absorbing interest.

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Messrs. Koster and Bial will send out a big burlesque and specialty show next season, headed by Carmencita. The high-priced theaters only will be played.

The Festival Bulletin.

Issued semi-monthly under the auspices of the Press Committee of the Louisville Commercial Club, and edited by the Club's Secretary. Office, Room No. 1005, The Commerce Building, Louisville, Ky. For advertising rates, address John L. Moore, Business Manager.

LOUISVILLE, KY., MARCH 16, 1891.

AN epitome of the work done by the various committees engaged in promoting the Commercial Club's May Music Festival indicates that everything is progressing most favorably. As outlined by the prospectus published in this edition, the festival is to be one of eminent artistic merit. The artists engaged are all of the highest rank, and it is a waste of words to pay tribute to Boston's grand Symphony Orchestra. The affair promises to be successful financially as well as artistically, the sale of seats having reached a very gratifying state. All except sixty-five of the parquette seats have been taken for the season, and the first three rows of the dress-circle, with many seats further back, have also been marked off for the entire series. In addition to this, fully one third more have been engaged, but have not yet been marked off. When those who have agreed to take tickets have secured their seats, it can readily be seen that the best part of the house has been sold.

MR. HENRY WALLER declares that, contrary to reports, he will not leave Lousville. He likes the city and its people, and feels, no doubt, that there is or will be ample scope for his talents here. His loss would be severe to us, and especially now, when we are striving to create an earnest and permanent musical life. It is to be hoped that the symphony orchestra Mr. Waller has been so enthusiastically considering will be organized. A few of our wealthy citizens could build themselves a monument of everlasting gratitude from the people by giving the venture their liberal patronage. One citizen of Boston has made the Boston Symphony Orchestra the splendid organization it is, and surely we have men of the same spirit in Louisville An orchestra here would soon become self-supporting.

THE golden opportunity is at hand for making a great step in the musical advancement of Louisville. With the finest orchestra in the country, the best soloists, and a large chorus, there ought to be an interest aroused that will not stop short of a permanent organization, and the building of a large music hall.

MR. MOCKRIDGE is now most justly considered the first of American tenors. He has sung in nearly all of the principal cities of this country and Europe, and always with pronounced success. "An event of interest," says the *Chicago Indicator*, "was the appea[redacted] of Whitney Mockridge, a singer to whom Chicago justly lays claim, and whose permanent residence in Chicago would be welcome. He is that rara avis, a pure tenor, and, moreover, a tenor with artistic perceptions, and the qualities of an intelligent musician. His voice is rich, warm and sympathetic, his tone production generally excellent, his phrasing truly artistic, and, furthermore, he sings with nerve and enthusiasm. These qualities, rarely commingled, were manifest in all his work."

KENTUCKY'S MAY MUSIC FESTIVAL.

KENTUCKY is to have in May a finer Music Festival than has yet been given south of the Ohio river, and one that will compare most favorably with any that have been presented in the musical centres of the East. The date of the event has been set for May 12th to 16th inclusive, the first performance to be on Tuesday night, continuing Wednesday afternoon, Wednesday night and Thursday, Friday and Saturday nights.

The principal feature will be the Boston Symphony Orchestra, under the direction of Herr Nikisch, late of Berlin, and a veritable wizard of the baton, consisting of seventy performers, among which are a number of instrumental soloists of great note. This orchestra has a world-wide reputation, and the music-loving people of the State have greeted with delight the announcement of its engagement for Louisville.

The leading soprano will be Signorina Clementina De Vere, of Paris, and not Miss Eames, the American singer as was first announced. The idea was to secure one of the two, and Miss De Vere's manager has at last been able to change her Pittsburgh dates so that she can sing here in May. Under this arrangement Miss Eames has signed a contract abroad and will not come to America until later. Miss De Vere will form a most interesting attraction. She is a lovely woman, and is regarded as by far the finest singer on American shores. An interesting sketch of her appears on the first page of this number. There will be five other vocal soloists, all of whom have won laurels before the footlights.

Another soprano is Frau Nikisch, the wife of the director, a distinguished vocalist with a European reputation, and whose singing, when she made her American debut recently in New York, and sang afterward in Boston and Philadelphia, received the most enthusiastic praise of the Eastern critics and of musical circles. There is still another soprano to be engaged, whose name will be given as soon as possible. It is guaranteed that this singer shall be an artist of the first class.

The contralto will be Miss Gertrude Edmands, of Boston, recognized as the leading contralto of the East.

The remaining two singers represent the masculine elements of the soloists, and both are notable figures in the music of to-day. One is Mr. Whitney

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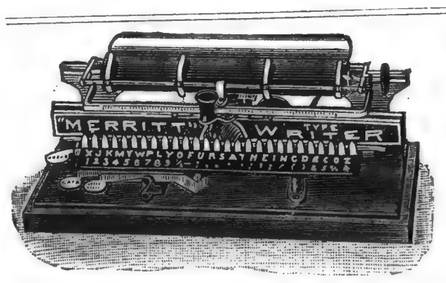

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Full information given upon application to

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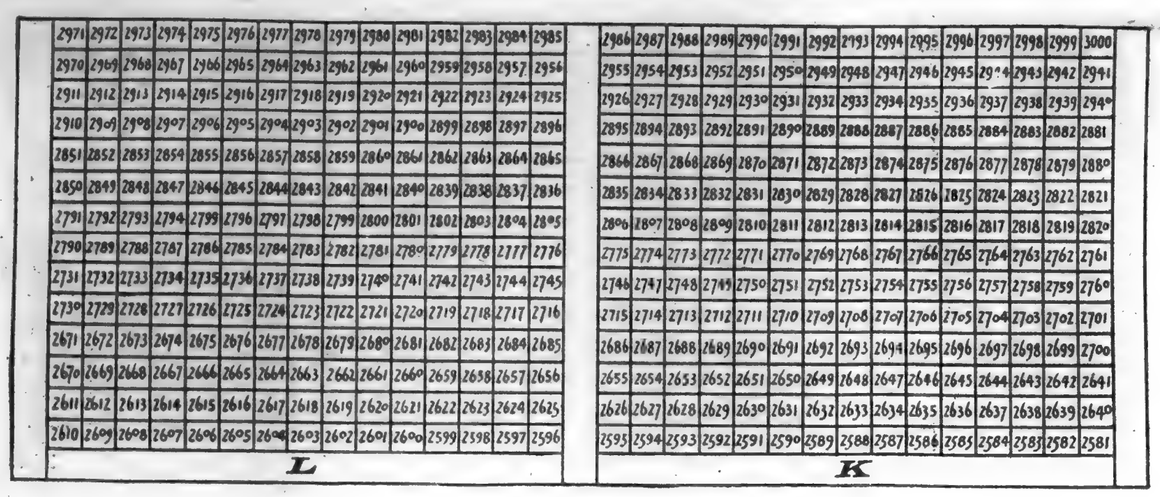

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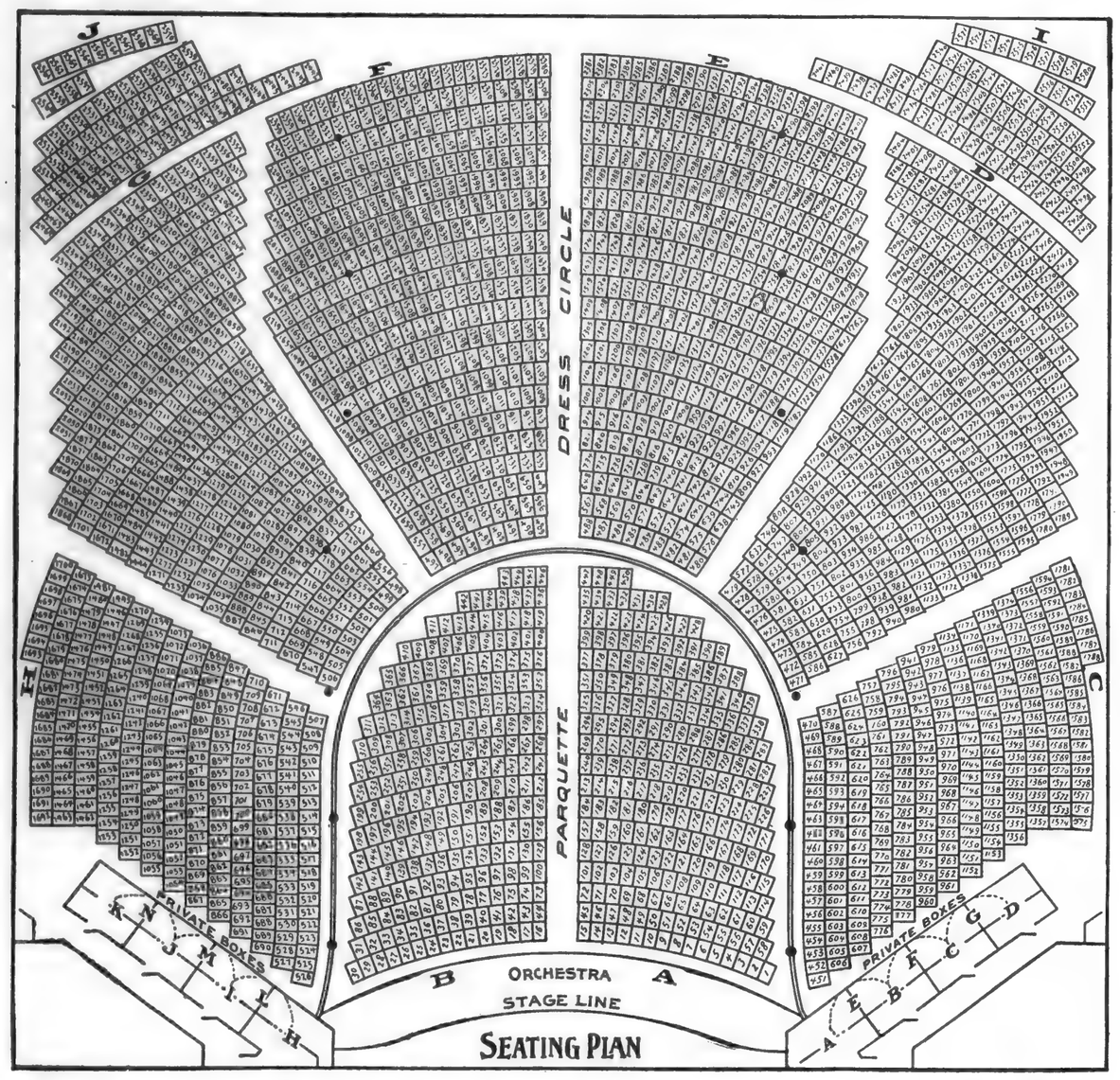

SEATING PLAN

The above cut represents exactly the seating plan of the Auditorium, where the May Music Festival is to be given. Select your seats and send the numbers to the Secretary. If the seats you have chosen have been marked off, he will send you seats as close to them as possible. Enclose check, cash or money order with your request.

Mockridge, late of Chicago, and now of New York, a tenor whose voice and methods have been pronounced exquisite and perfect. The other is Mr. William Ludwig, of London, the famous basso.

But this is not all. Two grand musical works, Mendelssohn's Oratorio of "Elijah" and Dvorak's "Stabat Mater," are to be produced on a more magnificent scale than ever before attempted in this section.

There will be a chorus of 250 voices, selected from the best singers in Louisville and vicinity, and this organization is now under rehearsal, with Mr. C. H. Shackleton, of the Musical Club, as its director. The event will be a great musical treat, and the price has been made even lower than is consistent with the program to be offered. Season tickets will be sold from now until April 1st, at ten dollars ($10) each, and after that date single seats will be sold at $2.50 for each performance. It will thus be seen that it is an advantage to purchase season tickets now, first, because they are cheaper, and second, because better seats can be had.

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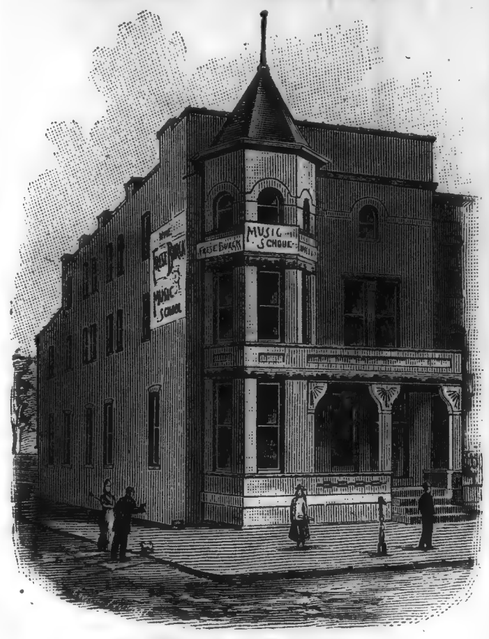

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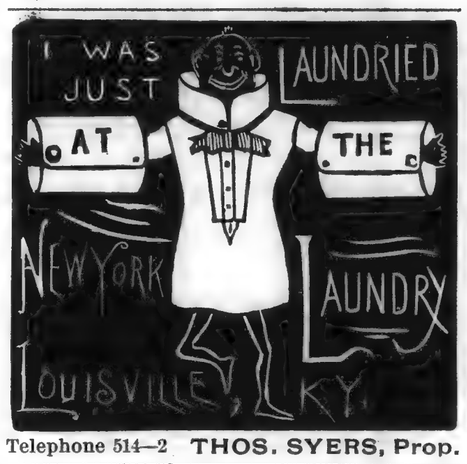

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A LITTLE LEARNING DANGEROUS.

Those who keep in scrap-books some curiosities of criticism, may be glad to add to their collection an amusing article in the *Western Times*, a paper of long ago. The writer says: "Miss Tucker, in 'Lurline,' distinguishes her style. The full strength of chord and decision are her features." He also remarks: "Mrs. Land's Handel is better than her Weber. The arpeggios are tender, and the strain died away with most affecting gentleness." Also, "It was seen at once that Mrs. Land had studied the timbre, and the meaning of every string she struck." Also, "Whether sweeping across the keys with the freedom of the wind, or displaying some delicate finish, she was equally at home. Miss Kate Birkmyer's 'Rondo Capriccio' was a capital effort; elasticity, gradation, modulation and transition, were equally brought to produce the real effects of Beethovenic art." Lastly, "Miss Laura Martyn, with a new theme, 'La Somnambula' and a bolder hand, brings out a telling contrast. The air strikes in with emphasis, and the dreamy magnificence of the sentences closes with a double-forte burst." Let us devoutly hope that the writer of this highly-amusing notice will never close with "a double-forte burst."

THE Union National Bank is an example of what can be done in Louisville by judicious management. This bank began business about a year ago with $500,000 capital stock, which was increased in December last to $750,000. To-day their surplus is over $50,000. Their stock is quoted at 108. Parties wishing to open an account with a bank could not find more agreeable officers to do business with than Geo. W. Swearingen, their President, and L. O. Cox, Cashier. 1t

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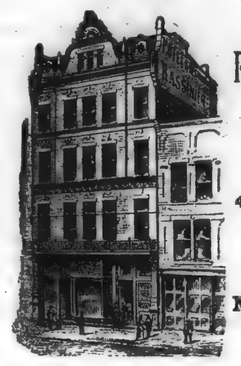

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A Journal devoted to the Interests of the

LOUISVILLE MAY MUSIC FESTIVAL

Vol. I. **LOUISVILLE, KY., MARCH 16, 1891.** **No. 3.**

MRS. ARTHUR NIKISCH.

It is not often that persons of rare musical talent are united in the same family, but the distinguished conductor of the Boston Symphony Orchestra has a no less distinguished wife. Frau Nikisch has a great reputation, both in this country and in Europe; and her reception in a recent concert tour of the Eastern cities was quite enthusiastic, while her singing was recognized by the critics as being of the highest artistic merit. Mrs. Nikisch has a mezzo-soprano voice of a remarkably-sweet quality, and she excels in singing German *lieder*, especially the songs of Schumann and Schubert.

A portrait of Mrs. Nikisch is shown on this page. She is a young and beautiful woman, as well as a fine artiste, and makes an extremely pleasing appearance.

THE FESTIVAL SOLOISTS.

In selecting the principal soloists for the May Festival the Committee sought the advice of some of the best critics and musicians in the East, and the result is a combination of vocalists that has rarely been equaled at any Festival in the United States.

Miss DeVere is recognized on all hands as the best soprano in the country She is engaged for the Pittsburgh and Buffalo Festivals next May, and has also been retained for numerous Festivals in New England, among which are the following: Fall River, April 28th; Springfield, Mass., May 6th, 7th and 8th; Pittsfield, Mass., May 25th and 26th; Rutland Vt., May 27th and 29th.

Miss Edmands is also in great demand, and will sing at the Arion Club Festival in Providence, R. I., May 10th and 21st, also at the Berkshire Musical Festival at Pittsfield, May 25th and 26th, and at Rutland, Vt., May 27th and 29th.

Mr. Mockridge will sing with the Handel and Haydn Society in Boston on Easter Sunday in Mendelssohn's "Hymn of Praise" and Parker's "St. John," and he is also engaged at numerous other first-class concerts during the spring.

Mr. Ludwig is the most popular basso in the United States, and is dividing the honors with Mr. Charles Santley, the great English baritone. Mr. Ludwig is engaged for the Arion Club Festival at Providence, May 19th and 21st (Elijah). He will also sing with the Handel and Haydn Society, of Boston, in Bach's "Passion Music," on Good Friday, March 27th.

THE FESTIVAL PROGRAMS.

The following orchestral numbers are among the best selections submitted to the committee by competent musicians, and it is probable that the programs will include some of them:

Symphonies—Beethoven's No. 6 (Pastoral), Rubinstein's "Ocean" Symphony, Raff's "Im Walde," Godard's Symphonie "Orientale"

Overtures—Meyerbeer's "Struensee," Goldmark's "Prometheus," Massenet's "Phedre," Thomas' "Mignon," Brahm's "Academic" Overture.

Selections—Wagner's "Waldweben;" Prelude, Meistersinger; Prelude, Tristan and Isolde, Liszt's Symphonic Poems, "Ideale;" Fest Klange, Tasso; Grieg, Suite "Peer Gynt;" Saint Saens, Symphonic Poem, "Hercules;" Mackenzie's Ballade for Orchestra, "La belle dame sans merci;" Goldmark, Violin Concerto.

BIG TIMES IN MAY.

Louisville is to have on her holiday garb during all of the month of May, her big Music Festival being only one of the many attractions she will offer during that period. The great annual congress of the Scotch-Irish people and their descendants in America will be in session during the latter part of the Festival week, 14th to 17th, inclusive. The congress will assemble in Liederkranz Hall, during Thursday, Friday and Saturday of the occasion, and at the Auditorium on Sunday night, May 17th, when a great mass religious meeting, after the manner of the old Covenanters, will be held under the auspices of the local committee.

The program will consist principally of addresses by the most distinguished orators of the day, and of appropriate music, all of which will be highly entertaining to the public, who are cordially invited to attend, without regard to nationality, and free of cost. The exercises of the congress proper will be held during the mornings and afternoons, so as not to interfere with the attendance on the musical entertainments at night. By this adjustment of programs, all visitors to Louisville during the time, however drawn to the city, will have an opportunity to attend both attractions, which will be mutually advantageous.

Mr. Robert Bonner, of New York, is President of the Society. He is known in nearly every home in the

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United States as the editor of the *New York Ledger*, and his relations with Kentucky have been especially close and pleasant, because of his penchant for fine horses

Among other distinguished men who will be present may be mentioned Rev. Dr. John Hall, the eminent New York divine; Col. A. K. McClure, the famous editor of the Philadelphia *Times*, and friend of the South; Hon. A. T. Wood, of Hamilton, Ontario, a prominent member of the Dominion Parliament; Mr. Alexander Montgomery, of San Francisco, Cal., one of the wealthiest and most benevolent capitalists on the Pacific coast, and several hundred more of the most noted men in every sphere of life, from all parts of the United States and British America. Besides those above mentioned in person, some of the other distinguished men who will deliver addresses are Gov. Buckner, Hon. W. C. P. Breckinridge, Hon. Henry Watterson and Judge William Lindsay, of Kentucky; Rev. Stuart Acheson, of Toronto, Canada; Rev. J. H. Bryson, of Alabama, and Hon. A. E. Stevenson, of Bloomington, Ill.

Mr. Robert Brown, managing editor of the Louisville *Evening Times* and who has just returned from New Orleans, reports that he has induced the Southern Afternoon Press Bureau to a hold a convention here in May. The dates will be from the 14th to the 16th, inclusive, and will attract wide-awake newspaper men from every section of the South.

There will be nine days of splendid racing at the Louisville Jockey Club, beginning with Kentucky's famous Derby on May 14th. The race-track and buildings have been extended and beautified, and President M. Lewis Clark declares that the events this year will be unusually attractive, and that the Derby will be a brilliant tournament.

On May 16th, 17th and 18th the Grand Lodge of Elks will hold its annual reunion here. It is confidently expected that there will be at least 10,000 Elks in the city, and a number of big entertainments will be given for them and other visitors.

The State Democratic Convention, which will attract statesmen, politicians and citizens generally, will convene in this city May 13. There will be over 700 delegates and the convention proceeding will be extremely interesting.

The Southern Literary Society has also indicated that it will meet here about the time of the festival.

The workingmen are agitating the question of repeating their great May celebration of last year, and there is very little doubt that they will do it. The celebration shows a very interesting phase of life in a great city. There will also be several conventions of various business interests in Louisville during May, and there are other events in prospect that have not yet been announced.

EVERYTHING GOES IN BOSTON.

Symphony-goers are well aware of the great crush and scramble for seats at the Friday rehearsals, but Fred R. Comee, assistant manager of the Symphony Orchestra, gives the best illustration of a woman's anxiety to get a good seat

So anxious was she that she clambered upstairs at a gait which, assisted by the crush, caused her to shed some fine plumage in the shape of an overskirt.

"Here, madame," exclaimed Mr. Comee, in coaxing tones, as he held aloft the overskirt.

"Keep it for me," was the reply, and she sped on her journey to secure a seat.

SEMIQUAVERS.

Dvorak's "Stabat Mater" is now engaging the attention of the Festival Chorus. It is being studied with great interest, and the general opinion is that it will prove to be quite as effective as "Elijah," though of a totally different style.

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Evening rehearsals are to be called hereafter at 7:30 and the special afternoon rehearsals at 3 p. m.

***

The stage of the Auditorium will be inclosed, and a ceiling will be constructed so as to secure the best acoustical effects.

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Sims Reeves, the great English tenor, who is giving farewell concerts in London, sang in Mendelssohn's "Elijah" in 1849, two years after the first production.

DVORAK'S BEAUTIFUL SETTING.

Dvorak's "Stabat Mater," which the chorus took up last week and is now progressing so splendidly with, and which will be sung with a magnificent cast at the May Music Festival, has been awarded the palm over all other similar works. Contrasted with Rossini's florid and operatic music, it breathes the mystic sorrow of the Latin hymn, while the Italian composer has ignored the melancholy theme, to the triumph of pyrotechnics. He has made it beautiful, but has robbed it of its meaning. Dvorak, on the contrary, has caught the inspiration of the sweet and deep sadness, and set the words to music that appeals to the heart. He composed it, his fifty-eighth work, in 1876, and it was first produced in London, under the direction of the composer in 1883. It has been sung variously since, notably by the Handel and Haydn Society, at Boston Music Hall, February 1, 1891, when Miss Clementine De Vere, who is to sing here, was the soprano. The hymn was written by the monk Giacomo de Benedetti in the latter part of the thirteenth century, and the Latin words, as well as the beautiful English version by John Lord Hayes, are subjoined.

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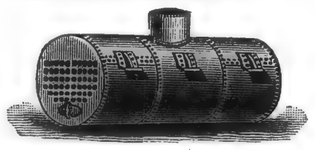
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BUFFALO MAY FESTIVAL

MUSIC HALL

May 20th, 21st, 22d and 23d.

Matinees 21st and 23rd.

WEDNESDAY Evening, May 20, 1891.

BOSTON SYMPHONY ORCHESTRA:

Mr. ARTHUR NIKISCH, Conductor.

SOLOISTS:

Miss CLEMENTINA DE VERE,
Mrs. JULIE L. WYMAN,
Mr. W. H. RIEGER,
Mr. FRANCIS FISCHER POWERS.

PART I.

1. OVERTURE—"Leonore No. 3"..... *Beethoven*

BOSTON SYMPHONY ORCHESTRA.

2. ARIA from "Don Carlos"..... *Verdi*

Mrs. WYMAN.

3. ARIA—"O tu Palermo"—Sicilian Vespers..... *Verdi*

Mr. POWERS.

4. SUITE—"Peer Gynt"—op. 46..... *Grieg*

Daybreak.
The Death of Aase.
Anitra's Dance.
In the Halls of the King of the Dovre Mountains. (The Imps are chasing Peer Gynt.)

BOSTON SYMPHONY ORCHESTRA.

5. MAD SCENE from "Hamlet"..... *A. Thomas*

Miss DE VERE.

6. (*a*) MINUET of the Will-o'-the-Wisps..
   (*b*) DANCE of Sylphs.....
   (*c*) HUNGARIAN MARCH .....
   } From the "Damnation of Faust"..... *Berlioz*

BOSTON SYMPHONY ORCHESTRA.

7. SONGS with Piano.
   (*a*) "Enchantment"..... *Massenet*
   (*b*) "Dormez-vous?"..... *Wekerlin*
   (*c*) "Heart's Fancies"..... *A. Goring Thomas*

Mrs. WYMAN.

PART II.

"EVE"..... *Massenet*

A MYSTERY IN THREE PARTS.

EVE.....Miss DE VERE.
ADAM.....Mr. POWERS.
NARRATOR.....Mr. RIEGER.
FESTIVAL CHORUS of 500 Voices and Orchestra...JOHN LUND, Conductor.

THURSDAY Afternoon, May 21.

Soloists, Mrs. ARTHUR NIKISCH, Mr. CONRAD BEHRENS. FRANZ RUMMEL, Solo Pianist.

1. GRANDE POLONAISE.....*Liszt*
BOSTON SYMPHONY ORCHESTRA.

2. ARIA—"Les Dragons de Villars".....*Maillard*
Mrs. NIKISCH.

3. (*a*) "Nikia's Dream"..... } From "Symphonie Orientale" op 84.....*Godard*
(*b*) "In the Hammock"..... }
BOSTON SYMPHONY ORCHESTRA.

4. ARIA—From "La Juive".....*Halevy*
Mr. CONRAD BEHRENS.

5. SCHERZO Capriccioso.....*Dvorak*
BOSTON SYMPHONY ORCHESTRA.

6. CONCERTO in E flat Major.....*Liszt*
Mr. RUMMEL.

7. SONGS with Piano.
(*a*) "Die Quelle".....*Goldmark*
(*b*) Florian's Song.....*Godard*
(*c*) "Vergebliches Ständchen".....*Brahms*
Mrs. ARTHUR NIKISCH.

8. (*a*) "The Linden Tree".... } .....*Schubert*
(*b*) "The Wanderer"..... }
Mr. CONRAD BEHRENS.

9. OVERTURE, SCHERZO, NOTTURNO, AND WEDDING MARCH—
From the "Midsummer Night's Dream".....*Mendelssohn*
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THURSDAY Evening, May 21.

Soloists, MISS MARY HOWE, MISS MARIE JAHN, MR. E. C. BUSHNELL.

1. OVERTURE—"Oberon".....*Von Weber*
BOSTON SYMPHONY ORCHESTRA.

2. ARIA—"Ocean, thou Mighty Monster"—From "Oberon".....*Von Weber*
Miss JAHN.

3. THE MARCH TO BATTLE.....*John Lund*
Miss JAHN, Mr. BUSHNELL, and MALE CHORUS.

4. RHAPSODY for Orchestra.....*Lalo*
BOSTON SYMPHONY ORCHESTRA.

5. BELL SONG—"Lakme".....*Delibés*
Miss HOWE.

6. SYMPHONY (Rustic Wedding) op. 26.....*Goldmark*
Wedding March, with variations—Moderato. Molto.
Bridal Song—Allegretto.
In the Garden—Andante.
Dance—Finale—Allegro Molto.
BOSTON SYMPHONY ORCHESTRA.

7. SONG—"THE NIGHTINGALE".....*Alibreff*
Miss HOWE.

8. "WALDWEBEN," from "Siegfried".....*Wagner*
9. VORSPIEL UND LIEBESTOD from "Tristan und Isolde".....*Wagner*
BOSTON SYMPHONY ORCHESTRA.

10. CHORALE, from "Die Meistersinger".....*Wagner*
FESTIVAL CHORUS AND ORCHESTRA.

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3. ARIA—"O tu Palermo"—Sicilian Vespers.....*Verdi*
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Daybreak.
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(*a*) "Enchantment".....*Massenet*
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(*c*) "Heart's Fancies".....*A. Goring Thomas*
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1. GRANDE POLONAISE ..... *Liszt*
BOSTON SYMPHONY ORCHESTRA.

2. ARIA—"Les Dragons de Villars" ..... *Maillard*
Mrs. NIKISCH.

3. (*a*) "Nikia's Dream" } From "Symphonie Orientale" op 84 ..... *Godard*
(*b*) "In the Hammock" }
BOSTON SYMPHONY ORCHESTRA.

4. ARIA—From "La Juive" ..... *Halevy*
Mr. CONRAD BEHRENS.

5. SCHERZO Capriccioso ..... *Dvorak*
BOSTON SYMPHONY ORCHESTRA.

6. CONCERTO in E flat Major ..... *Liszt*
Mr. RUMMEL.

7. SONGS with Piano. ..... *Goldmark*
(*a*) "Die Quelle" ..... *Godard*
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(*c*) "Vergebliches Ständchen" ..... *Brahms*
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Miss CLEMENTINA DE VERE,
Mrs. JULIE L. WYMAN,
Mr. W. H. RIEGER,
Mr. FRANCIS FISCHER POWERS.

PART I.

1. OVERTURE—"Leonore No. 3" ..... *Beethoven*
BOSTON SYMPHONY ORCHESTRA.

2. ARIA from "Don Carlos" ..... *Verdi*
Mrs. WYMAN.

3. ARIA—"O tu Palermo"—Sicilian Vespers ..... *Verdi*
Mr. POWERS.

4. SUITE—"Peer Gynt"—op. 46 ..... *Grieg*
Daybreak.
The Death of Aase.
Anitra's Dance.
In the Halls of the King of the Dovre Mountains. (The Imps are chasing Peer Gynt.)
BOSTON SYMPHONY ORCHESTRA.

5. MAD SCENE from "Hamlet" ..... *A. Thomas*
Miss DE VERE.

6. (*a*) MINUET of the Will-o'-the-Wisps .. }
(*b*) DANCE of Sylphs ..... } From the "Damnation of Faust" ..... *Berlioz*
(*c*) HUNGARIAN MARCH ..... }
BOSTON SYMPHONY ORCHESTRA.

7. SONGS with Piano.
(*a*) "Enchantment" ..... *Massenet*
(*b*) "Dormez-vous?" ..... *Wekerlin*
(*c*) "Heart's Fancies" ..... *A. Goring Thomas*
Mrs. WYMAN.

PART II.

"EVE" ..... *Massenet*

A MYSTERY IN THREE PARTS.

EVE ..... **Miss DE VERE.**
ADAM ..... **Mr. POWERS.**
NARRATOR ..... **Mr. RIEGER.**
FESTIVAL CHORUS of 500 Voices and Orchestra ... JOHN LUND, Conductor.

THURSDAY Afternoon, May 21.

Soloists, Mrs. ARTHUR NIKISCH, Mr. CONRAD BEHRENS. FRANZ RUMMEL, Solo Pianist.

1. GRANDE POLONAISE ..... *Liszt*
BOSTON SYMPHONY ORCHESTRA.

2. ARIA—"Les Dragons de Villars" ..... *Maillard*
Mrs. NIKISCH.

3. (*a*) "Nikia's Dream" ..... } From "Symphonie Orientale" op 84 ..... *Godard*
(*b*) "In the Hammock" ..... }
BOSTON SYMPHONY ORCHESTRA.

4. ARIA—From "La Juive" ..... *Halevy*
Mr. CONRAD BEHRENS.

5. SCHERZO Capriccioso ..... *Dvorak*
BOSTON SYMPHONY ORCHESTRA.

6. CONCERTO in E flat Major ..... *Liszt*
Mr. RUMMEL.

7. SONGS with Piano. ..... *Goldmark*
(*a*) "Die Quelle" ..... *Godard*
(*b*) Florian's Song ..... *Brahms*
(*c*) "Vergebliches Ständchen" ..... *Brahms*
Mrs. ARTHUR NIKISCH.

8. (*a*) "The Linden Tree" ..... } ..... *Schubert*
(*b*) "The Wanderer" ..... }
Mr. CONRAD BEHRENS.

9. OVERTURE, SCHERZO, NOTTURNO, AND WEDDING MARCH—
From the "Midsummer Night's Dream" ..... *Mendelssohn*
BOSTON SYMPHONY ORCHESTRA.

THURSDAY Evening, May 21.

Soloists, MISS MARY HOWE, MISS MARIE JAHN, MR. E. C. BUSHNELL.

1. OVERTURE—"Oberon" ..... *Von Weber*
BOSTON SYMPHONY ORCHESTRA.

2. ARIA—"Ocean, thou Mighty Monster"—From "Oberon" ..... *Von Weber*
Miss JAHN.

3. THE MARCH TO BATTLE ..... *John Lund*
Miss JAHN, Mr. BUSHNELL, and MALE CHORUS.

4. RHAPSODY for Orchestra ..... *Lalo*
BOSTON SYMPHONY ORCHESTRA.

5. BELL SONG—"Lakme" ..... *Delibés*
Miss HOWE.

6. SYMPHONY (Rustic Wedding) op. 26 ..... *Goldmark*
Wedding March, with variations—Moderato. Molto.
Bridal Song—Allegretto.
In the Garden—Andante.
Dance—Finale—Allegro Molto.
BOSTON SYMPHONY ORCHESTRA.

7. SONG—"THE NIGHTINGALE" ..... *Alibreff*
Miss HOWE.

8. "WALDWEBEN," from "Siegfried" ..... *Wagner*
9. VORSPIEL UND LIEBESTOD from "Tristan und Isolde" ..... *Wagner*
BOSTON SYMPHONY ORCHESTRA.

10. CHORALE, from "Die Meistersinger" ..... *Wagner*
FESTIVAL CHORUS AND ORCHESTRA.

BUFFALO MAY FESTIVAL

MUSIC HALL

May 20th, 21st, 22d and 23d.

Matinees 21st and 23rd.

WEDNESDAY Evening, May 20, 1891.

BOSTON SYMPHONY ORCHESTRA:
Mr. ARTHUR NIKISCH, Conductor.

SOLOISTS:
Miss CLEMENTINA DE VERE,
Mrs. JULIE L. WYMAN,
Mr. W. H. RIEGER,
Mr. FRANCIS FISCHER POWERS.

PART I.

1. OVERTURE—"Leonore No. 3" ..... *Beethoven*
BOSTON SYMPHONY ORCHESTRA.

2. ARIA from "Don Carlos" ..... *Verdi*
Mrs. WYMAN.

3. ARIA—"O tu Palermo"—Sicilian Vespers ..... *Verdi*
Mr. POWERS.

4. SUITE—"Peer Gynt"—op. 46 ..... *Grieg*
Daybreak.
The Death of Aase.
Anitra's Dance.
In the Halls of the King of the Dovre Mountains. (The Imps are chasing Peer Gynt.)
BOSTON SYMPHONY ORCHESTRA.

5. MAD SCENE from "Hamlet" ..... *A. Thomas*
Miss DE VERE.

6. (*a*) MINUET of the Will-o'-the-Wisps .. }
(*b*) DANCE of Sylphs ..... } From the "Damnation of Faust" ..... *Berlioz*
(*c*) HUNGARIAN MARCH ..... }
BOSTON SYMPHONY ORCHESTRA.

7. SONGS with Piano.
(*a*) "Enchantment" ..... *Massenet*
(*b*) "Dormez-vous?" ..... *Wekerlin*
(*c*) "Heart's Fancies" ..... *A. Goring Thomas*
Mrs. WYMAN.

PART II.

"EVE" ..... *Massenet*

A MYSTERY IN THREE PARTS.

EVE ..... **Miss DE VERE.**
ADAM ..... **Mr. POWERS.**
NARRATOR ..... **Mr. RIEGER.**
FESTIVAL CHORUS of 500 Voices and Orchestra ... JOHN LUND, Conductor.

THURSDAY Afternoon, May 21.

Soloists, Mrs. ARTHUR NIKISCH, Mr. CONRAD BEHRENS. FRANZ RUMMEL, Solo Pianist.

1. GRANDE POLONAISE ..... *Liszt*
BOSTON SYMPHONY ORCHESTRA.

2. ARIA—"Les Dragons de Villars" ..... *Maillard*
Mrs. NIKISCH.

3. (*a*) "Nikia's Dream" } From "Symphonie Orientale" op 84 ..... *Godard*
(*b*) "In the Hammock" }
BOSTON SYMPHONY ORCHESTRA.

4. ARIA—From "La Juive" ..... *Halevy*
Mr. CONRAD BEHRENS.

5. SCHERZO Capriccioso ..... *Dvorak*
BOSTON SYMPHONY ORCHESTRA.

6. CONCERTO in E flat Major ..... *Liszt*
Mr. RUMMEL.

7. SONGS with Piano. ..... *Goldmark*
(*a*) "Die Quelle" ..... *Godard*
(*b*) Florian's Song ..... *Brahms*
(*c*) "Vergebliches Ständchen" .....
Mrs. ARTHUR NIKISCH.

8. (*a*) "The Linden Tree" } ..... *Schubert*
(*b*) "The Wanderer" }
Mr. CONRAD BEHRENS.

9. OVERTURE, SCHERZO, NOTTURNO, AND WEDDING MARCH—
From the "Midsummer Night's Dream" ..... *Mendelssohn*
BOSTON SYMPHONY ORCHESTRA.

THURSDAY Evening, May 21.

Soloists, MISS MARY HOWE, MISS MARIE JAHN, MR. E. C. BUSHNELL.

1. OVERTURE—"Oberon" ..... *Von Weber*
BOSTON SYMPHONY ORCHESTRA.

2. ARIA—"Ocean, thou Mighty Monster"—From "Oberon" ..... *Von Weber*
Miss JAHN.

3. THE MARCH TO BATTLE ..... *John Lund*
Miss JAHN, Mr. BUSHNELL, and MALE CHORUS.

4. RHAPSODY for Orchestra ..... *Lalo*
BOSTON SYMPHONY ORCHESTRA.

5. BELL SONG—"Lakme" ..... *Delibés*
Miss HOWE.

6. SYMPHONY (Rustic Wedding) op. 26 ..... *Goldmark*
Wedding March, with variations—Moderato. Molto.
Bridal Song—Allegretto.
In the Garden—Andante.
Dance—Finale—Allegro Molto.
BOSTON SYMPHONY ORCHESTRA.

7. SONG—"THE NIGHTINGALE" ..... *Alibreff*
Miss HOWE.

8. "WALDWEBEN," from "Siegfried" ..... *Wagner*
9. VORSPIEL UND LIEBESTOD from "Tristan und Isolde" ..... *Wagner*
BOSTON SYMPHONY ORCHESTRA.

10. CHORALE, from "Die Meistersinger" ..... *Wagner*
FESTIVAL CHORUS AND ORCHESTRA.

BUFFALO MAY FESTIVAL

MUSIC HALL

May 20th, 21st, 22d and 23d.

Matinees 21st and 23rd.

WEDNESDAY Evening, May 20, 1891.

BOSTON SYMPHONY ORCHESTRA:
Mr. ARTHUR NIKISCH, Conductor.

SOLOISTS:
Miss CLEMENTINA DE VERE,
Mrs. JULIE L. WYMAN,
Mr. W. H. RIEGER,
Mr. FRANCIS FISCHER POWERS.

PART I.

1. OVERTURE—"Leonore No. 3" ..... *Beethoven*
BOSTON SYMPHONY ORCHESTRA.

2. ARIA from "Don Carlos" ..... *Verdi*
Mrs. WYMAN.

3. ARIA—"O tu Palermo"—Sicilian Vespers ..... *Verdi*
Mr. POWERS.

4. SUITE—"Peer Gynt"—op. 46 ..... *Grieg*
Daybreak.
The Death of Aase.
Anitra's Dance.
In the Halls of the King of the Dovre Mountains. (The Imps are chasing Peer Gynt.)
BOSTON SYMPHONY ORCHESTRA.

5. MAD SCENE from "Hamlet" ..... *A. Thomas*
Miss DE VERE.

6. (*a*) MINUET of the Will-o'-the-Wisps .. } From the "Damnation of Faust" ..... *Berlioz*
(*b*) DANCE of Sylphs ..... }
(*c*) HUNGARIAN MARCH ..... }
BOSTON SYMPHONY ORCHESTRA.

7. SONGS with Piano.
(*a*) "Enchantment" ..... *Massenet*
(*b*) "Dormez-vous?" ..... *Wekerlin*
(*c*) "Heart's Fancies" ..... *A. Goring Thomas*
Mrs. WYMAN.

PART II.

"EVE" ..... *Massenet*
A MYSTERY IN THREE PARTS.

EVE ..... **Miss DE VERE.**
ADAM ..... **Mr. POWERS.**
NARRATOR ..... **Mr. RIEGER.**
FESTIVAL CHORUS of 500 Voices and Orchestra ... **JOHN LUND, Conductor.**

THURSDAY Afternoon, May 21.

Soloists, Mrs. ARTHUR NIKISCH, Mr. CONRAD BEHRENS. FRANZ RUMMEL, Solo Pianist.

1. GRANDE POLONAISE ..... *Liszt*
   BOSTON SYMPHONY ORCHESTRA.
2. ARIA—"Les Dragons de Villars" ..... *Maillard*
   Mrs. NIKISCH.
3. (*a*) "Nikia's Dream" } From "Symphonie Orientale" op 84 ..... *Godard*
   (*b*) "In the Hammock" }
   BOSTON SYMPHONY ORCHESTRA.
4. ARIA—From "La Juive" ..... *Halevy*
   Mr. CONRAD BEHRENS.
5. SCHERZO Capriccioso ..... *Dvorak*
   BOSTON SYMPHONY ORCHESTRA.
6. CONCERTO in E flat Major ..... *Liszt*
   Mr. RUMMEL.
7. SONGS with Piano. ..... *Goldmark*
   (*a*) "Die Quelle" ..... *Godard*
   (*b*) Florian's Song ..... *Brahms*
   (*c*) "Vergebliches Ständchen" .....
   Mrs. ARTHUR NIKISCH.
8. (*a*) "The Linden Tree" } ..... *Schubert*
   (*b*) "The Wanderer" }
   Mr. CONRAD BEHRENS.
9. OVERTURE, SCHERZO, NOTTURNO, AND WEDDING MARCH—
   From the "Midsummer Night's Dream" ..... *Mendelssohn*
   BOSTON SYMPHONY ORCHESTRA.

THURSDAY Evening, May 21.

Soloists, MISS MARY HOWE, MISS MARIE JAHN, MR. E. C. BUSHNELL.

1. OVERTURE—"Oberon" ..... *Von Weber*
   BOSTON SYMPHONY ORCHESTRA.
2. ARIA—"Ocean, thou Mighty Monster"—From "Oberon" ..... *Von Weber*
   Miss JAHN.
3. THE MARCH TO BATTLE ..... *John Lund*
   Miss JAHN, Mr. BUSHNELL, and MALE CHORUS.
4. RHAPSODY for Orchestra ..... *Lalo*
   BOSTON SYMPHONY ORCHESTRA.
5. BELL SONG—"Lakme" ..... *Delibés*
   Miss HOWE.
6. SYMPHONY (Rustic Wedding) op. 26 ..... *Goldmark*
   Wedding March, with variations—Moderato. Molto.
   Bridal Song—Allegretto.
   In the Garden—Andante.
   Dance—Finale—Allegro Molto.
   BOSTON SYMPHONY ORCHESTRA.
7. SONG—"THE NIGHTINGALE" ..... *Alibreff*
   Miss HOWE.
8. "WALDWEBEN," from "Siegfried" ..... *Wagner*
9. VORSPIEL UND LIEBESTOD from "Tristan und Isolde" ..... *Wagner*
   BOSTON SYMPHONY ORCHESTRA.
10. CHORALE, from "Die Meistersinger" ..... *Wagner*
    FESTIVAL CHORUS AND ORCHESTRA.

BUFFALO MAY FESTIVAL

MUSIC HALL

May 20th, 21st, 22d and 23d.

Matinees 21st and 23rd.

WEDNESDAY Evening, May 20, 1891.

BOSTON SYMPHONY ORCHESTRA:
Mr. ARTHUR NIKISCH, Conductor.

SOLOISTS:
Miss CLEMENTINA DE VERE,
Mrs. JULIE L. WYMAN,
Mr. W. H. RIEGER,
Mr. FRANCIS FISCHER POWERS.

PART I.

1. OVERTURE—"Leonore No. 3" ..... *Beethoven*
   BOSTON SYMPHONY ORCHESTRA.
2. ARIA from "Don Carlos" ..... *Verdi*
   Mrs. WYMAN.
3. ARIA—"O tu Palermo"—Sicilian Vespers ..... *Verdi*
   Mr. POWERS.
4. SUITE—"Peer Gynt"—op. 46 ..... *Grieg*
   Daybreak.
   The Death of Aase.
   Anitra's Dance.
   In the Halls of the King of the Dovre Mountains. (The Imps are chasing Peer Gynt.)
   BOSTON SYMPHONY ORCHESTRA.
5. MAD SCENE from "Hamlet" ..... *A. Thomas*
   Miss DE VERE.
6. (*a*) MINUET of the Will-o'-the-Wisps ..
   (*b*) DANCE of Sylphs ..... } From the "Damnation of Faust" ..... *Berlioz*
   (*c*) HUNGARIAN MARCH .....
   BOSTON SYMPHONY ORCHESTRA.
7. SONGS with Piano.
   (*a*) "Enchantment" ..... *Massenet*
   (*b*) "Dormez-vous?" ..... *Wekerlin*
   (*c*) "Heart's Fancies" ..... *A. Goring Thomas*
   Mrs. WYMAN.

PART II.

"EVE" ..... *Massenet*

A MYSTERY IN THREE PARTS.

EVE ..... **Miss DE VERE.**
ADAM ..... **Mr. POWERS.**
NARRATOR ..... **Mr. RIEGER.**
FESTIVAL CHORUS of 500 Voices and Orchestra ... **JOHN LUND, Conductor.**

THURSDAY Afternoon, May 21.

Soloists, Mrs. ARTHUR NIKISCH, Mr. CONRAD BEHRENS. FRANZ RUMMEL, Solo Pianist.

1. GRANDE POLONAISE ..... *Liszt*

BOSTON SYMPHONY ORCHESTRA.

2. ARIA—"Les Dragons de Villars" ..... *Maillard*

Mrs. NIKISCH.

3. (*a*) "Nikia's Dream" ..... } From "Symphonie Orientale" op 84 ..... *Godard*
   (*b*) "In the Hammock" .... }

BOSTON SYMPHONY ORCHESTRA.

4. ARIA—From "La Juive" ..... *Halevy*

Mr. CONRAD BEHRENS.

5. SCHERZO Capriccioso ..... *Dvorak*

BOSTON SYMPHONY ORCHESTRA.

6. CONCERTO in E flat Major ..... *Liszt*

Mr. RUMMEL.

7. SONGS with Piano.
   (*a*) "Die Quelle" ..... *Goldmark*
   (*b*) Florian's Song ..... *Godard*
   (*c*) "Vergebliches Ständchen" ..... *Brahms*

Mrs. ARTHUR NIKISCH.

8. (*a*) "The Linden Tree" .... }
   (*b*) "The Wanderer" ..... } ..... *Schubert*

Mr. CONRAD BEHRENS.

9. OVERTURE, SCHERZO, NOTTURNO, AND WEDDING MARCH—
   From the "Midsummer Night's Dream" ..... *Mendelssohn*

BOSTON SYMPHONY ORCHESTRA.

THURSDAY Evening, May 21.

Soloists, MISS MARY HOWE, MISS MARIE JAHN, MR. E. C. BUSHNELL.

1. OVERTURE—"Oberon" ..... *Von Weber*

BOSTON SYMPHONY ORCHESTRA.

2. ARIA—"Ocean, thou Mighty Monster"—From "Oberon" ..... *Von Weber*

Miss JAHN.

3. THE MARCH TO BATTLE ..... *John Lund*

Miss JAHN, Mr. BUSHNELL, and MALE CHORUS.

4. RHAPSODY for Orchestra ..... *Lalo*

BOSTON SYMPHONY ORCHESTRA.

5. BELL SONG—"Lakme" ..... *Delibés*

Miss HOWE.

6. SYMPHONY (Rustic Wedding) op. 26 ..... *Goldmark*
   Wedding March, with variations—Moderato. Molto.
   Bridal Song—Allegretto.
   In the Garden—Andante.
   Dance—Finale—Allegro Molto.

BOSTON SYMPHONY ORCHESTRA.

7. SONG—"THE NIGHTINGALE" ..... *Alibreff*

Miss HOWE.

8. } "WALDWEBEN," from "Siegfried" ..... *Wagner*
9. } VORSPIEL UND LIEBESTOD from "Tristan und Isolde" ..... *Wagner*

BOSTON SYMPHONY ORCHESTRA.

10. CHORALE, from "Die Meistersinger" ..... *Wagner*

FESTIVAL CHORUS AND ORCHESTRA.

FRIDAY Evening, May 22.

Soloists, MISS MARY HOWE, MISS MARY E. FOX, MR. W. H. RIEGER, Mr. CONRAD BEHRENS.

1. SYMPHONIC POEM—"Lancelot and Elaine" ..... *Mac Dowell*

2. (*a*) "The Watch" ..... *Löwe*
   (*b*) "Tom the Rhymer" ..... *Löwe*

Mr. CONRAD BEHRENS.

3. OVERTURE—Fantasie—"Romeo and Juliet" ..... *Tschaikowsky*

BOSTON SYMPHONY ORCHESTRA.

4. SONGS.
   (*a*) "Loveliest Flower ..... *Price*
   (*b*) "In the East" ..... *Mulligan*

Mr. RIEGER.

5. SOLO—Bird Song—"Pearl of Brazil" ..... *David*

Miss HOWE.

6. SIEGFRIED'S PASSAGE to Brunhilde's Rock—Morning, Dawn and Rhine Journey from "Siegfried" and "Götterdammerung" ..... *Wagner*
   (Arranged by DR. HANS RICHTER.)

BOSTON SYMPHONY ORCHESTRA.

7. SONGS.
   (*a*) "The Arabian Slave" ..... *Shelley*
   (*b*) "Ah! 'tis a Dream" ..... *Hawley*

Miss FOX.

8. (*a*) "To, To Män Tro" .... } Swedish } ..... *Lindblad*
   (*b*) "Trollhättan" ..... } Songs } ..... *Please*

Mr. CONRAD BEHRENS.

9. SYMPHONY in C Minor No. 5 ..... *Beethoven*
   Allegro con brio—Andante con moto.
   Allegro (Scherzo)—Allegro (Finale.)

BOSTON SYMPHONY ORCHESTRA.

10. SOLO—"Echo Song" ..... *Eckert*

Miss HOWE.

11. CHORUS—"To Thee, O Country" ..... *Eichberg*

FESTIVAL CHORUS AND ORCHESTRA.

SATURDAY Afternoon, May 23.

Soloists, MRS. NIKISCH, MISS CAMPBELL, MR. W. H. RIEGER, MR. E. C. BUSHNELL.

1. OVERTURE AND BACCHANALE from "Tannhäuser" (Paris version).....*Wagner*

BOSTON SYMPHONY ORCHESTRA.

2. CHORUS, (Children's).
   - (*a*) CHORAL—"Our Father, 'tis to Thee".....*Selected*
   - (*b*) PART SONG—"Sweet Spring Evening".....*Gluck*
   - (*c*) SOLO, DUET AND CHORUS—"Sigh Gentle Gales".....*N. Lincoln*

CHILDREN'S CHORUS.

3. SONGS with Piano.
   - (*a*) "In Liebeslust".....*Liszt*
   - (*b*) "Bon Jour Susanne".....*Delibés*
   - (*c*) "Frühlingsnacht".....*Schumann*

Mrs. NIKISCH.

4. SOLO FOR FLUTE—Fantasie on themes from "Oberon".....*Demersseman*

Mr. CH. MOLE.

5. ANTHEM—"Who is like unto Thee?".....*E. L. Baker*

Soloists: Miss MARGARET E. CAMPBELL.
Mr. W. H. RIEGER.

6. SONGS.
   - (*a*) "The Old Stone Wall".....*P. A. Schenecker*
   - (*b*) "The Two Grenadiers".....*Schumann*

Mr. BUSHNELL.

7. LARGO.....*Händel*

For Violins.

8. SONGS.
   - (*a*) "Favorite Eyes".....*Newcomb*
   - (*b*) "Double Loss".....*Meyer-Helmund*

Mr. RIEGER.

9. SONGS.
   - (*a*) SOLO AND CHORUS—"My Dear Old Home".....*Alfred Beirly*
   - (*b*) CHORUS—"The Banner of the Free".....*Brinley Richards*
   - (*c*) PART SONG—"Good Night".....*Franz Abt*

CHILDREN'S CHORUS.

10. OVERTURE—"Euryanthe".....*Von Weber*

BOSTON SYMPHONY ORCHESTRA.

Children's Choruses Conducted by Mr. E. L. Baker.

SATURDAY Evening, May 23.

Soloists, MISS MARIE JAHN, MISS DE VERE, MR. DIPPEL, MR. E. C. BUSHNELL.

1. SYMPHONIC POEM—"Tasso".....*Liszt*

BOSTON SYMPHONY ORCHESTRA.

2. LOHENGRIN'S NARRATIVE—from "Lohengrin".....*Wagner*

Mr. DIPPEL.

3. ARIA—"O Lovely Halls" from "Tannhäuser".....*Wagner*

Miss JAHN.

4. DUET—"In Neuen Thäten," from "Die Götterdammerung".....*Wagner*

Miss JAHN and Mr. DIPPEL.

PART II.

5. "KING ROTHER," A CANTATA.....*J. Krug-Waldsee*

Miss DE VERE, Mr. BUSHNELL.

FESTIVAL CHORUS of 500 Voices and Orchestra....JOHN LUND, Conductor.

FRIDAY Evening, May 22.

Soloists, MISS MARY HOWE, MISS MARY E. FOX, MR. W. H. RIEGER, Mr. CONRAD BEHRENS.

1. SYMPHONIC POEM—"Lancelot and Elaine".....*Mac Dowell*

2. (*a*) "The Watch".....*Löwe*
   (*b*) "Tom the Rhymer".....*Löwe*

Mr. CONRAD BEHRENS.

3. OVERTURE—Fantasie—"Romeo and Juliet".....*Tschaikowsky*

BOSTON SYMPHONY ORCHESTRA.

4. SONGS.
   - (*a*) "Loveliest Flower".....*Price*
   - (*b*) "In the East".....*Mulligan*

Mr. RIEGER.

5. SOLO—Bird Song—"Pearl of Brazil".....*David*

Miss HOWE.

6. SIEGFRIED'S PASSAGE to Brunhilde's Rock—Morning, Dawn and Rhine Journey from "Siegfried" and "Götterdammerung".....*Wagner*

(Arranged by DR. HANS RICHTER.)

BOSTON SYMPHONY ORCHESTRA.

7. SONGS.
   - (*a*) "The Arabian Slave".....*Shelley*
   - (*b*) "Ah! 'tis a Dream".....*Hawley*

Miss FOX.

8. (*a*) "To, To Män Tro"....} Swedish Songs {.....*Lindblad*
   (*b*) "Trollhättan".....} Swedish Songs {.....*Please*

Mr. CONRAD BEHRENS.

9. SYMPHONY in C Minor No. 5.....*Beethoven*

Allegro con brio—Andante con moto.
Allegro (Scherzo)—Allegro (Finale.)

BOSTON SYMPHONY ORCHESTRA.

10. SOLO—"Echo Song".....*Eckert*

Miss HOWE.

11. CHORUS—"To Thee, O Country".....*Eichberg*

FESTIVAL CHORUS AND ORCHESTRA.

SATURDAY Afternoon, May 23.

Soloists, MRS. NIKISCH, MISS CAMPBELL, MR. W. H. RIEGER, MR. E. C. BUSHNELL.

1. OVERTURE AND BACCHANALE from "Tannhäuser" (Paris version).....*Wagner*
BOSTON SYMPHONY ORCHESTRA.

2. CHORUS, (Children's).
(*a*) CHORAL—"Our Father, 'tis to Thee".....*Selected*
(*b*) PART SONG—"Sweet Spring Evening".....*Gluck*
(*c*) SOLO, DUET AND CHORUS—"Sigh Gentle Gales".....*N. Lincoln*
CHILDREN'S CHORUS.

3. SONGS with Piano.
(*a*) "In Liebeslust".....*Liszt*
(*b*) "Bon Jour Susanne".....*Delibés*
(*c*) "Frühlingsnacht".....*Schumann*
Mrs. NIKISCH.

4. SOLO FOR FLUTE—Fantasie on themes from "Oberon".....*Demersseman*
Mr. CH. MOLE.

5. ANTHEM—"Who is like unto Thee?".....*E. L. Baker*
Soloists: Miss MARGARET E. CAMPBELL.
Mr. W. H. RIEGER.

6. SONGS.
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